

Florida State University Libraries

Electronic Theses, Treatises and Dissertations

The Graduate School

2013

Music Preferences of Geriatric Clients within Three Sub-Populations

Janelle Sikora



THE FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

MUSIC PREFERENCES OF GERIATRIC CLIENTS
WITHIN THREE SUB-POPULATIONS

By

JANELLE SIKORA

A Thesis submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Master of Music

Degree Awarded:
Summer Semester, 2013

Janelle Sikora defended this thesis on July 15, 2013.

The members of the supervisory committee were:

Kimberly VanWeelden
Professor Directing Thesis

Jayne Standley
Committee Member

Dianne Gregory
Committee Member

The Graduate School has verified and approved the above-named committee members, and certifies that the thesis has been approved in accordance with university requirements.

I dedicate this to my loving parents, Victor and Pat Sikora, who have supported me throughout college. They are generous, kind, and always there for me. They are my rock.

ACKNOWLEDGMENTS

I would like to thank Dr. Kimberly VanWeelden for her guidance, support, and motivation throughout this process. Dr. VanWeelden's research is what inspired me to conduct this study and I am grateful to have been fortunate enough to work with her. I thank Dr. Jayne Standley and Professor Dianne Gregory for being on my committee, educating me, and preparing me to be a professional. I thank both Dr. Farbman and Cindy Smith from AMTA for their help and taking the time to locate contacts for this study. I thank my internship supervisor, Julie Avirett for helping me become the best therapist I can be. Lastly, I would like to thank my family and friends for all of their love and support.

TABLE OF CONTENTS

| | |
|---|-----|
| List of Tables | vi |
| Abstract | vii |
| 1. INTRODUCTION | 1 |
| Operational Definitions..... | 5 |
| 2. REVIEW OF LITERATURE | 8 |
| Purpose..... | 12 |
| Research Questions | 12 |
| 3. METHOD | 14 |
| Participants..... | 14 |
| Dependent Measure | 14 |
| Procedure | 15 |
| 4. RESULTS | 17 |
| Research Question 1 | 18 |
| Research Question 2 | 24 |
| Research Question 3 | 25 |
| Research Question 4 | 31 |
| Research Question 5 | 32 |
| Research Question 6 | 37 |
| Research Question 7 | 38 |
| Research Question 8 | 53 |
| Research Question 9 | 56 |
| 5. DISCUSSION..... | 73 |
| Conclusion..... | 75 |
| APPENDICES | 78 |
| A. AMTA APPROVAL & LABEL REQUEST | 78 |
| B. SURVEY | 82 |
| C. INSTITUTIONAL REVIEW BOARD APPROVAL LETTER | 86 |
| D. INTRODUCTORY EMAIL | 88 |
| E. LETTER OF CONSENT..... | 89 |
| REFERENCES | 90 |
| BIOGRAPHICAL SKETCH | 93 |

LIST OF TABLES

| | | |
|----|--|----|
| 1 | Preferred/Requested Songs for the Young-Old Group in Alphabetical Order | 19 |
| 2 | Top Preferred/Requested Songs for the Young-Old Group..... | 24 |
| 3 | Preferred/Requested Songs for the Middle-Old Group in Alphabetical Order..... | 26 |
| 4 | Top Preferred/Requested Songs for the Middle-Old Group..... | 32 |
| 5 | Preferred/Requested Songs for the Old-Old Group in Alphabetical Order | 33 |
| 6 | Top Preferred/Requested Songs for the Old-Old Group..... | 37 |
| 7 | Common Songs Preferred/Requested by Clients within All Age Sub-Categories | 38 |
| 8 | Common Songs Preferred/Requested by Clients within the Young-Old and Middle-Old Age Sub-Categories | 40 |
| 9 | Common Songs Preferred/Requested by Clients within the Middle-Old and Old-Old Age Sub-Categories | 41 |
| 10 | Common Songs Preferred/Requested by Clients within the Young-Old and Old-Old Age Sub-Categories | 42 |
| 11 | Alphabetical List of Songs and Sums for All Age Groups..... | 43 |
| 12 | Songs Composed in the Most Frequent Compositional Date by Age Group | 53 |
| 13 | Young-Old Songs from the 1950s | 54 |
| 14 | Middle-Old Songs from the 1930s..... | 55 |
| 15 | Old-Old Songs from the 1920s | 56 |
| 16 | Young Adult Hypothesis Songs by Age Group..... | 57 |
| 17 | Songs Outside the Young Adult Years by Age Group | 62 |
| 18 | Descriptive Information of Songs by Age Group and Relation to Young Adult Years | 72 |

ABSTRACT

The purpose of this study was to explore specific preferences of geriatric clients within three age groups or sub-populations of young-old (65-74), mid-old (75-84), and old-old (85 and older). Specifically, this study investigated: the top songs requested/preferred by clients, if any songs overlap among the age groups, the compositional dates most frequent of the songs, and if the songs support the “young adult years’ hypothesis.” A survey was sent to 465 AMTA members who are categorized as serving geriatric clients. Of the 465, 86 responded to the survey resulting in an 18.5% return rate. Responses resulted in a combined total of 1871 songs. Multiple individual songs overlapped between age groups with all groups sharing 75 songs. Not including the songs overlapped between all groups: young-old and middle-old had 30 songs in common, middle-old and old-old had 40 songs in common, young-old and old-old had 10 songs in common. The compositional date most frequent within the young-old sub-group was 1956, the middle-old and old-old sub-groups was 1930. The most frequent compositional decades for the age groups were: 1950s for the young-old, 1930s for the middle-old, and 1920s for the old-old. Results indicate the majority of the individual songs from all age groups were not in the range of the young adult years, and in fact, are before the young adult years. Tables with the top songs are included.

CHAPTER ONE

INTRODUCTION

Our society has multiple terms that describe persons who are *old*, such as older adults, senior citizens, elderly and geriatric. While these terms are often used interchangeably, they should be used with caution when describing an individual's age since each term has a slightly different connotation depending on the context. For example, according to the National Academy for Teaching and Learning about Aging (1998), the term elderly is often used for social service, health programs, hospitals, nursing homes, and is sometimes used synonymously with the word sickly. The American Psychological Association (2010) further states that words such as elderly and senior are not acceptable as nouns and thus, the term older adults is preferred. Additionally, the term senior citizen is often associated with group recreational activities and applies to individuals over a certain designated age, such as 50 (Couper & Pratt, 1998), whereas geriatric refers to older people, especially in regards to healthcare. Despite the multiple ways older adults may be labeled, this study will use terms to describe the older adult population that coincide with the cited literature when appropriate and all other references will be termed older adults.

The age of the older adult population is defined differently depending on the context. For example, the government defines the age of the elderly as 65 whereas the American Association of Retired Persons (AARP) allows persons to become members at 50 years of age (Cheney & Hammond, 2009). According to The Encyclopedia of Aging (2001), 65 years of age is frequently used to indicate the onset of old age, but this age was established for social policy decisions. "Age grading is the division of a population into broad age groupings, such as

childhood, adulthood, and old age” (Maddox et al., 2001, p.36). Furthermore, sub-populations exist within each age grading and are present to analyze specific needs, preferences, and statistics. Within the older adult population, various writers and analysts have split this group into three sub-populations, young-old (ages 65-74), the middle-old (ages 75-84), and old-old (ages 85 and older) because each has different needs and resources (Maddox et al., 2001; Germain & Bloom, 1999; Cheney & Hammond, 2009; OpenStax College, 2012; National Center for Health Statistics, 2007).

Currently, the older adult population is growing and it is estimated that in 2030 those aged 65 and older will double in size from the year 2010 and will consist of 20% of the population (Federal Interagency Forum on Aging-Related Statistics, 2010). Furthermore, the percentage of those aged 85 and older, or the oldest old, is expected to increase from 12% in 2000 to 23% in 2050 (Wilmoth & Ferraro, 2007). This growth is due to improved access to healthcare, advances in medicine, healthier lifestyles, and better health before the age of 65 (Czaja & Sharit, 2009; National Center for Health Statistics, 2007).

Due to the increasing numbers of older adults within the general population, our society has created multiple settings to provide services that are dependent upon this sub-populations’ health and activity level. For example, since many older adults are more active, fit, and healthier than generations past (Czaja & Sharit, 2009), senior center facilities offer persons who live independently the opportunity to be involved in programs that provide health, social, recreational, and educational services (Maddox et al, 2001; Senior Centers: Fact Sheet, n.d.). However, for those older adults that require more assistance with daily living activities, accommodations such as adult day centers, residential assisted living and nursing homes provide

different degrees of care. Adult day centers provide services to those who live on their own or with assistance from a care-giver during the day. This type of setting is community-based, typically operates during normal business hours five days a week (About adult day services, n.d.) and is often found to include meals, therapeutic activities, and personal care (Maddox et al., 2001). Residential assisted living provides residents with a home-like environment and allows older adults to be independent to somewhat independent while receiving assistance for activities of daily living. This type of setting fills the gap between home care and a nursery home (Day, 2013) while providing services such as meals, hygiene, housekeeping, and socio-recreational activities (Hill, Thorn, Bowling, & Morrison, 2002). A nursery home is typically for older adults who require greater medical attention and/or assistance. This type of setting is a cost-effective way to enable patients with injuries, acute illnesses or postoperative care needs to recover in an environment outside a hospital (Day, 2013).

Each of the facilities listed above provide services to older adults that include medical, therapeutic and socio-recreational. Among these services is music therapy, a profession that provides interventions to the older population and uses music to reach non-music goals. Music Therapy has been used in rehabilitation programs, especially to those clients confined to nursery homes, to provide sensory stimulation, to enhance quality of life and to prevent or slow mental and physical deterioration (Davis, Gfeller, & Thaut, 1999). Furthermore, when comparing two nursing homes, one with music and one without music, the residents from the nursery home with music had higher ratings of life satisfaction, attitudes toward music, and music self-concept (VanderArk, Newman, & Bell, 1983). Additionally, music therapy interventions have been implemented to maintain and improve cognitive skills, decrease disruptive behaviors, improve social and emotional needs, and decrease caregiver stress for individuals with Alzheimer's

disease, as well as a form of self expression for hospice patients (Belgrave, Darrow, Walworth, & Wlodarczyk, 2011). In conclusion, evidence from a review of a literature suggested that music participation benefited senior's quality of life, sense of physical and mental well-being, decreased stress, pain and medication usage, slowed cognitive decline, increased feelings of pleasure and enjoyment, socialization, self expression, and pride from learning new skills (Lehmburg & Fung, 2010). Thus, Music therapy has the capability of rehabilitation for older adults to maintain or improve clients' physical, mental, and psychosocial functions (Davis, Gfeller, & Thaut, 1999) in a variety of settings.

Operational Definitions

Adult Day Care - Facility that provides services to those who live on their own or with assistance from a care-giver during the day (About adult day services, n.d.).

Assisted Living - Residential assisted living represents a home like environment that provides services such as meals, hygiene, housekeeping, and socio recreational activities (Hill, Thorn, Bowling, & Morrison, 2002).

Community Based Service - Assistance of daily activities for older adults that helps them so they can remain in their home (Kassner, n.d.).

Folk Music Genre - Traditional music that originated from a region or country and is passed down from generation to generation by oral tradition (folk music, n.d.).

Great Lakes Region - Region of AMTA consisting of the states of: Illinois, Indiana, Michigan, Minnesota, Ohio and Wisconsin.

Hospice - A type of care for patients at the end-of-life.

Hospital - A facility for patients with medical needs.

Middle-old - Clients aged within 75-84.

Mid-Atlantic Region - Region of AMTA consisting of the states of: Delaware, District of Columbia, Maryland, New Jersey, New York, Pennsylvania, Virginia and West Virginia.

Midwestern Region - Region of AMTA consisting of the states of: Colorado, Iowa, Kansas, Missouri, Montana, Nebraska, North Dakota, South Dakota and Wyoming.

Music Therapy - An established health profession in which the clinical and evidence-based use of music and music activities address and seek to accomplish individualized goals and objectives within a therapeutic relationship by a credentialed professional who has completed an approved

music therapy program and undergone training in multiple populations and settings (American Music Therapy Association, 2005)

Musicals Music Genre - Music originating from a Broadway production.

New England Region - Region of AMTA consisting of the states of: Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont.

Nursery Home - A nursery home is a cost-effective way to enable patients with injuries, acute illnesses or postoperative care needs to recover in an environment outside a hospital (Day, 2013).

Old-old - Clients aged 85 or above.

Patriotic Music Genre - Music that expresses pride for one's homeland.

Psychiatric Unit – A hospital ward for patients that need psychiatric care (psychiatric inpatient unit, n.d.).

Rehabilitation Center – A facility that provides therapy or other rehabilitative services.

Senior Center - facilities that offer persons who live independently the opportunity to be involved in programs that provide health, social, recreational, and educational services (Maddox et al, 2001; Senior Centers: Fact Sheet, n.d.).

Southeastern Region - Region of AMTA consisting of the states of: Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina and Tennessee.

Southwestern Region - Region of AMTA consisting of the states of: New Mexico, Oklahoma and Texas.

Support Group – A group of people who share a commonality, such as anxiety, and meet to discuss it.

Veteran's Affairs – Facilities that benefit veterans and their families.

Wellness Program/Center – A facility or center that provides activities and functions that promote wellness.

Western Region - Region of AMTA consisting of the states of: Alaska, Arizona, California, Hawaii, Idaho, Nevada, Oregon, Utah, and Washington.

Young adult year's hypothesis - A hypothesis that claims older adults prefer music from when they were aged 18-25.

Young-old - Clients aged within 65-74.

CHAPTER TWO

REVIEW OF LITERATURE

Numerous variables affect music preference or as coined in previous research, musical taste. Leblanc (1982) developed a theoretical model regarding music preference and how it is characterized. The theory can be summarized as: “*Music preference decisions are based upon the interaction of input information and the characteristics of the listener, with input information consisting of the musical stimulus and the listener’s cultural environment*” (Leblanc, 1982, p. 29). The model consists of eight levels of hierarchical variables. The first level, level 8, contains physical properties, complexity, referential meaning, and performance quality of the music stimulus, incidental conditioning, opinions of the peer group, family, educators, authority figures, and media influence. Levels 5-7 represent variables that filter the music such as affective state, basic attention, and physiological enabling conditions. Level 4 variables include personal characteristics (gender, ethnicity, musical training, and personality). Finally, Levels 1-3 consist of the processing of input information, the decision point, and acceptance or rejection of the preference decision (Leblanc, 1982). This suggests that one variable can either negatively or positively affect one’s music preference and the music therapist needs to investigate the unique preferences of clients.

The research is vast regarding the use of music as well as music preference as a stimulus to alter one’s state. For instance, residents of nursing homes experience a decrease in making decisions, choices, or assuming responsibility. Thus, therapeutic changes can be achieved when seniors’ have the opportunity to make a decision and select their preferred music (Jonas, 1991). In a study conducted by Walworth (2003), the researcher investigated the differences of preferred song, preferred genre, and no music on experimentally induced anxiety levels. Both

music groups had significantly less anxiety levels over the no music group. Furthermore, preferred music is also more likely to promote participation over non preferred music (Gibbons, 1977).

Previous research has been conducted regarding lifespan memory, preferences of music style, music activities, tempo, and preferred range for older adults. Lifespan memory exists for popular songs and last heard judgments are highly correlated with the actual year of popularity (Bartlett & Snelus, 1980). Studies with the geriatric population have shown that clients prefer popular music from their young adult years, ages 18-25 (Bartlett & Snelus, 1980; Gibbons, 1977; Jonas 1991, Lathom, Petersen, & Havelick, 1982). If this is the case, individual's music preference in this broad range group may be widely varied since there are great differences in young adult periods among group members (Gibbons, 1977). Jonas (1991) points out the importance of assessing the preferences of older adults through formal questions or informal conversation especially because unknown variables affecting preference may be present. However, over time more studies have shown that clients preferring music from their young adult years' is not the only case. Frequent music preferences of clients come from music outside of the young adult years. Older music that "stands the test of time" or music from childhood is often preferred by geriatric clients (Vanweelden & Cevasco, 2007; Vanweelden & Cevasco, 2009). Geriatric clients prefer patriotic, popular and religious music (Moore, Staum, & Brotons, 1992) over folk music (Lathom, Peterson, & Havelicek, 1982). Moore, Staum, & Brotons (1992) stated that professionals who conduct music activities with geriatric clients must possess a broad repertoire of patriotic music, popular music, as well as hymns. Variables that affect geriatric music preference are education level, past experience, community size in which older adults grew up, and music training outside of the school setting (Lathom, Peterson, Havelicek, 1982;

Jonas, 1991). Furthermore, participants with the music training variable had a significant difference in their preference for art music (Jonas, 1991). Lathom, Peterson, & Havelicek (1982) contributed to this thought by previously stating a higher preference of symphonic music can be explained by familiarity. Older adults who have music training are familiar with symphonic music and therefore prefer that particular style. Additionally, older adults mostly prefer singing and listening activities (Gilbert & Beal, 1982; Hylton, 1983). However, expressed preference for musical activities may vary depending on living situation and community size (Gilbert & Beal, 1982). Moore, Staum, & Brotons (1992) discovered that subjects prefer slower tempos, live or recorded piano accompaniments, and a vocal range of F3-C5 for women and nearly an octave lower for men. This study also noted that it is important to find published song material that addresses the vocal ranges and contain appropriate keys for clients. If not, the facilitator must have good transposition skills in order to adapt the keys to the appropriate key (Moore, Staum, & Brotons, 1992).

Two studies were found regarding the actual repertoire music therapists use with geriatric clients during singing activities. Cevasco & VanWeelden (2007) conducted the first study by surveying AMTA members who serve select geriatric populations and work settings. Contact information was located in the AMTA sourcebook and 151 members responded to the survey. Participants were asked to list the top ten songs they use with clients for five genres (popular, patriotic, hymn, folk, and musicals). Respondents' songs (N=1688) were provided in a table with the decades of the songs represented. The researchers questioned if the music was age appropriate, too old, was enjoyed by a certain age subset, or it stood the test of time so it was enjoyed by all ages. This study not only stated that future surveys may want to incorporate

geographical data to meet the needs of our society but that “this list will need to be continuously updated as persons are enfolded into the geriatric population” (VanWeelden & Cevasco, 2007).

Cevasco and VanWeelden (2010) created a list of songs from musicals and popular songs from the 1900s-1960s. The songs were from four songbooks series which were considered easy to access for music therapists in order to locate songs to use when working with the older population. The tables of 1,896 songs were sorted by decade, and organized alphabetically by song title. The researchers compared the songbook series list with a previous study by VanWeelden & Cevasco (2007). The songbooks provided access to 200 of the 288 songs. This resource provides music therapists and music therapy students a tool to access the music with melody, chord symbols, and piano accompaniment of songs.

In another study conducted by VanWeelden & Cevasco (2009), the researchers investigated geriatric clients’ preferences for specific popular songs for use during singing activities. Participants ($N=36$), ranged in age from 71-91 years, and were from two senior centers and one retirement village located in the south. This study selected 32 songs based on a previous study by VanWeelden & Cevasco (2007). Participants were asked to listen to an excerpt of a song and circle if they had heard the song before, if they liked it a lot, somewhat, or not at all; and if they would prefer to sing the song. The 9 songs heard by 100% of the participants were from the years 1931 or earlier, 5 of which were 1910 or earlier. As the year of the song increased the number of participants that heard or preferred the song decreased. Results from this research indicated the young adult years’ hypothesis did not exist for these participants. Music therapists may want to include other factors when selecting repertoire for seniors as it does not include all music preferences for singing activities. Investigating the differences in terms of “young-old”, “mid-old”, and “old-old” (Germain & Bloom, 1999) may

also be warranted due to the increase of baby boomers and centenarians in the geriatric population (VanWeelden & Cevasco, 2009).

In a study conducted by Cevasco, VanWeelden, & Bula (in press.), the top ten popular songs by decade for three sub-populations were investigated. Participants ($N=443$) were gathered from the 2009 AMTA sourcebook and met criteria to participate. The sub populations consisted of geriatric, well elderly, and Alzheimer's/Dementia. Participants were assigned to one decade but had the option to participate in more decades or change the decade if the assigned decade was unfamiliar. Participants indicated which of the songs listed from the given decade they recognize, use in a session, use with each sub population they serve, and then asked to list the top ten songs used from the list for the sub populations served. Results indicated that the greatest percentage of songs used were from the 1900s and 1910s. This research suggests that music therapists do not use music based on the young adult years' hypothesis. It may be that clients prefer music slightly before the ages of 18-25 ((Cevasco, VanWeelden, & Bula, in press). This study also states that future researchers may want to investigate exact client ages and song choice preferences.

Purpose

The purpose of this study was to explore specific preferences of geriatric clients within three age groups or sub-populations of young-old, mid-old, and old-old. The research questions addressed in this study were as follows:

Research Questions

1. What songs do music therapists indicate are preferred/requested by clients aged 65-74?
2. Of the songs preferred/requested by clients aged 65-74, which are listed by the most music therapists?

3. What songs do music therapists indicate are preferred/requested with clients aged 75-84?
4. Of the songs preferred/requested by clients aged 75-84, which are listed by the most music therapists?
5. What songs do music therapists indicate are preferred/requested with clients aged 85 and above?
6. Of the songs preferred/requested by clients aged 85 and above, which are listed by the most music therapists?
7. Do any of the listed songs overlap among the older adult age groups?
8. What compositional dates are most frequent among the listed songs?
9. Do the songs listed by music therapists support the “young adult years’ hypothesis” as addressed in previous literature?

CHAPTER THREE

METHOD

Participants

Participants ($N=86$) for this study were American Music Therapy Association (AMTA) members who work with geriatric clients. These professional members were identified through their contact information via the AMTA direct mail- label request form found in the document library on the AMTA website (musictherapy.org). The researcher requested to receive contact information for those current and professional members who indicate they work with clients aged 50 and older (see Appendix A). Upon approval via the request form, the researcher received 450 contacts from AMTA (see Appendix A). Additionally, 15 other contacts were found from the AMTA website's online directory (<http://www.musictherapy.org/about/find/>) of those who did not indicate working with geriatrics but have previously published geriatric research. The client work settings were found via the AMTA sourcebook. The work settings included in this study were adult day care, community based service, hospital, psychiatric unit, hospice/bereavement services, nursing home/assisted living, rehabilitation, wellness program/center, support groups, and veterans affairs. Stipulations to participate in this study included AMTA professional membership and providing services to geriatric clients. No other stipulations are included in this study.

Dependent Measure

Participants were asked to complete a survey for this study. The survey was created by the researcher via Qualtrics®, a free survey engine available to the researcher at her university. The first section of the survey contained three demographic questions that asked the participants for their credentials, AMTA region where they reside, the client work settings they serve, and the

geriatric sub-populations they serve (i.e., 65-74 -young-old, 75-84 - mid-old, and/or 85+ - old-old). Following the demographic section, the survey was programmed to direct participants to individual pages that asked them to list up to ten of the most requested/preferred songs for each of the sub-populations they indicated working within the demographic section. Thus, each participant only listed song titles for the sub-populations they were familiar. Additionally, the directions on the survey explained the lists of songs did not need to be in any particular order. A full copy of the survey is located in Appendix B.

Procedure

Approval to conduct this research was granted by the researcher's Institutional Review Board (see Appendix C) prior to the start of the study. Participants were then contacted via an introductory email letter briefly explaining the study (see Appendix D) requesting permission to take part in the survey. This email also included a link to the Qualtrics® survey. The first page of the survey was the letter of consent form, which stated participation is voluntary, the participant may opt out at any time, the responses are anonymous, and they may contact the researcher if they have any further questions regarding the research (see Appendix E). Participants who gave their consent at the bottom of the first page were directed to the first question of the survey, while those who did not give consent were exited out via a thank you page. Three reminder emails were sent to the potential participants over the course of two weeks. These reminders were only distributed to those who had not completed the survey, a feature embedded in the Qualtrics® program. Potential participants also had the option to click an "Unsubscribe link" in the introduction email, which removed them from any future emails being sent, another feature offered by Qualtrics®. The duration of the survey lasted approximately 7-

10 minutes depending on the participant's ability to recall song titles used with specific sub-populations among geriatric clients.

CHAPTER FOUR

RESULTS

The purpose of this study was to explore specific preferences of geriatric clients within three age groups or sub-populations of young-old, mid-old, and old-old. The research questions addressed in this study of those surveyed were as follows:

1. What songs do music therapists indicate are preferred/requested by clients aged 65-74?
2. Of the songs preferred/requested by clients aged 65-74, which are listed by the most music therapists?
3. What songs do music therapists indicate are preferred/requested with clients aged 75-84?
4. Of the songs preferred/requested by clients aged 75-84, which are listed by the most music therapists?
5. What songs do music therapists indicate are preferred/requested with clients aged 85 and above?
6. Of the songs preferred/requested by clients aged 85 and above, which are listed by the most music therapists?
7. Do any of the listed songs overlap among the older adult age groups?
8. What compositional dates are most frequent among the listed songs?
9. Do the songs listed by music therapists support the “young adult years’ hypothesis” as addressed in previous literature?

Professional members ($N=465$) of the American Music Therapy Association who serve geriatric clients were invited to participate in this study. Of these members, 86 responded to the survey resulting in an 18.5% return rate. Participants were asked to list the songs most requested

or preferred by clients in three age groups 65-74 – young-old, 75-84 – middle-old, and/or 85 and older – old-old. Respondents were prompted to respond only to the age groups they serve and could list up to ten songs per age group.

Responses that did not contain a specific song title or could not be identified were omitted from the data. This resulted in a combined total of 1871 songs listed. The data was further categorized by client age group, which resulted in 606 songs for young-old clients, 667 songs for middle-old clients and 598 songs for old-old clients. However, each of these sub-categories had repeated songs titles due to more than one music therapist listing the piece. Therefore, a master list was compiled that counted each individual song only once. This resulted in a combined total of 383 individual songs. A master list was also compiled for each age group counting each individual song only once. This resulted in 216 for young-old clients, 221 for mid-old clients and 175 for old-old clients. The researcher investigated the compositional date for each song through songbooks and the internet. If a specific date could not be determined it was categorized as unknown.

Research Question 1

What songs do music therapists indicate are preferred or requested by clients aged 65-74? Table 1 lists all 216 individual songs for the young-old age group alphabetically, as well as the compositional date. The song compositional dates range from 1779 to 1986, of which one song was composed in the 1700s, 12 songs were composed in the 1800s and 194 were composed during the 1900s. Of these songs, *Amazing Grace* (1779) had the earliest compositional date and *Phantom of the Opera* (1986) had the latest compositional date.

Table 1

Preferred/Requested Songs for the Young-Old Group in Alphabetical Order

| Song Title | Year Composed |
|------------------------------|---------------|
| Aba Daba Honeymoon, The | 1914 |
| Abide With Me | 1961 |
| Ain't She Sweet | 1927 |
| All I Have to Do Is Dream | 1958 |
| All My Loving | 1963 |
| All of Me | 1931 |
| All Shook Up | 1957 |
| Always | 1925 |
| Amapola | 1924 |
| Amazing Grace | 1779 |
| Amen | 1957 |
| America | 1831 |
| America the Beautiful | 1893 |
| American Pie | 1971 |
| At Last | 1941 |
| Back in the Saddle Again | 1940 |
| Bad Bad Leroy Brown | 1973 |
| Ballad of Davy Crockett, The | 1954 |
| Banana Boat Song, The | 1956 |
| Band Played On, The | 1895 |
| Battle Hymn of the Republic | 1862 |
| Beer Barrel Polka | 1927 |
| Bei Mir Bist Du Schon | 1932 |
| Bennie And The Jets | 1973 |
| Besame Mucho | 1941 |
| Blowin' In the Wind | 1962 |
| Blue Eyes Crying in the Rain | 1945 |
| Blue Hawaii | 1961 |
| Blue Moon | 1934 |
| Blue Skies | 1926 |
| Blue Skirt Waltz | 1944 |
| Blue Suede Shoes | 1955 |
| Blueberry Hill | 1940 |
| Bridge Over Troubled Water | 1970 |
| Bring It On Home to Me | 1962 |
| Brown Eyed Girl | 1967 |
| Bye Bye Blackbird | 1926 |
| California Dreamin' | 1963 |
| Canon in D | 1919 |

Table 1 Continued

| Song Title | Year Composed |
|--|---------------|
| Can't Help Falling in Love | 1961 |
| Carolina in My Mind | 1968 |
| Catch a Falling Star | 1958 |
| Cielito Lindo | 1882 |
| Coat of Many Colors | 1971 |
| Crazy | 1962 |
| Daisy Bell (Bicycle Built for Two) | 1892 |
| Danny Boy | 1913 |
| Darling Clementine | * |
| Do Lord | * |
| Don't Be Cruel | 1956 |
| Don't Fence Me In | 1944 |
| Don't Let the Rain Come Down | 1964 |
| Don't Sit Under the Apple Tree | 1942 |
| Do-Re-Mi | 1959 |
| Dream a Little Dream of Me | 1931 |
| Dreams | 1977 |
| Ebb Tide | 1953 |
| Edelweiss | 1965 |
| Eight Days a Week | 1964 |
| Everyday | 1957 |
| Feelin' Groovy (59th Street Bridge Song) | 1966 |
| Fire and Rain | 1970 |
| Five Foot Two, Eyes of Blue | 1925 |
| Fly Me to the Moon | 1954 |
| Folsom Prison Blues | 1955 |
| Gambler, The | 1978 |
| Georgia on My Mind | 1930 |
| Give My Regards to Broadway | 1904 |
| God Bless America | 1938 |
| Great Balls of Fire | 1957 |
| Great Pretender, The | 1955 |
| Happy Trails | 1951 |
| Harbor Lights | 1937 |
| Hava Nagila | 1918 |
| Heartbreak Hotel | 1956 |
| Here Comes the Sun | 1969 |
| He's Got the Whole World | * |
| Hey Jude | 1968 |
| Hey, Good Lookin' | 1951 |
| His Eye is on the Sparrow | 1905 |

Table 1 Continued

| Song Title | Year Composed |
|--|---------------|
| Hit the Road Jack | 1960 |
| Home on the Range | * |
| Hotel California | 1977 |
| Hound Dog | 1956 |
| House of the Rising Sun, The | 1934 |
| How Great Thou Art | 1953 |
| How Much is That Doggie in the Window | 1953 |
| I Can See Clearly Now | 1972 |
| I Got Rhythm | 1930 |
| I Heard It Through the Grapevine | 1966 |
| I Just Called to Say I Love You | 1984 |
| I Left My Heart in San Francisco | 1954 |
| I Want to Hold Your Hand | 1963 |
| I Wish It Would Rain | 1967 |
| I'd Like to Teach the World to Sing | 1971 |
| I'll Fly Away | 1929 |
| I'm Looking Over a Four Leaf Clover | 1927 |
| Imagine | 1971 |
| In My Life | 1965 |
| In The Garden | 1913 |
| In the Good Old Summer Time | 1902 |
| In the Mood | 1939 |
| It Had To Be You | 1924 |
| It's So Hard To Say Goodbye To Yesterday | 1975 |
| I've Been Working on the Railroad | * |
| Jamaica Farewell | 1957 |
| Jambalaya | 1952 |
| Jesus Loves Me | 1862 |
| Joy to the World | 1839 |
| Keep On the Sunny Side of Life | 1928 |
| King Heroin | 1972 |
| King of the Road | 1964 |
| Knock Three Times | 1970 |
| Landslide | 1975 |
| Lean on Me | 1972 |
| Leaving on a Jet Plane | 1967 |
| Let it Be | 1970 |
| Let It Be Me | 1955 |
| Let Me Call You Sweetheart | 1910 |
| Life Goes On | 1968 |
| Love me Do | 1962 |

Table 1 Continued

| Song Title | Year Composed |
|-----------------------------------|---------------|
| Love Me Tender | 1956 |
| Love Potion No 9. | 1959 |
| Lullaby of Broadway | 1935 |
| Makin' Whoopee | 1928 |
| Margaritaville | 1977 |
| Maybellene | 1955 |
| Me and Bobby Mcgee | 1969 |
| Memory | 1981 |
| Misty | 1954 |
| Moon River | 1961 |
| Morning Has Broken | 1931 |
| Music! Music! Music! | 1949 |
| My Blue Heaven | 1924 |
| My Favorite Things | 1965 |
| My Girl | 1964 |
| My Way | 1967 |
| My Wild Irish Rose | 1899 |
| New York, New York | 1944 |
| Oh Shenandoah | * |
| Oh Susanna | 1948 |
| Oh, What A Beautiful Mornin' | 1943 |
| Old Rugged Cross | 1913 |
| On Eagle's Wings | 1979 |
| On the Way To Cape May | 1960 |
| One Day at a Time | 1974 |
| Only You | 1954 |
| Operator | 1965 |
| Over The Rainbow | 1939 |
| Payback | 1973 |
| Pennsylvania Polka | 1942 |
| Phantom of the Opera | 1986 |
| Pistol Mackin' Mama | 1943 |
| Precious Lord, Take My Hand | 1932 |
| Pretty Woman | 1964 |
| Proud Mary | 1969 |
| Puff the Magic Dragon | 1963 |
| Put a Little Love in Your Heart | 1969 |
| Que Sera, Sera | 1955 |
| Raindrops Keep Fallin' on My Head | 1969 |
| Reasons | 1975 |
| Red River Valley | 1896 |

Table 1 Continued

| Song Title | Year Composed |
|---|---------------|
| Ring of Fire | 1963 |
| Ripple | 1970 |
| Rock Around the Clock | 1954 |
| Rocka My Soul | * |
| Rockin' Robin | 1958 |
| Rose, The | 1979 |
| Sentimental Journey | 1944 |
| Shake, Rattle and Roll | 1955 |
| Shoo Fly Pie and Apple Pan Dowdy | 1945 |
| Show Me the Way to Go Home | 1925 |
| Side By Side | 1927 |
| Singing in the Rain | 1952 |
| Sitting on the Dock of the Bay | 1967 |
| Smile | 1954 |
| Sound of Music, The | 1959 |
| Stand by Me | 1960 |
| Star Spangled Banner | 1814 |
| Stop in the Name of Love | 1965 |
| Summertime | 1935 |
| Sunrise, Sunset | 1964 |
| Sunshine On My Shoulders | 1971 |
| Take it Easy | 1972 |
| Take Me Home, Country Roads | 1971 |
| Take Me Out to the Ball Game | 1908 |
| Tambourine Man | 1965 |
| Tennessee Waltz | 1948 |
| That's Amore | 1953 |
| They Can't Take That Away From Me | 1937 |
| This Land is Your Land | 1940 |
| This Little Light of Mine | * |
| Tie A Yellow Ribbon Around the Oak Tree | 1973 |
| Too Fat Polka | 1947 |
| Twist And Shout | 1961 |
| Unchained Melody | 1955 |
| Under the Boardwalk | 1964 |
| Unforgettable | 1951 |
| Walk the Line | 1956 |
| Walkin' After Midnight | 1957 |
| Way You Do The Things You Do, The | 1964 |
| We'll Sing in the Sunshine | 1964 |
| What A Friend We Have in Jesus | 1868 |

Table 1 Continued

| Song Title | Year Composed |
|---|---------------|
| What A Wonderful World | 1967 |
| When the Red, Red Robin Come Bob, Bob Bobbin' Along | 1926 |
| When the Saints Go Marching In | * |
| Yankee Doodle Boy, The | 1904 |
| Yellow Bird | 1957 |
| Yellow Rose of Texas, The | 1955 |
| Yesterday | 1965 |
| You Are My Sunshine | 1930 |
| You Made Me Love You | 1913 |
| Your Cheatin' Heart | 1952 |
| You're a Grand Old Flag | 1905 |
| You're Nobody Till Somebody Loves You | 1944 |
| You've Got A Friend | 1971 |

Note: *Indicates year composed is unknown.

Research Question 2

Of the songs preferred/requested by clients aged 65-74, which are listed by the most music therapists? Songs ($n=494$) listed for the young-old age group resulted in 26.40% of the total songs. Table 2 shows the top songs preferred or requested by clients aged 65-74. The top list was compiled by the amount of repeated songs from responses. Due to tied ranks, multiple songs were included for a rank with the same amount of repeats. Thus, more than 10 songs are included in the table. The top five songs include *You Are My Sunshine*, *Amazing Grace*, *Love Me Tender*, *Hound Dog*, *Let Me Call You Sweetheart*, *Walk the Line*, and *Take Me Home, Country Roads*.

Table 2
Top Preferred/Requested Songs for the Young-Old Group

| Rank | Song Title | Σ | % | Year Composed |
|------|---------------------|----------|-----|---------------|
| 1. | You Are My Sunshine | 33 | 38% | 1930 |
| 2. | Amazing Grace | 30 | 35% | 1779 |
| 3. | Love Me Tender | 19 | 22% | 1956 |
| 4. | Hound Dog | 14 | 16% | 1956 |

Table 2 Continued

| Rank | Song Title | Σ | % | Year Composed |
|------|------------------------------|----------|-----|---------------|
| | Let Me Call You Sweetheart | 14 | 16% | 1910 |
| | Walk the Line | 14 | 16% | 1956 |
| 5. | Take Me Home, Country Roads | 12 | 14% | 1971 |
| 6. | God Bless America | 11 | 13% | 1938 |
| | Hey, Good Lookin' | 11 | 13% | 1951 |
| 7. | Tennessee Waltz | 10 | 12% | 1948 |
| 8. | Crazy | 9 | 10% | 1962 |
| | Edelweiss | 9 | 10% | 1965 |
| | Moon River | 9 | 10% | 1961 |
| | Oh, What A Beautiful Mornin' | 9 | 10% | 1943 |
| | Over the Rainbow | 9 | 10% | 1939 |
| 9. | America the Beautiful | 8 | 9% | 1893 |
| | Fly Me to the Moon | 8 | 9% | 1954 |
| 10. | In the Garden | 7 | 8% | 1913 |
| | It Had to Be You | 7 | 8% | 1924 |
| | Let it Be | 7 | 8% | 1970 |
| | Old Rugged Cross | 7 | 8% | 1913 |
| | Sentimental Journey | 7 | 8% | 1944 |
| | You've Got a Friend | 7 | 8% | 1971 |

Note: Percentages rounded to the nearest whole number

Research Question 3

What songs do music therapists indicate are preferred or requested with clients aged 75-84? Table 3 lists all 221 individual songs for the middle-old age group alphabetically, as well as the compositional date. The song compositional dates range from 1779 to 1982, of which one song was composed in the 1700s, 20 songs were composed in the 1800s and 185 songs written in the 1900s. Of these songs, *Amazing Grace* (1779) had the earliest compositional date and *Wind Beneath My Wings* (1982) had the latest compositional date.

Table 3

Preferred/Requested Songs for the Middle-Old Group in Alphabetical Order

| Song Title | Year Composed |
|---|---------------|
| Abide With Me | 1861 |
| After the Ball | 1892 |
| Ain't She Sweet | 1927 |
| Ain't We Got Fun? | 1921 |
| Alexanders Ragtime Band | 1911 |
| All Shook Up | 1957 |
| Alla en el Rancho Grande | * |
| Aloha Oe | 1978 |
| Always (I'll Be Loving You Always) | 1925 |
| Amazing Grace | 1779 |
| America | 1831 |
| America the Beautiful | 1893 |
| American Patrol | 1885 |
| Anniversary Song | 1947 |
| Any Time | 1921 |
| April showers | 1921 |
| As Time Goes By | 1931 |
| Baby Face | 1926 |
| Back in the Saddle | 1940 |
| Banana Boat Song, The | 1956 |
| Band Played On, The | 1895 |
| Battle Hymn of the Republic | 1862 |
| Beautiful Ohio | 1918 |
| Because He Lives | 1971 |
| Beer Barrel Polka (Roll Out the Barrel) | 1927 |
| Bells of St. Mary's, The | 1917 |
| Beyond the Sea | 1945 |
| Blessed Assurance | 1873 |
| Blue Eyes Crying in the Rain | 1945 |
| Blue Hawaii | 1961 |
| Blue Moon | 1934 |
| Blue Skies | 1926 |
| Blue Skirt Waltz | 1944 |
| Button Up Your Overcoat | 1928 |
| By the Light of the Silvery Moon | 1909 |
| Bye Bye Blackbird | 1926 |
| Can't Help Falling in Love | 1961 |
| Carolina in the Morning | 1922 |

Table 3 Continued

| Song Title | Year Composed |
|--|---------------|
| Catch a Falling Star | 1958 |
| Chattanooga Choo Choo | 1941 |
| Crazy | 1962 |
| Daddy Sang Bass | 1968 |
| Daddy's Home | 1961 |
| Daisy Bell (Bicycle Built for Two) | 1892 |
| Danny Boy | 1913 |
| Darktown Strutters' Ball, The | 1917 |
| Darling Clementine | * |
| Don't Fence Me In | 1944 |
| Dont Get Around Much Anymore | 1940 |
| Don't Sit Under the Apple Tree | 1942 |
| Down in the Valley | * |
| East Side West Side | 1966 |
| Easter Parade | 1933 |
| Edelweiss | 1965 |
| Everybody Loves Somebody | 1947 |
| Five Foot Two, Eyes of Blue | 1925 |
| Fly Me to the Moon | 1954 |
| For Me and My Gal | 1917 |
| Gambler, The | 1978 |
| Give My Regards To Broadway | 1904 |
| Glory of Love, The | 1936 |
| God Bless America | 1938 |
| God is So Good | * |
| Goodnight, Irene | 1936 |
| Green Green Grass of Home | 1965 |
| Happy Birthday | 1893 |
| Happy Trails | 1951 |
| Happy Wanderer, The | 1953 |
| Harbor Lights | 1937 |
| Hava Nagila | 1918 |
| Have I Told You Lately That I Love You | 1945 |
| Have You Ever Been Lonely? | 1932 |
| Heart and Soul | 1938 |
| Heart of My Heart | 1926 |
| Hello Dolly! | 1969 |
| Hernando's Hideaway | 1954 |
| He's Got the Whole World | * |
| Hey, Good Lookin' | 1951 |
| His Eye is on the Sparrow | 1905 |

Table 3 Continued

| Song Title | Year Composed |
|---------------------------------------|---------------|
| Home on the Range | * |
| Hound Dog | 1956 |
| How Great Thou Art | 1953 |
| How Much is That Doggie in the Window | 1953 |
| I Can't Give You Anything But Love | 1928 |
| I Fall To Pieces | 1961 |
| I Get a Kick Out of You | 1934 |
| I Got Rhythm | 1930 |
| I Left My Heart in San Francisco | 1954 |
| I Love You Truly | 1901 |
| I Only Have Eyes For You | 1934 |
| I Want a Girl | 1911 |
| If You Knew Susie | 1925 |
| I'll Be Seeing You | 1938 |
| I'll Fly Away | 1929 |
| I'm Beginning to See the Light | 1945 |
| I'm Forever Blowing Bubbles | 1918 |
| I'm Looking Over a Four Leaf Clover | 1927 |
| Immaculate Mary | * |
| In The Garden | 1913 |
| In the Good Old Summer Time | 1902 |
| In the Mood | 1939 |
| In The Still of the Night | 1937 |
| It Had To Be You | 1924 |
| It's a Small World | 1964 |
| It's Only a Paper Moon | 1933 |
| I've Been Everywhere | 1959 |
| I've Been Working on the Railroad | * |
| Jesus Loves Me | 1862 |
| Just A Closer Walk With Thee | * |
| Keep On the Sunny Side | 1928 |
| King of the Road | 1964 |
| Leaving on a Jet Plane | 1967 |
| Lemon Tree | 1960 |
| Let it Be | 1970 |
| Let Me Call You Sweetheart | 1910 |
| Let There Be Peace On Earth | 1955 |
| Lift Every Voice and Sing | 1901 |
| Little Brown Jug | 1869 |
| Little Coquette | 1928 |
| Lollipop | 1958 |

Table 3 Continued

| Song Title | Year Composed |
|-------------------------------------|---------------|
| Love Me Tender | 1956 |
| Ma, He's Making Eyes At Me | 1921 |
| Mairzy Doats | 1943 |
| Makin' Whoopee | 1928 |
| Mister Sandman | 1954 |
| Misty | 1954 |
| Mona Lisa | 1949 |
| Moon River | 1961 |
| Moonlight Bay | 1912 |
| More | 1962 |
| My Blue Heaven | 1924 |
| My Bonnie Lies Over the Ocean | * |
| My Favorite Things | 1965 |
| My Girl | 1964 |
| My Old Kentucky Home | 1853 |
| My Way | 1967 |
| My Wild Irish Rose | 1899 |
| New York, New York | 1944 |
| Night and Day | 1932 |
| Oh Susanna | 1948 |
| Oh, What A Beautiful Mornin' | 1943 |
| Old Gray Mare, The | 1915 |
| Old Rugged Cross | 1913 |
| On the Road Again | 1979 |
| On the Sunny Side of the Street | 1930 |
| Over the Rainbow | 1939 |
| Over There | 1917 |
| Peg o' My Heart | 1913 |
| Pennsylvania Polka | 1942 |
| Polly Wolly Doodle | 1880 |
| Precious Lord, Take My Hand | 1932 |
| Que Sera, Sera | 1955 |
| Red Sails in the Sunset | 1935 |
| Ring of Fire | 1963 |
| Rock Around the Clock | 1954 |
| Rockin' Robin | 1958 |
| Route 66 | 1946 |
| San Antonio Rose | 1940 |
| School days | 1907 |
| Sentimental journey | 1944 |
| She'll Be Comin' Round the Mountain | * |

Table 3 Continued

| Song Title | Year Composed |
|--|---------------|
| Show Me the Way to Go Home | 1925 |
| Side By Side | 1927 |
| Sidewalks of New York | 1894 |
| Singing in the Rain | 1952 |
| Sioux City Sue | 1945 |
| Smile | 1954 |
| Some Enchanted Evening | 1949 |
| Somewhere My love | 1965 |
| Sound of Music, The | 1959 |
| Stand By Me | 1960 |
| Stand Up, Stand Up for Jesus | 1858 |
| Star Dust | 1927 |
| Star Spangled Banner | 1814 |
| Strolling Through the Park | 1884 |
| Summertime | 1935 |
| Sunrise, Sunset | 1964 |
| Swing Low, Sweet Chariot | * |
| Take Me Home, Country Roads | 1971 |
| Take Me Out to the Ball Game | 1908 |
| Take the "A" Train | 1944 |
| Tea for Two | 1924 |
| Teddy Bear | 1957 |
| Tennessee Waltz | 1948 |
| That's Amore | 1953 |
| There Ought to Be a Moonlight Savings Time | 1930 |
| Third Man Theme, The | 1949 |
| This Land is Your Land | 1940 |
| This Little Light of Mine | * |
| Til We Meet Again | 1918 |
| Tiptoe Through the Tulips With Me | 1929 |
| Too Fat Polka | 1947 |
| Unforgettable | 1951 |
| Wabash Cannonball, The | 1905 |
| Wait Till the Sun Shines, Nellie | 1905 |
| Walk the Line | 1956 |
| Walking the Floor Over You | 1941 |
| Way You Look Tonight, The | 1936 |
| What A Difference A Day Makes | 1959 |
| What A Friend We Have In Jesus | 1868 |
| What A Wonderful World | 1967 |
| When Irish Eyes Are Smiling | 1912 |

Table 3 Continued

| Song Title | Year Composed |
|---|---------------|
| When it's Springtime in the Rockies | 1923 |
| When the Red, Red Robin Come Bob, Bob Bobbin' Along | 1926 |
| When the Saints Go Marching In | * |
| When You Wore a Tulip | 1914 |
| When You're Smiling | 1929 |
| White Christmas | 1941 |
| White Cliffs of Dover, The | 1941 |
| Wildwood Flower | 1860 |
| Wind Beneath My Wings | 1982 |
| Yankee Doodle Boy, The | 1904 |
| Yankee Doodle Dandy | * |
| Yellow Rose of Texas, The | 1955 |
| You Are My Sunshine | 1930 |
| You Send Me | 1957 |
| You'll Never Know | 1943 |
| You'll Never Walk Alone | 1945 |
| Your Cheatin' Heart | 1952 |
| You're a Grand Old Flag | 1905 |
| Zip-A-Dee-Doo-Dah | 1946 |

*Indicates year composed is unknown

Research Question 4

Of the songs preferred/requested by clients aged 75-84, which are listed by the most music therapists? Songs ($n=667$) listed for the middle-old age group resulted in 35.65% of the total songs. Table 2 shows the top songs preferred or requested by clients aged 75-84. Due to tied ranks, multiple songs were included for a rank with the same amount of repeats. Thus, more than 10 songs are included in the table. The top four songs include *You Are My Sunshine*, *Amazing Grace*, *Let Me Call You Sweetheart*, *In the Garden*, and *Take Me Out To the Ball Game*.

Table 4
Top Preferred/Requested Songs for the Middle-Old Group

| Rank | Song Title | Σ | % | Year Composed |
|------|------------------------------------|----|-----|---------------|
| 1. | You Are My Sunshine | 40 | 47% | 1930 |
| 2. | Amazing Grace | 34 | 40% | 1779 |
| 3. | Let Me Call You Sweetheart | 21 | 24% | 1910 |
| 4. | In The Garden | 17 | 20% | 1913 |
| | Take Me Out to the Ball Game | 17 | 20% | 1908 |
| 5. | God Bless America | 16 | 19% | 1938 |
| 6. | Oh, What A Beautiful Mornin' | 13 | 15% | 1943 |
| 7. | Over the Rainbow | 12 | 14% | 1939 |
| | Sentimental journey | 12 | 14% | 1944 |
| 8. | Always | 10 | 12% | 1925 |
| | Five Foot Two, Eyes of Blue | 10 | 12% | 1925 |
| | Old Rugged Cross | 10 | 12% | 1913 |
| | Side By Side | 10 | 12% | 1927 |
| | Tennessee Waltz | 10 | 12% | 1948 |
| 9. | Don't Sit Under the Apple Tree | 9 | 11% | 1942 |
| | Edelweiss | 9 | 11% | 1965 |
| | Home on the Range | 9 | 11% | * |
| | I've Been Working on the Railroad | 9 | 11% | * |
| 10. | America the Beautiful | 8 | 9% | 1893 |
| | Daisy Bell (Bicycle Built for Two) | 8 | 9% | 1892 |
| | Hey, Good Lookin' | 8 | 9% | 1951 |
| | It Had To Be You | 8 | 9% | 1924 |

Note: Percentages rounded to the nearest whole number. *Indicates year composed unknown.

Research Question 5

What songs do music therapists indicate are preferred or requested with clients aged 85 and above? Table 5 lists all 175 individual songs for the old-old age group alphabetically, as well as the compositional date. The song compositional dates range from 1529 to 1981. Of these songs, one was composed in the 1500s, two in the 1700s, 28 in the 1800s and 130 in the 1900s. *A Mighty Fortress is Our God* was composed in 1529 making the range of years so wide. The next oldest song is *Amazing Grace* which was composed in 1779. *Memory* (1981) had the latest compositional date.

Table 5

Preferred/Requested Songs for the Old-Old Group in Alphabetical Order

| Song Title | Year Composed |
|---|---------------|
| A Mighty Fortress Is Our God | 1529 |
| Abide With Me | 1861 |
| Ac-Cent-Tchu-Ate the Positive | 1944 |
| Adios Muchachos Companieros de Mi Vida | * |
| After the Ball | 1892 |
| Ain't she sweet | 1927 |
| Alexander's Ragtime Band | 1911 |
| Aloha Oe | 1978 |
| Always (I'll Be Loving You Always) | 1925 |
| Amazing Grace | 1779 |
| America | 1831 |
| America the Beautiful | 1893 |
| Anchors Aweigh | 1906 |
| As Time Goes By | 1931 |
| Away in a Manger | 1885 |
| Baby Face | 1926 |
| Back in The Saddle Again | 1940 |
| Band Played On, The | 1895 |
| Battle Hymn of the Republic | 1862 |
| Beautiful Brown Eyes | 1951 |
| Beautiful Dreamer | 1864 |
| Beautiful Ohio | 1918 |
| Beer Barrel Polka (Roll Out the Barrel) | 1927 |
| Bei Meir Bist Du Schon | 1932 |
| Blue Hawaii | 1961 |
| Blue Skies | 1926 |
| Blue Skirt Waltz | 1944 |
| Blue-Tail Fly | 1846 |
| Bushel and a Peck | 1950 |
| By The Light of The Silvery Moon | 1909 |
| Bye Bye Blackbird | 1926 |
| Camptown Races | 1850 |
| Carolina in the Morning | 1922 |
| Carolina Moon | 1928 |
| Chattanooga Choo Choo | 1941 |
| Cielito Lindo | 1882 |
| Coal Miner's Daughter | 1971 |
| Daddy's Little Girl | 1949 |
| Daisy Bell (Bicycle Built for Two) | 1892 |

Table 5 Continued

| Song Title | Year Composed |
|--|---------------|
| Danny Boy | 1913 |
| Darktown Strutters' Ball, The | 1917 |
| Darling Clementine | * |
| Don't Fence Me In | 1944 |
| Don't Sit Under the Apple Tree | 1942 |
| Down by the Old Mill Stream | 1908 |
| Down in the Valley | * |
| East Side West Side | 1966 |
| Edelweiss | 1965 |
| Five Foot Two, Eyes of Blue | 1925 |
| Fly Me To The Moon | 1954 |
| For Me and My Gal | 1917 |
| From All that Dwell Below the Skies | 1793 |
| Funiculi Funicula | 1880 |
| Give Me That Old Time Religion | * |
| Give My Regards to Broadway | 1904 |
| God Bless America | 1938 |
| Goodnight, Irene | 1936 |
| Hail Hail the Gang's All Here | 1917 |
| Happy Days Are Here Again | 1929 |
| Harbor Lights | 1937 |
| Heart and Soul | 1938 |
| Hello, My Baby | 1899 |
| He's Got the Whole World in His Hands | * |
| Hey, Good Lookin' | 1951 |
| His Eye is on the Sparrow | 1905 |
| Home on the Range | * |
| How Great Thou Art | 1953 |
| How Much is That Doggie in the Window | 1953 |
| I Found A Million Dollar Baby | 1932 |
| I Got Rhythm | 1930 |
| I Love You Truly | 1901 |
| If You Knew Susie | 1925 |
| I'll Be Seeing You | 1938 |
| I'll Be With You in Apple Blossom Time | 1920 |
| I'll Fly Away | 1929 |
| I'm Forever Blowing Bubbles | 1918 |
| I'm Looking Over a Four Leaf Clover | 1927 |
| In the Garden | 1913 |
| In the Good Old Summer Time | 1902 |
| In the Mood | 1939 |

Table 5 Continued

| Song Title | Year Composed |
|------------------------------------|---------------|
| In the Shade of the Old Apple Tree | 1905 |
| In the Sweet By and By | 1868 |
| It Had to Be You | 1924 |
| It's a Sin To Tell a Lie | 1936 |
| It's Been a Long, Long Time | 1945 |
| I've Been Workin' On the Railroad | * |
| Jambalaya | 1952 |
| Jeepers Creepers | 1938 |
| Jesus Loves Me | 1862 |
| Jingle Bells | 1857 |
| Keep on the Sunny Side of Life | 1928 |
| Let Me Call You Sweetheart | 1910 |
| Let the Rest of the World Go By | 1919 |
| Little Brown Church, The | 1864 |
| Little Brown Jug | 1869 |
| Look for the Silver Lining | 1920 |
| Love Me Tender | 1956 |
| Mairzy Doats | 1943 |
| Makin' Whoopee | 1928 |
| Mary's a Grand Old Name | 1906 |
| Meet Me in St. Louis, Louis | 1904 |
| Memory | 1981 |
| Misty | 1954 |
| Moon River | 1961 |
| Moonlight Bay | 1912 |
| Music! Music! Music! | 1949 |
| My Blue Heaven | 1924 |
| My Bonnie Lies Over the Ocean | * |
| My Way | 1967 |
| My Wild Irish Rose | 1899 |
| Oh Susanna | 1948 |
| Oh, What A Beautiful Mornin' | 1943 |
| Oh, You Beautiful Doll | 1911 |
| Ojos Negros | * |
| Old Folks at Home | 1851 |
| Old Rugged Cross | 1913 |
| On Eagle's Wings | 1979 |
| On the Sunny Side of the Street | 1930 |
| On The Way To Cape May | 1960 |
| Over the Rainbow | 1939 |
| Over There | 1917 |

Table 5 Continued

| Song Title | Year Composed |
|---|---------------|
| Peg o' My Heart | 1913 |
| Pennies From Heaven | 1936 |
| Pennsylvania Polka | 1942 |
| Polly Wolly Doodle | 1880 |
| Precious Lord. Take My Hand | 1932 |
| Put on Your Old Gray Bonnet | 1909 |
| Que Sera, Sera | 1955 |
| Red River Valley | 1896 |
| Row Row Row Your Boat | 1852 |
| School Days | 1907 |
| Sentimental Journey | 1944 |
| She'll Be Coming Round the Mountain | * |
| Shine on, Harvest Moon | 1903 |
| Show Me The Way To Go Home | 1925 |
| Side By Side | 1927 |
| Sidewalks of New York | 1894 |
| Singing in the Rain | 1952 |
| Smoke Gets in Your Eyes | 1933 |
| Someone to Watch Over Me | 1926 |
| Star Dust | 1927 |
| Sugartime | 1958 |
| Sunrise, Sunset | 1964 |
| Swing Low, Sweet Chariot | * |
| Take Me Out to the Ball Game | 1908 |
| Tennessee Waltz | 1948 |
| That's Amore | 1953 |
| They Can't Take the Away from Me | 1937 |
| This Land is Your Land | 1940 |
| This Little Light of Mine | * |
| Til We Meet Again | 1918 |
| Toot, Toot, Tootsie! | 1922 |
| Unforgettable | 1951 |
| Victory in Jesus | 1939 |
| What a Friend We Have in Jesus | 1868 |
| What A Wonderful World | 1967 |
| When I Grow Too Old To Dream | 1934 |
| When Irish Eyes are Smiling | 1912 |
| When the Moon Comes Over the Mountain | 1931 |
| When the Red, Red Robin Come Bob, Bob Bobbin' Along | 1926 |
| When the Saints Go Marching In | * |
| When You Wore a Tulip | 1914 |

Table 5 Continued

| Song Title | Year Composed |
|---------------------------------------|---------------|
| When You're Smiling | 1929 |
| Whispering Hope | 1868 |
| White Christmas | 1941 |
| Wildwood Flower | 1860 |
| Yankee Doodle Boy, The | 1904 |
| Yankee Doodle Dandy | * |
| Yellow Rose of Texas, The | 1955 |
| Yes Sir, That's My Baby | 1925 |
| Yes! We Have No Bananas | 1922 |
| You Are My Sunshine | 1930 |
| You're A Grand Old Flag | 1905 |
| You're Nobody Till Somebody Loves You | 1944 |
| Zip-A-Dee-Doo-Dah | 1946 |

*Indicates year composed unknown

Research Question 6

Of the songs preferred/requested by clients aged 85 and above, which are listed by the most music therapists? Songs ($n=598$) listed for the old-old age group resulted in 31.96% of the total songs. Table 3 shows the top songs preferred or requested by clients aged 85 and older. Due to tied ranks, a couple of songs were included for a rank with the same amount of repeats. Thus, more than 10 songs are included in the table. The top five songs include *You Are My Sunshine*, *Let Me Call You Sweetheart*, *Amazing Grace*, *Daisy Bell*, and *In the Garden*.

Table 6
Top Preferred/Requested Songs for the Old-Old Group

| Rank | Song Title | Σ | % | Year Composed |
|------|------------------------------------|----------|-----|---------------|
| 1. | You Are My Sunshine | 42 | 49% | 1930 |
| 2. | Let Me Call You Sweetheart | 36 | 42% | 1910 |
| 3. | Amazing Grace | 33 | 38% | 1779 |
| 4. | Daisy Bell (Bicycle Built for Two) | 20 | 23% | 1892 |
| 5. | In the Garden | 18 | 21% | 1913 |
| 6. | Five Foot Two, Eyes of Blue | 15 | 17% | 1925 |
| | Sentimental Journey | 15 | 17% | 1944 |
| 7. | God Bless America | 13 | 15% | 1938 |

Table 6 Continued

| Rank | Song Title | Σ | % | Year Composed |
|------|--------------------------------|----------|-----|---------------|
| 8. | Side By Side | 12 | 14% | 1927 |
| 9. | Don't Sit Under the Apple Tree | 11 | 13% | 1942 |
| | Home on the Range | 11 | 13% | * |
| 10. | Over the Rainbow | 10 | 12% | 1939 |

Note: Percentages rounded to the nearest whole number. *Indicates year composed unknown.

Research Question 7

Do any of the listed songs overlap among the older adult age groups? Several songs were listed as preferred or requested by clients within all age groups, which created a list of songs that overlapped among all older adult sub-categories. All age groups had 75 songs in common (see Table 7). Additionally, the young-old group and the middle-old group had 30 songs in common, the middle-old and old-old had 40 songs in common and the young-old group and the old-old age group had 10 songs in common (see Tables 8-10). Finally, Table 11 lists all songs and the number of music therapists who recommended each, thus, providing a complete list of songs that overlapped among all older adult sub-categories.

Table 7

Common Songs Preferred/Requested by Clients within All Age Sub-Categories

| Song Title | Year |
|-----------------------------|------|
| Abide With Me | 1861 |
| Ain't She Sweet | 1927 |
| Always | 1925 |
| Amazing Grace | 1779 |
| America | 1831 |
| America the Beautiful | 1893 |
| Back in the Saddle Again | 1940 |
| Band Played On, The | 1895 |
| Battle Hymn of the Republic | 1862 |
| Beer Barrel Polka | 1927 |
| Blue Hawaii | 1961 |
| Blue Skies | 1926 |

Table 7 Continued

| Song Title | Year |
|---------------------------------------|------|
| Blue Skirt Waltz | 1944 |
| Bye Bye Blackbird | 1926 |
| Daisy Bell (Bicycle Built for Two) | 1892 |
| Danny Boy | 1913 |
| Darling Clementine | * |
| Don't Fence Me In | 1944 |
| Don't Sit Under the Apple Tree | 1942 |
| Edelweiss | 1965 |
| Five Foot Two, Eyes of Blue | 1925 |
| Fly Me to the Moon | 1954 |
| Give My Regards to Broadway | 1904 |
| God Bless America | 1938 |
| Harbor Lights | 1937 |
| He's Got the Whole World in His Hands | * |
| Hey, Good Lookin' | 1951 |
| His Eye is on the Sparrow | 1905 |
| Home on the Range | * |
| How Great Thou Art | 1953 |
| How Much is That Doggie in the Window | 1953 |
| I Got Rhythm | 1930 |
| I'll Fly Away | 1929 |
| I'm Looking Over a Four Leaf Clover | 1927 |
| In the Garden | 1913 |
| In the Good Old Summer Time | 1902 |
| In the Mood | 1939 |
| It Had To Be You | 1924 |
| I've Been Working on the Railroad | * |
| Jesus Loves Me | 1862 |
| Keep On the Sunny Side of Life | 1928 |
| Let Me Call You Sweetheart | 1910 |
| Love Me Tender | 1956 |
| Makin' Whoopee | 1928 |
| Misty | 1954 |
| Moon River | 1961 |
| My Blue Heaven | 1924 |
| My Way | 1967 |
| My Wild Irish Rose | 1899 |
| Oh Susanna | 1948 |
| Oh, What A Beautiful Mornin' | 1943 |
| Old Rugged Cross | 1913 |
| Over the Rainbow | 1939 |

Table 7 Continued

| Song Title | Year |
|---|------|
| Pennsylvania Polka | 1942 |
| Precious Lord, Take My Hand | 1932 |
| Que Sera, Sera | 1955 |
| Sentimental Journey | 1944 |
| Show Me the Way to Go Home | 1925 |
| Side By Side | 1927 |
| Singing in the Rain | 1952 |
| Sunrise, Sunset | 1964 |
| Take Me Out to the Ball Game | 1908 |
| Tennessee Waltz | 1948 |
| That's Amore | 1953 |
| This Land is Your Land | 1940 |
| This Little Light of Mine | * |
| Unforgettable | 1951 |
| What a Friend We Have in Jesus | 1868 |
| What A Wonderful World | 1967 |
| When the Red, Red Robin Come Bob, Bob Bobbin' Along | 1926 |
| When the Saints Go Marching In | * |
| Yankee Doodle Boy, The | 1904 |
| Yellow Rose of Texas, The | 1955 |
| You Are My Sunshine | 1930 |
| You're a Grand Old Flag | 1905 |

Table 8

Common Songs Preferred/Requested by Clients within the Young-Old and Middle-Old Age Sub-Categories

| Song Title | Year |
|----------------------------------|------|
| All Shook Up | 1957 |
| Banana Boat Song, The | 1956 |
| Blue Eyes Crying in the Rain | 1945 |
| Blue Moon | 1934 |
| Can't Help Falling in Love | 1961 |
| Catch a Falling Star | 1958 |
| Crazy | 1962 |
| Gambler, The | 1978 |
| Happy Trails | 1951 |
| Hava Nagila | 1918 |
| Hound Dog | 1956 |
| I Left My Heart in San Francisco | 1954 |

Table 8 Continued

| Song Title | Year |
|-----------------------------|------|
| King of the Road | 1964 |
| Leaving on a Jet Plane | 1967 |
| Let it Be | 1970 |
| My Favorite Things | 1965 |
| My Girl | 1964 |
| New York, New York | 1944 |
| Ring of Fire | 1963 |
| Rock Around the Clock | 1954 |
| Rockin' Robin | 1958 |
| Smile | 1954 |
| Sound of Music, The | 1959 |
| Stand By Me | 1960 |
| Star Spangled Banner | 1814 |
| Summertime | 1935 |
| Take Me Home, Country Roads | 1971 |
| Too Fat Polka | 1947 |
| Walk the Line | 1956 |
| Your Cheatin' Heart | 1952 |

Table 9

Common Songs Preferred/Requested by Clients within the Middle-Old and Old-Old Age Sub-Categories

| Song Title | Year |
|----------------------------------|------|
| After the Ball | 1892 |
| Alexander's Ragtime Band | 1911 |
| Aloha Oe | 1978 |
| As Time Goes By | 1931 |
| Baby Face | 1926 |
| Beautiful Ohio | 1918 |
| By the Light of the Silvery Moon | 1909 |
| Carolina in the Morning | 1922 |
| Chattanooga Choo Choo | 1941 |
| Darktown Strutters' Ball, The | 1917 |
| Down in the Valley | * |
| East Side West Side | 1966 |
| For Me and My Gal | 1917 |
| Goodnight, Irene | 1936 |
| Heart and Soul | 1938 |
| I Love You Truly | 1901 |

Table 9 Continued

| Song Title | Year |
|-------------------------------------|------|
| If You Knew Susie | 1925 |
| I'll Be Seeing You | 1938 |
| I'm Forever Blowing Bubbles | 1918 |
| Little Brown Jug | 1869 |
| Mairzy Doats | 1943 |
| Moonlight Bay | 1912 |
| My Bonnie Lies Over the Ocean | * |
| On the Sunny Side of the Street | 1930 |
| Over There | 1917 |
| Peg o' My Heart | 1913 |
| Polly Wolly Doodle | 1880 |
| School Days | 1907 |
| She'll Be Comin' Round the Mountain | * |
| Sidewalks of New York | 1894 |
| Star Dust | 1927 |
| Swing Low, Sweet Chariot | * |
| Til We Meet Again | 1918 |
| When Irish Eyes Are Smiling | 1912 |
| When You Wore a Tulip | 1914 |
| When You're Smiling | 1929 |
| White Christmas | 1941 |
| Wildwood Flower | 1860 |
| Yankee Doodle Dandy | * |
| Zip-A-Dee-Doo-Dah | 1946 |

Table 10

Common Songs Preferred/Requested by Clients within the Young-Old and Old-Old Age Sub-Categories

| Song Title | Year |
|---------------------------------------|------|
| Bei Meir Bist Du Schon | 1932 |
| Cielito Lindo | 1882 |
| Jambalaya | 1952 |
| Memory | 1981 |
| Music! Music! Music! | 1949 |
| On Eagle's Wings | 1979 |
| On the Way To Cape May | 1960 |
| Red River Valley | 1896 |
| They Can't Take That Away From Me | 1937 |
| You're Nobody Till Somebody Loves You | 1944 |

Table 11
Alphabetical List of Songs and Sums for All Age Groups

| Song Title | Young- Old | Middle- Old | Old-Old |
|--|---------------|----------------|----------|
| | Σ | Σ | Σ |
| A Mighty Fortress Is Our God | | | 1 |
| Aba Daba Honeymoon, The | 1 | | |
| Abide With Me | 1 | 1 | 2 |
| Ac-Cent-Tchu-Ate the Positive | | | 2 |
| Adios Muchachos Companieros de Mi Vida | | | 1 |
| After the Ball | | 1 | 1 |
| Ain't She Sweet | 1 | 3 | 6 |
| Ain't We Got Fun? | | 1 | |
| Alexander's Ragtime Band | | 1 | 1 |
| All I Have To Do Is Dream | 1 | | |
| All My Loving | 1 | | |
| All of Me | 1 | | |
| All Shook Up | 2 | 1 | |
| Alla en el Rancho Grande | | 1 | |
| Aloha Oe | | 1 | 1 |
| Always | 3 | 10 | 9 |
| Amapola | 1 | | |
| Amazing Grace | 30 | 34 | 33 |
| Amen | 1 | | |
| America | 1 | 3 | 2 |
| America the Beautiful | 8 | 8 | 6 |
| American Patrol | | 1 | |
| American Pie | 1 | | |
| Anchors Aweigh | | | 1 |
| Anniversary Song | | 1 | |
| Any Time | | 1 | |
| April Showers | | 1 | |
| As Time Goes By | | 1 | 2 |
| At Last | 1 | | |
| Away in a Manger | | | 1 |
| Baby Face | | 2 | 2 |
| Back in the Saddle Again | 2 | 2 | 1 |
| Bad Bad Leroy Brown | 1 | | |
| Ballad of Davy Crockett, The | 1 | | |
| Banana Boat Song, The | 2 | 1 | |
| Band Played On, The | 1 | 2 | 3 |
| Battle Hymn of the Republic | 1 | 2 | 3 |

Table 11 Continued

| Song Title | Young- Old Σ | Middle- Old Σ | Old-Old Σ |
|----------------------------------|---------------------------|----------------------------|---------------------|
| Beautiful Brown Eyes | | | 1 |
| Beautiful Dreamer | | | 4 |
| Beautiful Ohio | | 1 | 1 |
| Because He Lives | | 1 | |
| Beer Barrel Polka | 4 | 7 | 6 |
| Bei Meir Bist Du Schon | 1 | | 1 |
| Bells of St. Mary's, The | | 1 | |
| Bennie And The Jets | 1 | | |
| Besame Mucho | 1 | | |
| Beyond the Sea | | 1 | |
| Blessed Assurance | | 1 | |
| Blowin' the Wind | 2 | | |
| Blue Eyes Crying in the Rain | 1 | 1 | |
| Blue Hawaii | 2 | 1 | 1 |
| Blue Moon | 3 | 3 | |
| Blue Skies | 1 | 1 | 2 |
| Blue Skirt Waltz | 2 | 1 | 1 |
| Blue Suede Shoes | 6 | | |
| Blueberry Hill | 2 | | |
| Blue-Tail Fly | | | 1 |
| Bridge Over Troubled Water | 3 | | |
| Bring It On Home to Me | 1 | | |
| Brown Eyed Girl | 1 | | |
| Bushel and a Peck | | | 1 |
| Button Up Your Overcoat | | 1 | |
| By the Light of the Silvery Moon | | 2 | 8 |
| Bye Bye Blackbird | 1 | 3 | 1 |
| California Dreamin' | 1 | | |
| Camptown Races | | | 2 |
| Canon in D | 1 | | |
| Can't Help Falling in Love | 3 | 1 | |
| Carolina in My Mind | 1 | | |
| Carolina in the Morning | | 1 | 2 |
| Carolina Moon | | | 1 |
| Catch a Falling Star | 1 | 4 | |
| Chattanooga Choo Choo | | 4 | 2 |
| Cielito Lindo | 2 | | 1 |
| Coal Miner's Daughter | | | 1 |
| Coat of Many Colors | 1 | | |

Table 11 Continued

| Song Title | Young- Old Σ | Middle- Old Σ | Old-Old Σ |
|--|---------------------------|----------------------------|---------------------|
| Crazy | 9 | 3 | |
| Daddy Sang Bass | | 1 | |
| Daddy's Home | | 1 | |
| Daddy's Little Girl | | | 1 |
| Daisy Bell (Bicycle Built for Two) | 1 | 8 | 20 |
| Danny Boy | 1 | 2 | 4 |
| Darktown Strutters' Ball, The | | 1 | 1 |
| Darling Clementine | 1 | 2 | 5 |
| Do Lord | 1 | | |
| Don't Be Cruel | 1 | | |
| Don't Fence Me In | 3 | 7 | 6 |
| Dont Get Around Much Anymore | | 2 | |
| Don't Let the Rain Come Down | 1 | | |
| Don't Sit Under the Apple Tree | 1 | 9 | 11 |
| Do-Re-Mi | 1 | | |
| Down by the Old Mill Stream | | | 3 |
| Down in the Valley | | 1 | 2 |
| Dream a Little Dream of Me | 1 | | |
| Dreams | 1 | | |
| East Side West Side | | 1 | 2 |
| Easter Parade | | 1 | |
| Ebb Tide | 1 | | |
| Edelweiss | 9 | 9 | 2 |
| Eight Days a Week | 1 | | |
| Everybody Loves Somebody | | 1 | |
| Everyday | 1 | | |
| Feelin' Groovy (59th Street Bridge Song) | 2 | | |
| Fire and Rain | 1 | | |
| Five Foot Two, Eyes of Blue | 3 | 10 | 15 |
| Fly Me to the Moon | 8 | 7 | 3 |
| Folsom Prison Blues | 2 | | |
| For Me and My Gal | | 1 | 1 |
| From All that Dwell Below the Skies | | | 1 |
| Funiculi Funicula | | | 1 |
| Gambler, The | 1 | 1 | |
| Georgia on My Mind | 2 | | |
| Give Me That Old Time Religion | | | 1 |
| Give My Regards to Broadway | 1 | 1 | 2 |
| Glory of Love, The | | 2 | |

Table 11 Continued

| Song Title | Young- Old Σ | Middle- Old Σ | Old-Old Σ |
|--|---------------------------|----------------------------|---------------------|
| God Bless America | 11 | 16 | 13 |
| God is So Good | | 1 | |
| Goodnight, Irene | | 2 | 1 |
| Great Balls of Fire | 1 | | |
| Great Pretender, The | 1 | | |
| Green Green Grass of Home | | 1 | |
| Hail Hail the Gang's All Here | | | 2 |
| Happy Birthday | | 1 | |
| Happy Days Are Here Again | | | 2 |
| Happy Trails | 2 | 1 | |
| Happy Wanderer, The | | 1 | |
| Harbor Lights | 1 | 1 | 1 |
| Hava Nagila | 2 | 1 | |
| Have I Told You Lately That I Love You | | 3 | |
| Have You Ever Been Lonely? | | 1 | |
| Heart and Soul | | 1 | 1 |
| Heart of My Heart | | 1 | |
| Heartbreak Hotel | 1 | | |
| Hello Dolly! | | 2 | |
| Hello, My Baby | | | 1 |
| Here Comes the Sun | 1 | | |
| Hernando's Hideaway | | 1 | |
| He's Got the Whole World in His Hands | 2 | 3 | 2 |
| Hey Jude | 2 | | |
| Hey, Good Lookin' | 11 | 8 | 2 |
| His Eye is on the Sparrow | 2 | 2 | 1 |
| Hit the Road Jack | 1 | | |
| Home on the Range | 5 | 9 | 11 |
| Hotel California | 1 | | |
| Hound Dog | 14 | 1 | |
| House of the Rising Sun, The | 1 | | |
| How Great Thou Art | 6 | 7 | 9 |
| How Much is That Doggie in the Window | 6 | 2 | 1 |
| I Can See Clearly Now | 3 | | |
| I Can't Give You Anything But Love | | 1 | |
| I Fall to Pieces | | 1 | |
| I Found a Million Dollar Baby | | | 1 |
| I Get a Kick Out of You | | 1 | |
| I Got Rhythm | 1 | 1 | 1 |

Table 11 Continued

| Song Title | Young- Old Σ | Middle- Old Σ | Old-Old Σ |
|--|---------------------------|----------------------------|---------------------|
| I Heard It Through the Grapevine | 1 | | |
| I Just Called to Say I Love You | 1 | | |
| I Left My Heart in San Francisco | 2 | 4 | |
| I Love You Truly | | 2 | 8 |
| I Only Have Eyes For You | | 1 | |
| I Want a Girl | | 1 | |
| I Want to Hold Your Hand | 2 | | |
| I Wish It Would Rain | 1 | | |
| If You Knew Susie | | 1 | 2 |
| I'd Like to Teach the World to Sing | 1 | | |
| I'll Be Seeing You | | 1 | 1 |
| I'll Be With You in Apple Blossom Time | | | 1 |
| I'll Fly Away | 2 | 4 | 5 |
| I'm Beginning to See the Light | | 1 | |
| I'm Forever Blowing Bubbles | | 3 | 3 |
| I'm Looking Over a Four Leaf Clover | 1 | 2 | 1 |
| Imagine | 2 | | |
| Immaculate Mary | | 1 | |
| In My Life | 3 | | |
| In the Garden | 7 | 17 | 18 |
| In the Good Old Summer Time | 1 | 3 | 4 |
| In the Mood | 2 | 6 | 3 |
| In the Shade of the Old Apple Tree | | | 1 |
| In The Still of the Night | | 1 | |
| In the Sweet By and By | | | 1 |
| It Had To Be You | 7 | 8 | 1 |
| It's a Sin To Tell a Lie | | | 1 |
| It's a Small World | | 1 | |
| It's Been a Long, Long Time | | | 1 |
| It's Only a Paper Moon | | 1 | |
| It's So Hard To Say Goodbye To Yesterday | 1 | | |
| I've Been Everywhere | | 1 | |
| I've Been Working on the Railroad | 6 | 9 | 9 |
| Jamaica Farewell | 1 | | |
| Jambalaya | 2 | | 1 |
| Jeepers Creepers | | | 1 |
| Jesus Loves Me | 3 | 3 | 4 |
| Jingle Bells | | | 1 |
| Joy to the World | 1 | | |

Table 11 Continued

| Song Title | Young- Old Σ | Middle- Old Σ | Old-Old Σ |
|---------------------------------|---------------------------|----------------------------|---------------------|
| Just A Closer Walk With Thee | | 2 | |
| Keep On the Sunny Side of Life | 1 | 2 | 1 |
| King Heroin | 1 | | |
| King of the Road | 1 | 3 | |
| Knock Three Times | 1 | | |
| Landslide | 1 | | |
| Lean on Me | 1 | | |
| Leaving on a Jet Plane | 2 | 1 | |
| Lemon Tree | | 1 | |
| Let it Be | 7 | 1 | |
| Let It Be Me | 1 | | |
| Let Me Call You Sweetheart | 14 | 21 | 36 |
| Let the Rest of the World Go By | | | 1 |
| Let There Be Peace On Earth | | 1 | |
| Life Goes On | 1 | | |
| Lift Every Voice and Sing | | 1 | |
| Little Brown Church, The | | | 1 |
| Little Brown Jug | | 1 | 1 |
| Little Coquette | | 1 | |
| Lollipop | | 1 | |
| Look for the Silver Lining | | | 1 |
| Love Me Do | 2 | | |
| Love Me Tender | 19 | 6 | 1 |
| Love Potion No 9. | 1 | | |
| Lullaby of Broadway | 1 | | |
| Ma, He's Making Eyes At Me | | 1 | |
| Mairzy Doats | | 2 | 2 |
| Makin' Whoopee | 1 | 1 | 1 |
| Margaritaville | 2 | | |
| Mary's a Grand Old Name | | | 1 |
| Maybellene | 1 | | |
| Me and Bobby Mcgee | 2 | | |
| Meet Me in St. Louis, Louis | | | 2 |
| Memory | 1 | | 1 |
| Mister Sandman | | 1 | |
| Misty | 2 | 1 | 1 |
| Mona Lisa | | 2 | |
| Moon River | 9 | 3 | 3 |
| Moonlight Bay | | 1 | 2 |

Table 11 Continued

| Song Title | Young- Old Σ | Middle- Old Σ | Old-Old Σ |
|---------------------------------|---------------------------|----------------------------|---------------------|
| More | | 1 | |
| Morning Has Broken | 1 | | |
| Music! Music! Music! | 2 | | 2 |
| My Blue Heaven | 1 | 6 | 3 |
| My Bonnie Lies Over the Ocean | | 3 | 8 |
| My Favorite Things | 3 | 1 | |
| My Girl | 6 | 1 | |
| My Old Kentucky Home | | 1 | |
| My Way | 3 | 2 | 1 |
| My Wild Irish Rose | 4 | 4 | 7 |
| New York, New York | 2 | 2 | |
| Table 11 Continued | | | |
| Night and Day | | 1 | |
| Oh Shenandoah | 1 | | |
| Oh Susanna | 2 | 3 | 8 |
| Oh, What A Beautiful Mornin' | 9 | 13 | 4 |
| Oh, You Beautiful Doll | | | 2 |
| Ojos Negros | | | 1 |
| Old Folks at Home | | | 1 |
| Old Gray Mare, The | | 1 | |
| Old Rugged Cross | 7 | 10 | 9 |
| On Eagle's Wings | 1 | | 1 |
| On the Road Again | | 1 | |
| On the Sunny Side of the Street | | 1 | 1 |
| On the Way To Cape May | 1 | | 1 |
| One Day at a Time | 1 | | |
| Only You | 1 | | |
| Operator | 1 | | |
| Over the Rainbow | 9 | 12 | 10 |
| Over There | | 1 | 1 |
| Payback | 1 | | |
| Peg o' My Heart | | 1 | 1 |
| Pennies From Heaven | | | 1 |
| Pennsylvania Polka | 2 | 3 | 1 |
| Phantom of the opera | 1 | | |
| Pistol Mackin' Mama | 1 | | |
| Polly Wolly Doodle | | 1 | 1 |
| Precious Lord, Take My Hand | 2 | 1 | 2 |
| Pretty Woman | 1 | | |

Table 11 Continued

| Song Title | Young- Old Σ | Middle- Old Σ | Old-Old Σ |
|-------------------------------------|---------------------------|----------------------------|---------------------|
| Proud Mary | 1 | | |
| Puff the Magic Dragon | 4 | | |
| Put a Little Love in Your Heart | 1 | | |
| Put on Your Old Gray Bonnet | | | 1 |
| Que Sera, Sera | 6 | 2 | 1 |
| Raindrops Keep Fallin' on My Head | 2 | | |
| Reasons | 1 | | |
| Red River Valley | 1 | | 3 |
| Red Sails in the Sunset | | 2 | |
| Ring of Fire | 5 | 4 | |
| Ripple | 1 | | |
| Rock Around the Clock | 1 | 1 | |
| Rocka My Soul | 1 | | |
| Rockin' Robin | 1 | 1 | |
| Rose, The | 1 | | |
| Route 66 | | 1 | |
| Row Row Row Your Boat | | | 1 |
| San Antonio Rose | | 1 | |
| School Days | | 1 | 2 |
| Sentimental Journey | 7 | 12 | 15 |
| Shake, Rattle and Roll | 1 | | |
| She'll Be Comin' Round the Mountain | | 2 | 1 |
| Shine On, Harvest Moon | | | 4 |
| Shoo Fly Pie and Apple Pan Dowdy | 1 | | |
| Show Me the Way to Go Home | 1 | 4 | 9 |
| Side By Side | 5 | 10 | 12 |
| Sidewalks of New York | | 2 | 1 |
| Singing in the Rain | 1 | 3 | 2 |
| Sioux City Sue | | 1 | |
| Sitting on the Dock of the Bay | 4 | | |
| Smile | 1 | 1 | |
| Smoke Gets in Your Eyes | | | 1 |
| Some Enchanted Evening | | 4 | |
| Someone to Watch Over Me | | | 1 |
| Somewhere My Love | | 1 | |
| Sound of Music, The | 1 | 2 | |
| Stand By Me | 2 | 1 | |
| Stand Up, Stand Up for Jesus | | 1 | |
| Star Dust | | 2 | 2 |

Table 11 Continued

| Song Title | Young- Old Σ | Middle- Old Σ | Old-Old Σ |
|--|---------------------------|----------------------------|---------------------|
| Star Spangled Banner | 1 | 2 | |
| Stop in the Name of Love | 1 | | |
| Strolling Through the Park | | 3 | |
| Sugartime | | | 1 |
| Summertime | 1 | 2 | |
| Sunrise, Sunset | 1 | 1 | 1 |
| Sunshine On My Shoulders | 4 | | |
| Swing Low, Sweet Chariot | | 3 | 1 |
| Take it Easy | 1 | | |
| Take Me Home, Country Roads | 12 | 2 | |
| Take Me Out to the Ball Game | 6 | 17 | 8 |
| Take the "A" Train | | 1 | |
| Tambourine Man | 1 | | |
| Tea for Two | | 2 | |
| Teddy Bear | | 1 | |
| Tennessee Waltz | 10 | 10 | 6 |
| That's Amore | 2 | 4 | 1 |
| There Ought to Be a Moonlight Savings Time | | 1 | |
| They Can't Take That Away from Me | 1 | | 1 |
| Third Man Theme, The | | 1 | |
| This Land is Your Land | 5 | 3 | 1 |
| This Little Light of Mine | 1 | 2 | 1 |
| Tie a Yellow Ribbon Around the Oak Tree | 1 | | |
| Til We Meet Again | | 3 | 4 |
| Tip Toe Through the Tulips With Me | | 1 | |
| Too Fat Polka | 1 | 1 | |
| Toot, Toot, Tootsie! | | | 1 |
| Twist And Shout | 2 | | |
| Unchained Melody | 4 | | |
| Under the Boardwalk | 4 | | |
| Unforgettable | 1 | 4 | 1 |
| Victory in Jesus | | | 1 |
| Wabash Cannonball, The | | 2 | |
| Wait Till the Sun Shines, Nellie | | 1 | |
| Walk the Line | 14 | 3 | |
| Walkin' After Midnight | 2 | | |
| Walking the Floor Over You | | 1 | |
| Way You Do The Things You Do, The | 2 | | |
| Way You Look Tonight, The | | 1 | |

Table 11 Continued

| Song Title | Young- Old Σ | Middle- Old Σ | Old-Old Σ |
|---|---------------------------|----------------------------|---------------------|
| We'll Sing in the Sunshine | 1 | | |
| What a Difference a Day Makes | | 1 | |
| What a Friend We Have in Jesus | 1 | 4 | 4 |
| What A Wonderful World | 4 | 3 | 2 |
| When I Grow Too Old To Dream | | | 1 |
| When Irish Eyes Are Smiling | | 6 | 2 |
| When It's Springtime in the Rockies | | 1 | |
| When the Moon Comes Over the Mountain | | | 1 |
| When the Red, Red Robin Come Bob, Bob Bobbin' Along | 2 | 2 | 5 |
| When the Saints Go Marching In | 2 | 5 | 3 |
| When You Wore a Tulip | | 4 | 3 |
| When You're Smiling | | 1 | 3 |
| Whispering Hope | | | 1 |
| White Christmas | | 2 | 1 |
| White Cliffs of Dover, The | | 1 | |
| Wildwood Flower | | 1 | 1 |
| Wind Beneath My Wings | | 1 | |
| Yankee Doodle Boy, The | 1 | 3 | 1 |
| Yankee Doodle Dandy | | 2 | 1 |
| Yellow Bird | 1 | | |
| Yellow Rose of Texas, The | 1 | 1 | 1 |
| Yes Sir, That's My Baby | | | 2 |
| Yes! We Have No Bananas | | | 1 |
| Yesterday | 2 | | |
| You Are My Sunshine | 33 | 40 | 42 |
| You Made Me Love You | 1 | | |
| You Send Me | | 1 | |
| You'll Never Know | | 1 | |
| You'll Never Walk Alone | | 1 | |
| Your Cheatin' Heart | 5 | 2 | |
| You're a Grand Old Flag | 1 | 1 | 4 |
| You're Nobody Till Somebody Loves You | 1 | | 1 |
| You've Got A Friend | 7 | | |
| Zip-A-Dee-Doo-Dah | | 2 | 1 |
| Total | 606 | 667 | 598 |

Research Question 8

What compositional dates are most frequent among the listed songs? The compositional date most frequent among songs listed as preferred or requested by clients within the middle-old and old-old was 1930, young-old was 1956 (see Table 12). However, it should be noted that *You Are My Sunshine*, which was the top choice for each age group and composed in 1930, contributed to this date being the most frequent date among the middle-old and old-old age groups. In regard to most frequent compositional dates per decade, analysis found the 1950s as the most frequent compositional decade for the young-old age group the 1930s, for the middle-old age group and the 1920s for the old-old age group. Tables 13-15 provides song lists, as well as the year and sum, for the most frequent compositional decade for each sub-group.

Table 12
Songs Composed in Most Frequent Compositional Date by Age Group

| Song Title | Σ |
|--|----------|
| Young –Old (1956) | |
| Banana Boat Song, The | 2 |
| Don't Be Cruel | 1 |
| Heartbreak Hotel | 1 |
| Hound Dog | 14 |
| Love Me Tender | 19 |
| Walk the Line | 14 |
| Middle-Old (1930) | |
| You Are My Sunshine | 40 |
| I Got Rhythm | 1 |
| On the Sunny Side of the Street | 1 |
| There Ought to Be a Moonlight Savings Time | 1 |
| Old-Old (1930) | |
| You Are My Sunshine | 42 |
| I Got Rhythm | 1 |
| On the Sunny Side of the Street | 1 |

Table 13

Young -Old Songs from 1950s

| Song Title | Year | Σ |
|---------------------------------------|------|----------|
| Do-Re-Mi | 1959 | 1 |
| Love Potion No 9. | 1959 | 1 |
| Sound of Music, The | 1959 | 1 |
| All I Have to Do is Dream | 1958 | 1 |
| Catch a Falling Star | 1958 | 1 |
| Rockin' Robin | 1958 | 1 |
| All Shook Up | 1957 | 2 |
| Amen | 1957 | 1 |
| Everyday | 1957 | 1 |
| Great Balls of Fire | 1957 | 1 |
| Jamaica Farewell | 1957 | 1 |
| Walkin' After Midnight | 1957 | 2 |
| Yellow Bird | 1957 | 1 |
| Banana Boat Song, The | 1956 | 2 |
| Love Me Tender | 1956 | 19 |
| Walk the Line | 1956 | 14 |
| Hound Dog | 1956 | 14 |
| Don't Be Cruel | 1956 | 1 |
| Heartbreak Hotel | 1956 | 1 |
| Que Sera, Sera | 1955 | 6 |
| Unchained Melody | 1955 | 4 |
| Blue Suede Shoes | 1955 | 6 |
| Folsom Prison Blues | 1955 | 2 |
| Let It Be Me | 1955 | 1 |
| Maybellene | 1955 | 1 |
| Shake, Rattle and Roll | 1955 | 1 |
| Yellow Rose of Texas, The | 1955 | 1 |
| Ballad of Davy Crockett, The | 1954 | 1 |
| Fly Me to the Moon | 1954 | 8 |
| I Left My Heart in San Francisco | 1954 | 2 |
| Misty | 1954 | 2 |
| Only You | 1954 | 1 |
| Rock Around the Clock | 1954 | 1 |
| Smile | 1954 | 1 |
| How Much is That Doggie in the Window | 1953 | 6 |
| How Great Thou Art | 1953 | 6 |
| Ebb Tide | 1953 | 1 |
| That's Amore | 1953 | 2 |
| Your Cheatin' Heart | 1952 | 5 |
| Jambalaya | 1952 | 2 |

Table 13 Continued

| Song Title | Year | Σ |
|---------------------|------|----------|
| Singing in the Rain | 1952 | 1 |
| Hey, Good Lookin' | 1951 | 11 |
| Happy Trails | 1951 | 2 |
| Unforgettable | 1951 | 1 |

Table 14

Middle-Old Songs from 1930s

| Song Title | Year | Σ |
|--|------|----------|
| Over the Rainbow | 1939 | 12 |
| In the Mood | 1939 | 6 |
| God Bless America | 1938 | 16 |
| Heart and Soul | 1938 | 1 |
| I'll Be Seeing You | 1938 | 1 |
| Harbor Lights | 1937 | 1 |
| In The Still of the Night | 1937 | 1 |
| Goodnight, Irene | 1936 | 2 |
| Glory of Love, The | 1936 | 2 |
| Way You Look Tonight, The | 1936 | 1 |
| Red Sails in the Sunset | 1935 | 2 |
| Summertime | 1935 | 2 |
| Blue Moon | 1934 | 3 |
| I Get a Kick Out of You | 1934 | 1 |
| I Only Have Eyes For You | 1934 | 1 |
| Easter Parade | 1933 | 1 |
| It's Only a Paper Moon | 1933 | 1 |
| Have You Ever Been Lonely? | 1932 | 1 |
| Night and Day | 1932 | 1 |
| Precious Lord | 1932 | 1 |
| As Time Goes By | 1931 | 1 |
| You Are My Sunshine | 1930 | 40 |
| I Got Rhythm | 1930 | 1 |
| On the Sunny Side of the Street | 1930 | 1 |
| There Ought to Be a Moonlight Savings Time | 1930 | 1 |

Table 15
Old-Old Songs from 1920s

| Song Title | Year | Σ |
|---|------|----|
| I'll Fly Away | 1929 | 5 |
| When You're Smiling | 1929 | 3 |
| Happy Days Are Here Again | 1929 | 2 |
| Carolina Moon | 1928 | 1 |
| Keep on the Sunny Side | 1928 | 1 |
| Makin' Whoopee | 1928 | 1 |
| Side By Side | 1927 | 12 |
| Ain't she sweet | 1927 | 6 |
| Beer Barrel Polka | 1927 | 6 |
| Star Dust | 1927 | 2 |
| I'm Looking Over a Four Leaf Clover | 1927 | 1 |
| When the Red, Red Robin Come Bob, Bob Bobbin' Along | 1926 | 5 |
| Baby Face | 1926 | 2 |
| Blue Skies | 1926 | 2 |
| Bye Bye Blackbird | 1926 | 1 |
| Someone to Watch Over Me | 1926 | 1 |
| Five Foot Two, Eyes of Blue | 1925 | 15 |
| Always | 1925 | 9 |
| Show Me The Way To Go Home | 1925 | 9 |
| If You Knew Susie | 1925 | 2 |
| Yes Sir, That's My Baby | 1925 | 2 |
| My Blue Heaven | 1924 | 3 |
| It Had to Be You | 1924 | 1 |
| Carolina in the Morning | 1922 | 2 |
| Toot, Toot, Tootsie! | 1922 | 1 |
| Yes! We Have No Bananas | 1922 | 1 |
| I'll Be With You in Apple Blossom Time | 1920 | 1 |
| Look for the Silver Lining | 1920 | 1 |

Research Question 9

Do the songs listed by music therapists support the “young adult years’ hypothesis” as addressed in previous literature? Research has shown that older clients prefer popular music from their young adult years, ages 18-25 (Bartlett & Snelus, 1980; Gibbons, 1977; Jonas 1991, Lathom, Petersen, & Havelick, 1982); however, there is some evidence this hypothesis may not

truly encompass all the music preferences of older adults (Vanweelden & Cevasco, 2007; Vanweelden & Cevasco, 2009, VanWeelden, Cevasco, & Bula, In press.). To investigate if this hypothesis existed with the current study the researcher calculated percentages of songs that fall under the range of years considered the young adult years for each age sub-group. The ranges of years are 1957-1973 for young-old, 1947-1963 for middle-old, and 1931-1953 for the old-old sub group. The young-old group had 70 of the 188 individual songs or 37.23% in the young adult year range. The middle-old group had 51 of the 221 individual songs or 23.18% in the young adult year range. The oldest-old group had 47 of the 177 individual songs or 26.55% in the young adult year range. These results indicate the majority of the songs listed by music therapists were not in the ranges of the young adult years hypothesis for any of the client age groups. Table 16 displays all of the songs in ordered by date and age group that are considered in the young adult years' hypothesis.

Table 16
Young Adult Hypothesis Songs by Age Group

| | Year | Σ |
|---|------|----|
| Young -Old (1957-1973) | | |
| Bad Bad Leroy Brown | 1973 | 1 |
| Bennie And The Jets | 1973 | 1 |
| Payback | 1973 | 1 |
| Tie A Yellow Ribbon Around the Oak Tree | 1973 | 1 |
| I Can See Clearly Now | 1972 | 3 |
| King Heroin | 1972 | 1 |
| Lean on Me | 1972 | 1 |
| Take it Easy | 1972 | 1 |
| Take Me Home, Country Roads | 1971 | 12 |
| You've Got A Friend | 1971 | 7 |
| Sunshine On My Shoulders | 1971 | 4 |
| Imagine | 1971 | 2 |
| American Pie | 1971 | 1 |
| Coat of Many Colors | 1971 | 1 |
| I'd Like to Teach the World to Sing | 1971 | 1 |
| Let it Be | 1970 | 7 |
| Bridge Over Troubled Water | 1970 | 3 |

Table 16 Continued

| Song Title | Year | Σ |
|--|------|----------|
| Fire and Rain | 1970 | 1 |
| Knock Three Times | 1970 | 1 |
| Ripple | 1970 | 1 |
| Me and Bobby Mcgee | 1969 | 2 |
| Raindrops Keep Fallin' on My Head | 1969 | 2 |
| Here Comes the Sun | 1969 | 1 |
| Proud Mary | 1969 | 1 |
| Put a Little Love in Your Heart | 1969 | 1 |
| Hey Jude | 1968 | 2 |
| Carolina in My Mind | 1968 | 1 |
| Life Goes On | 1968 | 1 |
| Sitting on the Dock of the Bay | 1967 | 4 |
| What A Wonderful World | 1967 | 4 |
| My Way | 1967 | 3 |
| Leaving on a Jet Plane | 1967 | 2 |
| Brown Eyed Girl | 1967 | 1 |
| I Wish It Would Rain | 1967 | 1 |
| Feelin' Groovy (59th Street Bridge Song) | 1966 | 2 |
| I Heard It Through the Grapevine | 1966 | 1 |
| Edelweiss | 1965 | 9 |
| In My Life | 1965 | 3 |
| My Favorite Things | 1965 | 3 |
| Yesterday | 1965 | 2 |
| Operator | 1965 | 1 |
| Stop in the Name of Love | 1965 | 1 |
| Tambourine Man | 1965 | 1 |
| My Girl | 1964 | 6 |
| Under the Boardwalk | 1964 | 4 |
| Way You Do The Things You Do, The | 1964 | 2 |
| Don't Let the Rain Come Down | 1964 | 1 |
| Eight Days a Week | 1964 | 1 |
| King of the Road | 1964 | 1 |
| Pretty Woman | 1964 | 1 |
| Sunrise, Sunset | 1964 | 1 |
| We'll Sing in the Sunshine | 1964 | 1 |
| Ring of Fire | 1963 | 5 |
| Puff the Magic Dragon | 1963 | 4 |
| I Want to Hold Your Hand | 1963 | 2 |
| All My Loving | 1963 | 1 |
| California Dreamin' | 1963 | 1 |
| Crazy | 1962 | 9 |

Table 16 Continued

| Song Title | Year | Σ |
|-------------------------------|------|----------|
| Blowin' In the Wind | 1962 | 2 |
| Love me Do | 1962 | 2 |
| Bring It On Home to Me | 1962 | 1 |
| Moon River | 1961 | 9 |
| Can't Help Falling in Love | 1961 | 3 |
| Blue Hawaii | 1961 | 2 |
| Twist And Shout | 1961 | 2 |
| Abide With Me | 1961 | 1 |
| Stand by Me | 1960 | 2 |
| Hit the Road Jack | 1960 | 1 |
| On the Way To Cape May | 1960 | 1 |
| Do-Re-Mi | 1959 | 1 |
| Love Potion No 9. | 1959 | 1 |
| Sound of Music, The | 1959 | 1 |
| All I Have to Do Is Dream | 1958 | 1 |
| Catch a Falling Star | 1958 | 1 |
| Rockin' Robin | 1958 | 1 |
| All Shook Up | 1957 | 2 |
| Walkin' After Midnight | 1957 | 2 |
| Amen | 1957 | 1 |
| Everyday | 1957 | 1 |
| Great Balls of Fire | 1957 | 1 |
| Jamaica Farewell | 1957 | 1 |
| Yellow Bird | 1957 | 1 |
| Middle-Old (1947-1963) | | |
| Ring of Fire | 1963 | 4 |
| Crazy | 1962 | 3 |
| More | 1962 | 1 |
| Moon River | 1961 | 3 |
| Blue Hawaii | 1961 | 1 |
| Can't Help Falling in Love | 1961 | 1 |
| Daddy's Home | 1961 | 1 |
| I Fall To Pieces | 1961 | 1 |
| Lemon Tree | 1960 | 1 |
| Stand By Me | 1960 | 1 |
| Sound of Music, The | 1959 | 2 |
| I've Been Everywhere | 1959 | 1 |
| What A Difference A Day Makes | 1959 | 1 |
| Catch a Falling Star | 1958 | 4 |
| Lollipop | 1958 | 1 |
| Rockin' Robin | 1958 | 1 |

Table 16 Continued

| Song Title | Year | Σ |
|---------------------------------------|------|----------|
| All Shook Up | 1957 | 1 |
| Teddy Bear | 1957 | 1 |
| You Send Me | 1957 | 1 |
| Love Me Tender | 1956 | 6 |
| Walk the Line | 1956 | 3 |
| Banana Boat Song, The | 1956 | 1 |
| Hound Dog | 1956 | 1 |
| Que Sera, Sera | 1955 | 2 |
| Let There Be Peace On Earth | 1955 | 1 |
| Yellow Rose of Texas, The | 1955 | 1 |
| Fly Me to the Moon | 1954 | 7 |
| I Left My Heart in San Francisco | 1954 | 4 |
| Hernando's Hideaway | 1954 | 1 |
| Mister Sandman | 1954 | 1 |
| Misty | 1954 | 1 |
| Rock Around the Clock | 1954 | 1 |
| Smile | 1954 | 1 |
| How Great Thou Art | 1953 | 7 |
| That's Amore | 1953 | 4 |
| How Much is That Doggie in the Window | 1953 | 2 |
| Happy Wanderer, The | 1953 | 1 |
| Singing in the Rain | 1952 | 3 |
| Your Cheatin' Heart | 1952 | 2 |
| Hey, Good Lookin' | 1951 | 8 |
| Unforgettable | 1951 | 4 |
| Happy Trails | 1951 | 1 |
| Some Enchanted Evening | 1949 | 4 |
| Mona Lisa | 1949 | 2 |
| Third Man Theme, The | 1949 | 1 |
| Tennessee Waltz | 1948 | 10 |
| Oh Susanna | 1948 | 3 |
| Anniversary Song | 1947 | 1 |
| Everybody Loves Somebody | 1947 | 1 |
| Too Fat Polka | 1947 | 1 |
| Old-Old (1931-1953) | | |
| How Great Thou Art | 1953 | 9 |
| How Much is That Doggie in the Window | 1953 | 1 |
| That's Amore | 1953 | 1 |
| Singing in the Rain | 1952 | 2 |
| Jambalaya | 1952 | 1 |
| Hey, Good Lookin' | 1951 | 2 |

Table 16 Continued

| Song Title | Year | Σ |
|---------------------------------------|------|----------|
| Beautiful Brown Eyes | 1951 | 1 |
| Unforgettable | 1951 | 1 |
| Bushel and a Peck | 1950 | 1 |
| Music! Music! Music! | 1949 | 2 |
| Daddy's Little Girl | 1949 | 1 |
| Oh Susanna | 1948 | 8 |
| Tennessee Waltz | 1948 | 6 |
| Zip-A-Dee-Doo-Dah | 1946 | 1 |
| It's Been a Long, Long Time | 1945 | 1 |
| Sentimental Journey | 1944 | 15 |
| Don't Fence Me In | 1944 | 6 |
| Ac-Cent-Tchu-Ate the Positive | 1944 | 2 |
| Blue Skirt Waltz | 1944 | 1 |
| You're Nobody Till Somebody Loves You | 1944 | 1 |
| Oh, What A Beautiful Mornin' | 1943 | 4 |
| Mairzy Doats | 1943 | 2 |
| Don't Sit Under the Apple Tree | 1942 | 11 |
| Pennsylvania Polka | 1942 | 1 |
| Chattanooga Choo Choo | 1941 | 2 |
| White Christmas | 1941 | 1 |
| Back in The Saddle Again | 1940 | 1 |
| This Land is Your Land | 1940 | 1 |
| Over the Rainbow | 1939 | 10 |
| In the Mood | 1939 | 3 |
| Victory in Jesus | 1939 | 1 |
| God Bless America | 1938 | 13 |
| Heart and Soul | 1938 | 1 |
| I'll Be Seeing You | 1938 | 1 |
| Jeepers Creepers | 1938 | 1 |
| Take My Hand Precious Lord | 1938 | 1 |
| Harbor Lights | 1937 | 1 |
| They Can't Take the Away from Me | 1937 | 1 |
| Goodnight, Irene | 1936 | 1 |
| It's a Sin To Tell a Lie | 1936 | 1 |
| Pennies From Heaven | 1936 | 1 |
| When I Grow Too Old To Dream | 1934 | 1 |
| Smoke Gets in Your Eyes | 1933 | 1 |
| Bei Meir Bist Du Schon | 1932 | 1 |
| I Found A Million Dollar Baby | 1932 | 1 |
| Precious Lord | 1932 | 1 |
| As Time Goes By | 1931 | 2 |

Table 16 Continued

| Song Title | Year | Σ |
|---------------------------------------|------|----------|
| When the Moon Comes Over the Mountain | 1931 | 1 |

Table 17 lists the songs that are outside of the young adult years by age group. The young-old had 405 of 606 or 66.83%, middle-old 505 of 667 songs or 75.71%, and old-old had 421 of 598 or 70.40% songs outside of the young adult years. Songs with an unknown composition date were not included in the analysis. A majority of the songs outside of the adult years were earlier than the young adult years range.

Table 17

Songs Outside the Young Adult Years by Age Group

| | Year | Σ |
|--|------|----------|
| Young -Old (1957-1973) | | |
| Phantom of the Opera | 1986 | 1 |
| I Just Called to Say I Love You | 1984 | 1 |
| Memory | 1981 | 1 |
| On Eagle's Wings | 1979 | 1 |
| Rose, The | 1979 | 1 |
| Gambler, The | 1978 | 1 |
| Margaritaville | 1977 | 2 |
| Dreams | 1977 | 1 |
| Hotel California | 1977 | 1 |
| It's So Hard To Say Goodbye To Yesterday | 1975 | 1 |
| Landslide | 1975 | 1 |
| Reasons | 1975 | 1 |
| One Day at a Time | 1974 | 1 |
| Love Me Tender | 1956 | 19 |
| Hound Dog | 1956 | 14 |
| Walk the Line | 1956 | 14 |
| Banana Boat Song, The | 1956 | 2 |
| Don't Be Cruel | 1956 | 1 |
| Heartbreak Hotel | 1956 | 1 |
| Blue Suede Shoes | 1955 | 6 |
| Que Sera, Sera | 1955 | 6 |
| Unchained Melody | 1955 | 4 |
| Folsom Prison Blues | 1955 | 2 |
| Great Pretender, The | 1955 | 1 |

Table 17 Continued

| Song Title | Year | Σ |
|---------------------------------------|------|----------|
| Let It Be Me | 1955 | 1 |
| Maybellene | 1955 | 1 |
| Shake, Rattle and Roll | 1955 | 1 |
| Yellow Rose of Texas, The | 1955 | 1 |
| Fly Me to the Moon | 1954 | 8 |
| I Left My Heart in San Francisco | 1954 | 2 |
| Misty | 1954 | 2 |
| Ballad of Davy Crockett, The | 1954 | 1 |
| Only You | 1954 | 1 |
| Rock Around the Clock | 1954 | 1 |
| Smile | 1954 | 1 |
| How Great Thou Art | 1953 | 6 |
| How Much is That Doggie in the Window | 1953 | 6 |
| That's Amore | 1953 | 2 |
| Ebb Tide | 1953 | 1 |
| Your Cheatin' Heart | 1952 | 5 |
| Jambalaya | 1952 | 2 |
| Singing in the Rain | 1952 | 1 |
| Hey, Good Lookin' | 1951 | 11 |
| Happy Trails | 1951 | 2 |
| Unforgettable | 1951 | 1 |
| Music! Music! Music! | 1949 | 2 |
| Tennessee Waltz | 1948 | 10 |
| Oh Susanna | 1948 | 2 |
| Too Fat Polka | 1947 | 1 |
| Blue Eyes Crying in the Rain | 1945 | 1 |
| Shoo Fly Pie and Apple Pan Dowdy | 1945 | 1 |
| Sentimental Journey | 1944 | 7 |
| Don't Fence Me In | 1944 | 3 |
| Blue Skirt Waltz | 1944 | 2 |
| New York, New York | 1944 | 2 |
| You're Nobody Till Somebody Loves You | 1944 | 1 |
| Oh, What A Beautiful Mornin' | 1943 | 9 |
| Pistol Mackin' Mama | 1943 | 1 |
| Pennsylvania Polka | 1942 | 2 |
| Don't Sit Under the Apple Tree | 1942 | 1 |
| At Last | 1941 | 1 |
| Besame Mucho | 1941 | 1 |
| This Land is Your Land | 1940 | 5 |
| Back in the Saddle Again | 1940 | 2 |
| Blueberry Hill | 1940 | 2 |

Table 17 Continued

| Song Title | Year | Σ |
|---|------|----------|
| Over The Rainbow | 1939 | 9 |
| In the Mood | 1939 | 2 |
| God Bless America | 1938 | 11 |
| Harbor Lights | 1937 | 1 |
| They Can't Take That Away From Me | 1937 | 1 |
| Lullaby of Broadway | 1935 | 1 |
| Summertime | 1935 | 1 |
| Blue Moon | 1934 | 3 |
| House of the Rising Sun, The | 1934 | 1 |
| Precious Lord, Take My Hand | 1932 | 2 |
| Bei Mir Bist Du Schon | 1932 | 1 |
| All of Me | 1931 | 1 |
| Dream a Little Dream of Me | 1931 | 1 |
| Morning Has Broken | 1931 | 1 |
| You Are My Sunshine | 1930 | 33 |
| Georgia on My Mind | 1930 | 2 |
| I Got Rhythm | 1930 | 1 |
| I'll Fly Away | 1929 | 2 |
| Keep On the Sunny Side of Life | 1928 | 1 |
| Makin' Whoopee | 1928 | 1 |
| Side By Side | 1927 | 5 |
| Beer Barrel Polka | 1927 | 4 |
| Ain't She Sweet | 1927 | 1 |
| I'm Looking Over a Four Leaf Clover | 1927 | 1 |
| When the Red, Red Robin Come Bob, Bob Bobbin' Along | 1926 | 2 |
| Blue Skies | 1926 | 1 |
| Bye Bye Blackbird | 1926 | 1 |
| Always | 1925 | 3 |
| Five Foot Two, Eyes of Blue | 1925 | 3 |
| Show Me the Way to Go Home | 1925 | 1 |
| It Had To Be You | 1924 | 7 |
| Amapola | 1924 | 1 |
| My Blue Heaven | 1924 | 1 |
| Canon in D | 1919 | 1 |
| Hava Nagila | 1918 | 2 |
| Aba Daba Honeymoon, The | 1914 | 1 |
| In The Garden | 1913 | 7 |
| Old Rugged Cross | 1913 | 7 |
| Danny Boy | 1913 | 1 |
| You Made Me Love You | 1913 | 1 |
| Let Me Call You Sweetheart | 1910 | 14 |

Table 17 Continued

| Song Title | Year | Σ |
|------------------------------------|------|----------|
| Take Me Out to the Ball Game | 1908 | 6 |
| His Eye is on the Sparrow | 1905 | 2 |
| You're a Grand Old Flag | 1905 | 1 |
| Give My Regards to Broadway | 1904 | 1 |
| Yankee Doodle Boy, The | 1904 | 1 |
| In the Good Old Summer Time | 1902 | 1 |
| My Wild Irish Rose | 1899 | 4 |
| Red River Valley | 1896 | 1 |
| Band Played On, The | 1895 | 1 |
| America the Beautiful | 1893 | 8 |
| Daisy Bell (Bicycle Built for Two) | 1892 | 1 |
| Cielito Lindo | 1882 | 2 |
| What A Friend We Have in Jesus | 1868 | 1 |
| Jesus Loves Me | 1862 | 3 |
| Battle Hymn of the Republic | 1862 | 1 |
| Joy to the World | 1839 | 1 |
| America | 1831 | 1 |
| Star Spangled Banner | 1814 | 1 |
| Amazing Grace | 1779 | 30 |
| Middle-Old (1947-1963) | | |
| Glory of Love | 1986 | 1 |
| Wind Beneath My Wings | 1982 | 1 |
| On the Road Again | 1979 | 1 |
| Aloha Oe | 1978 | 1 |
| Gambler, The | 1978 | 1 |
| Take Me Home, Country Roads | 1971 | 2 |
| Because He Lives | 1971 | 1 |
| Let it Be | 1970 | 1 |
| Hello Dolly! | 1969 | 2 |
| Daddy Sang Bass | 1968 | 1 |
| What A Wonderful World | 1967 | 3 |
| My Way | 1967 | 2 |
| Leaving on a Jet Plane | 1967 | 1 |
| East Side West Side | 1966 | 1 |
| Edelweiss | 1965 | 9 |
| Green Green Grass of Home | 1965 | 1 |
| My Favorite Things | 1965 | 1 |
| Somewhere My love | 1965 | 1 |
| King of the Road | 1964 | 3 |
| It's a Small World | 1964 | 1 |
| My Girl | 1964 | 1 |

Table 17 Continued

| Song Title | Year | Σ |
|--|------|----------|
| Sunrise, Sunset | 1964 | 1 |
| Zip-A-Dee-Doo-Dah | 1946 | 2 |
| Route 66 | 1946 | 1 |
| Have I Told You Lately That I Love You | 1945 | 3 |
| Beyond the Sea | 1945 | 1 |
| Blue Eyes Crying in the Rain | 1945 | 1 |
| I'm Beginning to See the Light | 1945 | 1 |
| Sioux City Sue | 1945 | 1 |
| You'll Never Walk Alone | 1945 | 1 |
| Sentimental journey | 1944 | 12 |
| Don't Fence Me In | 1944 | 7 |
| New York, New York | 1944 | 2 |
| Blue Skirt Waltz | 1944 | 1 |
| Take the "A" Train | 1944 | 1 |
| Oh, What A Beautiful Mornin' | 1943 | 13 |
| Mairzy Doats | 1943 | 2 |
| You'll Never Know | 1943 | 1 |
| Don't Sit Under the Apple Tree | 1942 | 9 |
| Pennsylvania Polka | 1942 | 3 |
| Chattanooga Choo Choo | 1941 | 4 |
| White Christmas | 1941 | 2 |
| Walking the Floor Over You | 1941 | 1 |
| White Cliffs of Dover, The | 1941 | 1 |
| Back in the Saddle | 1940 | 2 |
| Dont Get Around Much Anymore | 1940 | 2 |
| San Antonio Rose | 1940 | 1 |
| This Land is Your Land | 1940 | 3 |
| Over the Rainbow | 1939 | 12 |
| In the Mood | 1939 | 6 |
| God Bless America | 1938 | 16 |
| Heart and Soul | 1938 | 1 |
| I'll Be Seeing You | 1938 | 1 |
| Harbor Lights | 1937 | 1 |
| In The Still of the Night | 1937 | 1 |
| Goodnight, Irene | 1936 | 2 |
| Glory of Love, The | 1936 | 1 |
| Way You Look Tonight, The | 1936 | 1 |
| Red Sails in the Sunset | 1935 | 2 |
| Summertime | 1935 | 2 |
| Blue Moon | 1934 | 3 |
| I Get a Kick Out of You | 1934 | 1 |

Table 17 Continued

| Song Title | Year | Σ |
|---|------|----------|
| I Only Have Eyes For You | 1934 | 1 |
| Easter Parade | 1933 | 1 |
| It's Only a Paper Moon | 1933 | 1 |
| Have You Ever Been Lonely? | 1932 | 1 |
| Night and Day | 1932 | 1 |
| Precious Lord, Take My Hand | 1932 | 1 |
| As Time Goes By | 1931 | 1 |
| You Are My Sunshine | 1930 | 40 |
| I Got Rhythm | 1930 | 1 |
| On the Sunny Side of the Street | 1930 | 1 |
| There Ought to Be a Moonlight Savings Time | 1930 | 1 |
| I'll Fly Away | 1929 | 4 |
| Tiptoe Through the Tulips With Me | 1929 | 1 |
| When You're Smiling | 1929 | 1 |
| Keep On the Sunny Side | 1928 | 2 |
| Button Up Your Overcoat | 1928 | 1 |
| I Can't Give You Anything But Love | 1928 | 1 |
| Little Coquette | 1928 | 1 |
| Makin' Whoopee | 1928 | 1 |
| Side By Side | 1927 | 10 |
| Beer Barrel Polka | 1927 | 7 |
| Ain't She Sweet | 1927 | 3 |
| I'm Looking Over a Four Leaf Clover | 1927 | 2 |
| Star Dust | 1927 | 2 |
| Bye Bye Blackbird | 1926 | 3 |
| Baby Face | 1926 | 2 |
| When the Red, Red Robin Come Bob, Bob Bobbin' Along | 1926 | 2 |
| Blue Skies | 1926 | 1 |
| Heart of My Heart | 1926 | 1 |
| Always | 1925 | 10 |
| Five Foot Two, Eyes of Blue | 1925 | 10 |
| Show Me the Way to Go Home | 1925 | 4 |
| If You Knew Susie | 1925 | 1 |
| It Had To Be You | 1924 | 8 |
| My Blue Heaven | 1924 | 6 |
| Tea for Two | 1924 | 2 |
| When it's Springtime in the Rockies | 1923 | 1 |
| Carolina in the Morning | 1922 | 1 |
| Ain't We Got Fun? | 1921 | 1 |
| Any Time | 1921 | 1 |
| April showers | 1921 | 1 |

Table 17 Continued

| Song Title | Year | Σ |
|------------------------------------|------|----------|
| Ma, He's Making Eyes At Me | 1921 | 1 |
| I'm Forever Blowing Bubbles | 1918 | 3 |
| Til We Meet Again | 1918 | 3 |
| Beautiful Ohio | 1918 | 1 |
| Hava Nagila | 1918 | 1 |
| Bells of St. Mary's, The | 1917 | 1 |
| Darktown Strutters' Ball, The | 1917 | 1 |
| For Me and My Gal | 1917 | 1 |
| Over There | 1917 | 1 |
| Old Gray Mare, The | 1915 | 1 |
| When You Wore a Tulip | 1914 | 4 |
| In The Garden | 1913 | 17 |
| Old Rugged Cross | 1913 | 10 |
| Danny Boy | 1913 | 2 |
| Peg o' My Heart | 1913 | 1 |
| When Irish Eyes Are Smiling | 1912 | 6 |
| Moonlight Bay | 1912 | 1 |
| Alexanders Ragtime Band | 1911 | 1 |
| I Want a Girl | 1911 | 1 |
| Let Me Call You Sweetheart | 1910 | 21 |
| By the Light of the Silvery Moon | 1909 | 2 |
| Take Me Out to the Ball Game | 1908 | 17 |
| School days | 1907 | 1 |
| His Eye is on the Sparrow | 1905 | 2 |
| Wabash Cannonball, The | 1905 | 2 |
| Wait Till the Sun Shines, Nellie | 1905 | 1 |
| You're a Grand Old Flag | 1905 | 1 |
| Yankee Doodle Boy, The | 1904 | 3 |
| Give My Regards To Broadway | 1904 | 1 |
| In the Good Old Summer Time | 1902 | 3 |
| I Love You Truly | 1901 | 2 |
| Lift Every Voice and Sing | 1901 | 1 |
| My Wild Irish Rose | 1899 | 4 |
| Band Played On, The | 1895 | 2 |
| Sidewalks of New York | 1894 | 2 |
| America the Beautiful | 1893 | 8 |
| Happy Birthday | 1893 | 1 |
| Daisy Bell (Bicycle Built for Two) | 1892 | 8 |
| After the Ball | 1892 | 1 |
| American Patrol | 1885 | 1 |
| Strolling Through the Park | 1884 | 3 |

Table 17 Continued

| Song Title | Year | Σ |
|---------------------------------|------|----------|
| Polly Wolly Doodle | 1880 | 1 |
| Blessed Assurance | 1873 | 1 |
| Little Brown Jug | 1869 | 1 |
| What A Friend We Have In Jesus | 1868 | 4 |
| Jesus Loves Me | 1862 | 3 |
| Battle Hymn of the Republic | 1862 | 2 |
| Abide With Me | 1861 | 1 |
| Wildwood Flower | 1860 | 1 |
| Stand Up, Stand Up for Jesus | 1858 | 1 |
| My Old Kentucky Home | 1853 | 1 |
| America | 1831 | 3 |
| Star Spangled Banner | 1814 | 2 |
| Amazing Grace | 1779 | 34 |
| Old-Old (1931-1953) | | |
| Memory | 1981 | 1 |
| On Eagle's Wings | 1979 | 1 |
| Aloha Oe | 1978 | 1 |
| Coal Miner's Daughter | 1971 | 1 |
| What A Wonderful World | 1967 | 2 |
| My Way | 1967 | 1 |
| East Side West Side | 1966 | 2 |
| Edelweiss | 1965 | 2 |
| Sunrise, Sunset | 1964 | 1 |
| Moon River | 1961 | 3 |
| Blue Hawaii | 1961 | 1 |
| On The Way To Cape May | 1960 | 1 |
| Sugartime | 1958 | 1 |
| Love Me Tender | 1956 | 1 |
| Que Sera, Sera | 1955 | 1 |
| Yellow Rose of Texas, The | 1955 | 1 |
| Fly Me To The Moon | 1954 | 3 |
| Misty | 1954 | 1 |
| You Are My Sunshine | 1930 | 42 |
| I Got Rhythm | 1930 | 1 |
| On the Sunny Side of the Street | 1930 | 1 |
| I'll Fly Away | 1929 | 5 |
| When You're Smiling | 1929 | 3 |
| Happy Days Are Here Again | 1929 | 2 |
| Carolina Moon | 1928 | 1 |
| Keep on the Sunny Side | 1928 | 1 |
| Makin' Whoopee | 1928 | 1 |

Table 17 Continued

| Song Title | Year | Σ |
|---|------|----------|
| Side By Side | 1927 | 12 |
| Ain't she sweet | 1927 | 6 |
| Beer Barrel Polka | 1927 | 6 |
| Star Dust | 1927 | 2 |
| I'm Looking Over a Four Leaf Clover | 1927 | 1 |
| When the Red, Red Robin Come Bob, Bob Bobbin' Along | 1926 | 5 |
| Baby Face | 1926 | 2 |
| Blue Skies | 1926 | 2 |
| Bye Bye Blackbird | 1926 | 1 |
| Someone to Watch Over Me | 1926 | 1 |
| Five Foot Two, Eyes of Blue | 1925 | 15 |
| Always | 1925 | 9 |
| Show Me The Way To Go Home | 1925 | 9 |
| If You Knew Susie | 1925 | 2 |
| Yes Sir, That's My Baby | 1925 | 2 |
| My Blue Heaven | 1924 | 3 |
| It Had to Be You | 1924 | 1 |
| Carolina in the Morning | 1922 | 2 |
| Toot, Toot, Tootsie! | 1922 | 1 |
| Yes! We Have No Bananas | 1922 | 1 |
| I'll Be With You in Apple Blossom Time | 1920 | 1 |
| Look for the Silver Lining | 1920 | 1 |
| Let the Rest of the World Go By | 1919 | 1 |
| Til We Meet Again | 1918 | 4 |
| I'm Forever Blowing Bubbles | 1918 | 3 |
| Beautiful Ohio | 1918 | 1 |
| Hail Hail the Gang's All Here | 1917 | 2 |
| Darktown Strutters' Ball, The | 1917 | 1 |
| For Me and My Gal | 1917 | 1 |
| Over There | 1917 | 1 |
| When You Wore a Tulip | 1914 | 3 |
| In the Garden | 1913 | 18 |
| Old Rugged Cross | 1913 | 9 |
| Danny Boy | 1913 | 4 |
| Peg o' My Heart | 1913 | 1 |
| Moonlight Bay | 1912 | 2 |
| When Irish Eyes are Smiling | 1912 | 2 |
| Oh, You Beautiful Doll | 1911 | 2 |
| Alexander's Ragtime Band | 1911 | 1 |
| Let Me Call You Sweetheart | 1910 | 36 |
| By The Light of The Silvery Moon | 1909 | 8 |

Table 17 Continued

| Song Title | Year | Σ |
|------------------------------------|------|----------|
| Put on Your Old Gray Bonnet | 1909 | 1 |
| Take Me Out to the Ball Game | 1908 | 8 |
| Down by the Old Mill Stream | 1908 | 3 |
| School Days | 1907 | 2 |
| Anchors Aweigh | 1906 | 1 |
| Mary's a Grand Old Name | 1906 | 1 |
| You're A Grand Old Flag | 1905 | 4 |
| His Eye is on the Sparrow | 1905 | 1 |
| In the Shade of the Old Apple Tree | 1905 | 1 |
| Give My Regards to Broadway | 1904 | 2 |
| Meet Me in St. Louis, Louis | 1904 | 2 |
| Yankee Doodle Boy, The | 1904 | 1 |
| Shine on, Harvest Moon | 1903 | 4 |
| In the Good Old Summer Time | 1902 | 4 |
| I Love You Truly | 1901 | 8 |
| My Wild Irish Rose | 1899 | 5 |
| Wild Irish rose | 1899 | 2 |
| Hello, My Baby | 1899 | 1 |
| Red River Valley | 1896 | 3 |
| Band Played On, The | 1895 | 3 |
| Sidewalks of New York | 1894 | 1 |
| America the Beautiful | 1893 | 6 |
| Daisy Bell (Bicycle Built for Two) | 1892 | 20 |
| After the Ball | 1892 | 1 |
| Away in a Manger | 1885 | 1 |
| Cielito Lindo | 1882 | 1 |
| Funiculi Funicula | 1880 | 1 |
| Polly Wolly Doodle | 1880 | 1 |
| Little Brown Jug | 1869 | 1 |
| What a Friend We Have in Jesus | 1868 | 4 |
| In the Sweet By and By | 1868 | 1 |
| Whispering Hope | 1868 | 1 |
| Beautiful Dreamer | 1864 | 4 |
| Little Brown Church, The | 1864 | 1 |
| Jesus Loves Me | 1862 | 4 |
| Battle Hymn of the Republic | 1862 | 3 |
| Abide With Me | 1861 | 2 |
| Wildwood Flower | 1860 | 1 |
| Jingle Bells | 1857 | 1 |
| Row Row Row Your Boat | 1852 | 1 |
| Old Folks at Home | 1851 | 1 |

Table 17 Continued

| Song Title | Year | Σ |
|-------------------------------------|------|----------|
| Camptown Races | 1850 | 2 |
| Blue-Tail Fly | 1846 | 1 |
| America | 1831 | 2 |
| From All that Dwell Below the Skies | 1793 | 1 |
| Amazing Grace | 1779 | 33 |
| A Mighty Fortress Is Our God | 1529 | 1 |

The young-old group had 391 or 65% of the songs listed by music therapists as preferred or requested before the young adult years' hypothesis range and 14 or 2% after. The middle-old group had 468 or 70% before the young adult years' hypothesis range and 37 or 6% after, while the old-old group had 396 or 66% of the songs before the young adult years range and 25 or 4% after. Table 18 displays the division of the songs among the young adult years.

Table 18

Descriptive Information of Songs By Age Group and Relation to Young Adult Years

| Relation to Young Adult Years | Young Old | | Middle-Old | | Old-Old | |
|-------------------------------|-----------|------|------------|------|---------|------|
| | Sum | % | Sum | % | Sum | % |
| Total Songs | 606 | 100% | 667 | 100% | 598 | 100% |
| Before Young Adult Years | 391 | 65% | 468 | 70% | 396 | 55% |
| During Young Adult Years | 181 | 30% | 116 | 17% | 130 | 27% |
| After Young Adult Years | 14 | 2% | 37 | 6% | 25 | 11% |
| Unknown Date | 20 | 3% | 46 | 7% | 47 | 6% |

Note: Percentages are rounded to the nearest whole number.

CHAPTER FIVE

DISCUSSION

The purpose of this study was to explore specific preferences of geriatric clients within three sub-populations of older adults: young-old, mid-old, and old-old. Specifically, this study investigated: the top songs requested/preferred by clients, if any songs overlap among the age groups, the compositional dates most frequent of the songs, and if the songs support the young adult years' hypothesis. 86 AMTA members answered the survey. Responses included individual songs for the young-old ($n=216$), middle-old ($n=221$), and old-old ($n=175$). Out of the top ten songs requested/preferred all groups had the following songs in common: *You Are My Sunshine*, *Amazing Grace*, *Let Me Call You Sweetheart*, *Sentimental Journey*, *God Bless America*, and *Over the Rainbow*.

Multiple songs overlapped between the age groups. All age groups have 75 songs in common. Of the remainder of songs that overlap: young-old and middle-old had 30 songs in common, middle-old and old-old had 40 songs in common, young-old and old-old had 10 songs in common. Thus, a master list of 383 songs was compiled counting each song once. The compositional date most frequent among the middle-old and old-old sub-groups was 1930. This was not surprising since the song, *You Are My Sunshine* composed in 1930, was the top song for the age groups. The top decades for the age groups were: 1950s for the young-old, 1930s for the middle-old, and 1920s for the old-old. Results indicate the majority of the individual songs from all age groups were not in the range of the young adult years, and in fact, are before the young adult years. Thus, not only do a majority of the songs not fall under the young adult years' but the songs from the most frequent compositional decades and date do not fall under the young adult years.'

When investigating the compositional dates of the songs listed by the music therapists, there were several pieces that had different dates of when they were composed, published, premiered, and made popular, which provided a type of history. For example, the song *As Time Goes By* was first published in 1931 but later became popular in the 1942 movie *Casablanca*. The researcher questions if this would affect whether the song would be considered from the young adult years. Currently, the young adult hypothesis encompasses the years 18-25; however, no mention of whether this hypothesis is for when the music was composed, published, premiered or made popular is known. Therefore, music therapists may want to survey older adult individuals for music preference and inquire where the participants first heard the song or developed interest for the song similar to the study by Bartlett & Snelus (1980). Further research may also want to document several dates for the song such as when it was composed and made popular. Perhaps the dates when the song was made popular would account for the young adult years rather than the compositional date.

Recent and current research continues to reject the case for the young adult years hypothesis (Vanweelden & Cevasco, 2007; Vanweelden & Cevasco, 2009, VanWeelden, Cevasco, & Bula, in press.). According to this study, the results validate VanWeelden, Cevasco, & Bula (In press.)'s notion that clients may prefer music before the ages of 18-25. The percentages from Table 10 display the differences of songs in relation to the young adult years. What is interesting is the percentages are similar within each age group range from 27%-37% for songs during the young adult years and 54%-61% for songs before the young adult years. Another factor is the most frequent compositional decades for each age group. All decades seem to be slightly earlier than the young adult years' age ranges. For instance, the old-old group's top decade is the 1920s and the range begins at 1931. The middle-old group's top decade is

1930s and the range begins at 1947. The only slight overlap is for the young-old group, in which the top decade is the 1950s and the range starts at 1957. Finally the most frequent compositional date, which was the same across the age groups, is 1930. This year does not fit into any of the young adult years' range for any age group. Furthermore, the songs with the highest frequency, "stand the test of time," are known and liked through multiple generations are: *You Are My Sunshine*, *Amazing Grace*, and *Let Me Call You Sweetheart*. This may warrant future research to continue to record ages of participants when collecting data for this population.

A student pursuing a bachelor's degree in music therapy must meet a list of professional competencies that are embedded into the curriculum of an AMTA approved college or university program. The competencies include foundations in music, clinical, and music therapy. The musical foundations competencies include playing and singing a basic repertoire of traditional, folk, and popular songs on keyboard, guitar, and voice (AMTA, 2010). A music therapy student strives to build music repertoire with populations from premature infants to the end of life. Thus, a music therapy student must know a variety of repertoire for a full range of populations. Much of the music older adults prefer is new to students (Prickett & Bridges, 2000). Thus, it is beneficial for students to have specific knowledge of the sub populations of the older adult population.

Conclusion

One interest to the researcher was to analyze the differences of genre among the AMTA regions. However, this presents difficulty when music genres can have subjective interpretations. For example, VanWeelden & Cevasco (2007)'s study asked participants to list the top songs in five genres: popular, patriotic, hymns, folk, and musicals. Results presented overlaps between the music styles and indicated evidence of different perceptions of a song's

genre. For instance, songs such as *San Antonio Rose* might present difficulties when categorizing its genre. This song was performed by many country artists but was also recorded by Bing Crosby and his orchestra in 1941. Future research may want to create a coding system for genres in music to better compare and contrast the geographical region's music preferences.

The results of the current study contained a small percentage of songs from other cultures. It is important for music therapists to be prepared to learn songs in different languages. However, having the skills to pronounce words in a native language is challenging and requires practice. The music therapist should seek additional resources when needed. Furthermore, having increased knowledge of where music from other cultures is prevalent in the United States will better prepare music therapists for the workforce. Further research in regards to music from other cultures is warranted.

It is important for music therapists to have the separate age groups in mind when conducting sessions with the older population. The music therapist should be aware of the musical response of clients during the session. In a client group setting, music therapists shouldn't provide music just because it is considered "old," but makes sure to have knowledge of the client's age. This will help better serve the clients in the therapeutic environment. In particular, one cannot rely solely on previous research for music recommendations as this may not fully apply to the younger generations reaching the young-old age group. Future research should continually be updated with this population as new generations reach the older adult years.

Music Therapists have regular contact and knowledge of the musical needs of their clients. Their expertise help shape the research for music preference. Older adult music preference needs regulated investigation to maintain up to date data and to record possible

trends. Documenting trends can help predict what music to expect for the future older adults. Having consistent and reliable research on preferred music will benefit the field and those aspiring to work with older adults.

APPENDIX A

AMTA APPROVAL & LABEL REQUEST

Janelle & Cindy,

Looks like everything is “good to go.” Cindy—please process the emails.

Best wishes for a great return and productive study.

Regards,

Andi Farbman

Dr. Andrea H. Farbman

Executive Director

American Music Therapy Association

www.musictherapy.org

***Join us for the AMTA Annual Conference in
Jacksonville, FL, November 19-24, 2013!***

From: Sikora, Janelle

Sent: Monday, May 13, 2013 11:30 PM

To: Andrea Farbman

Cc: Cindy Smith

Subject: RE: Label Request--Research FSU (Sikora)

Andi,

I just received approval from the IRB. I attached my IRB approval letter and the corrected documents (Cover letter and Survey).

Thank you,

Janelle Sikora

From: Andrea Farbman
Sent: Friday, April 19, 2013 4:49 PM
To: Janelle Sikora
Cc: Cindy Smith
Subject: RE: Label Request--Research FSU (Sikora)
Importance: High

Dear Janelle,

Thank you for your request for email addresses of AMTA members. I believe you have heard from Cindy about the number and cost of email labels.

I am writing with a few questions about your study while we wait for the IRB approval. Your study looks interesting and I believe it will be a good contribution to the knowledge base.

In reviewing your study, the third sentence of the cover letter should be revised as follows:

"You were contacted with permission from the American Music Therapy Association upon its review of this study. I am interested in studying the opinions of AMTA members who are credentialed music therapists." (or something similar)

In your letter of consent there is a word missing in this sentence:

"I am requesting your participation IN completing a brief survey...."

The other question I have is in your list of populations served, you list settings such as adult day care and nursing homes; you also list VA but VA programs could be many of those listed such as VA hospitals or VA nursing homes, etc. I think this is confusing and may not result in the data you are seeking.

If you can correct or clarify those items and send the IRB approval then you will be "good to go."

Best wishes with your study and please keep us posted.

Regards,

Dr. Andi Farbman

AMTA Executive Director

Hi,

The count would be 450 (United States).

Cindy L. Smith
Conference Planner/Membership Associate
American Music Therapy Association

Cindy,

That sounds great. And do they all reside in the United States? If so, that will be the list I'll request labels for.

Thank you.

Sincerely,
Janelle M. Sikora

Hi Janelle,

We have a category (50 and older) which 455 professional members checked.

Cindy L. Smith
Conference Planner/Membership Associate
American Music Therapy Association

Ms. Smith,

I am attaching my label request form. I am requesting email addresses for my thesis. I also attached the Introductory letter which contains a link to my survey on Qualtrics, and a PDF version of the survey. I submitted my information to the Institutional Review Board and will email you my approval letter once I receive it.

I also was wondering if I could receive a phone call regarding how many addresses there are and how much the cost would be when/if I receive approval?

Sincerely,

Janelle M. Sikora, MT-BC

APPENDIX B

SURVEY

Dear Music Therapy Colleague,

I am a graduate student in the College of Music at Florida State University currently working on my Master's thesis under the direction of Dr. Kimberly VanWeelden. I am conducting a research study to obtain recent data on the music preferences of geriatric clients within three sub populations.

I am requesting your participation in completing a brief survey which should take approximately 7-10 minutes of your time. The survey will involve:

Answering 6-9 questions by identifying your region, credentials, work setting, and listing the most popular songs, either requested or preferred, for three age groups (65-74, 75-84, 85+). You may list up to ten songs titles for each age group. The titles do not have to be in any particular order – just those that are most preferred by clients.

Your participation in this study is voluntary. If you choose not to participate or withdraw from the study at any time, there will be no penalty. To withdraw at any time after beginning the survey, simply close your web browser. Your name or other identifying information will never be used in any written or oral presentation pertaining to this study. All data collected will only be used to the extent allowed by law and for the purpose of the study as it is described above.

There are no known risks or benefits to you for participating in this research study. If you have any questions concerning this research study, please call me at (***) ***-**** or email me at *****@**.***.***. You may also contact my faculty advisor, Dr. Kimberly VanWeelden by phone at (***) ***-**** or email at *****@**.***.***.

Electronic submission of the completed survey will be considered your consent to participate.

Sincerely,

Janelle Sikora

If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Committee, Institutional Review Board, through the Vice President for the Office of Research at (850) 644-9694.

- Yes (1)
- No (2)

If No Is Selected, Then Skip To End of Survey

Please select the American Music Therapy Region where you reside:

- Great Lakes (1)
- Mid-Atlantic (2)
- Midwestern (3)
- New England (4)
- Southeastern (5)
- Southwestern (6)
- Western (7)

Please check the credentials you hold:

- ACMT (1)
- CMT (2)
- MT-BC (3)
- RMT (4)
- Other (5) _____

Geriatric population(s) served: (Check all that apply)

- Adult Day Care (1)
- Community Based Service (2)
- Hospital (3)
- Psychiatric Unit (4)
- Hospice/Bereavement Services (5)
- Nursing home/Assisted Living (6)
- Rehabilitation Center (7)
- Wellness Program/Center (8)
- Support Group (9)
- Veterans Affairs (includes all facilities under VA) (10)
- Other (11) _____

Do you work with clients aged 65-74?

- Yes (1)
- No (2)

If No Is Selected, Then Skip To End of Block

List the top ten songs requested/preferred by clients aged 65-74:

- Song 1 (1)
- Song 2 (2)
- Song 3 (3)
- Song 4 (4)
- Song 5 (5)
- Song 6 (6)
- Song 7 (7)
- Song 8 (8)
- Song 9 (9)
- Song 10 (10)

Do you work with clients aged 75-84?

- Yes (1)
- No (2)

If No Is Selected, Then Skip To End of Block

List the top ten songs requested/preferred by clients aged 75-84:

- Song 1 (1)
- Song 2 (2)
- Song 3 (3)
- Song 4 (4)
- Song 5 (5)
- Song 6 (6)
- Song 7 (7)
- Song 8 (8)
- Song 9 (9)
- Song 10 (10)

Do you work with clients aged 85+?

- Yes (1)
- No (2)

If No Is Selected, Then Skip To End of Block

List the top ten songs requested/preferred by clients aged 85+:

- Song 1 (1)
- Song 2 (2)
- Song 3 (3)
- Song 4 (4)
- Song 5 (5)
- Song 6 (6)
- Song 7 (7)
- Song 8 (8)
- Song 9 (9)
- Song 10 (10)

End of Survey Default Message:

We thank you for your time spent taking this survey.

Your response has been recorded.

APPENDIX C

INSTITUTIONAL REVIEW BOARD APPROVAL LETTER

Office of the Vice President for Research
Human Subjects Committee
Tallahassee, Florida 32306-2742
(850) 644-8673 · FAX (850) 644-4392

APPROVAL MEMORANDUM

Date: 05/13/2013

To: Janelle Sikora <*****@**.***.***>

Address: [REDACTED]

Dept.: MUSIC SCHOOL

From: Thomas L. Jacobson, Chair

Re: Use of Human Subjects in Research
Music Preferences of Geriatric Clients within Three Sub-Populations

The application that you submitted to this office in regard to the use of human subjects in the proposal referenced above have been reviewed by the Secretary, the Chair, and two members of the Human Subjects Committee. Your project is determined to be Expedited per 45 CFR § 46.110(7) and has been approved by an expedited review process.

The Human Subjects Committee has not evaluated your proposal for scientific merit, except to weigh the risk to the human participants and the aspects of the proposal related to potential risk and benefit. This approval does not replace any departmental or other approvals, which may be required.

If you submitted a proposed consent form with your application, the approved stamped consent form is attached to this approval notice. Only the stamped version of the consent form may be used in recruiting research subjects.

If the project has not been completed by 05/12/2014 you must request a renewal of approval for continuation of the project. As a courtesy, a renewal notice will be sent to you prior to your expiration date; however, it is your responsibility as the Principal Investigator to timely request renewal of your approval from the Committee.

You are advised that any change in protocol for this project must be reviewed and approved by the Committee prior to implementation of the proposed change in the protocol. A protocol change/amendment form is required to be submitted for approval by the Committee. In addition,

federal regulations require that the Principal Investigator promptly report, in writing any unanticipated problems or adverse events involving risks to research subjects or others.

By copy of this memorandum, the chairman of your department and/or your major professor is reminded that he/she is responsible for being informed concerning research projects involving human subjects in the department, and should review protocols as often as needed to insure that the project is being conducted in compliance with our institution and with DHHS regulations.

This institution has an Assurance on file with the Office for Human Research Protection. The Assurance Number is IRB00000446.

Cc: Kimberly VanWeelden <kvanweelden@fsu.edu>, Advisor
HSC No. 2013.10008

APPENDIX D

INTRODUCTORY EMAIL

Dear Music Therapy Colleague,

My name is Janelle Sikora and I am a graduate student at the Florida State University. I am conducting a survey for my thesis in partial fulfillment of my Master's degree. You were contacted with permission from the American Music Therapy Association upon its review of this study. I am interested in studying the opinions of Professional AMTA members who serve geriatric clients. This study is investigating geriatric preferences. If you do not provide music therapy services to clients aged 65 and older, please disregard.

This study will collect the top songs music therapists use with geriatric clients based on their age. Since you have extensive knowledge of this population, I hope you will help by sharing your experiences for this study. You will be asked to list the most popular songs, either requested or preferred, for three age groups (65-74, 75-84, 85+). You may list up to ten songs titles for each age group. The titles do not have to be in any particular order – just those that are most preferred by clients. Please only respond to the age groups you work with. The study should take approximately 7-10 minutes.

The survey is electronic and all responses will be anonymous. If you are willing to participate please click the following link to access the survey.

https://fsu.qualtrics.com/SE/?SID=SV_6FIJeYvOt49hAEd

Thank you for your time.

Sincerely,
Janelle M. Sikora, MT-BC

APPENDIX E

LETTER OF CONSENT

Dear Music Therapy Colleague,

I am a graduate student in the College of Music at Florida State University currently working on my Master's thesis under the direction of Dr. Kimberly VanWeelden. I am conducting a research study to obtain recent data on the music preferences of geriatric clients within three sub populations.

I am requesting your participation completing a brief survey which should take approximately 7-10 minutes of your time. The survey will involve:

Answering 5-8 questions by identifying your region, work setting, and listing the most popular songs, either requested or preferred, for three age groups (65-74, 75-84, 85+). You may list up to ten songs titles for each age group. The titles do not have to be in any particular order – just those that are most preferred by clients.

Your participation in this study is voluntary. If you choose not to participate or withdraw from the study at any time, there will be no penalty. To withdraw at any time after beginning the survey, simply close your web browser. Your name or other identifying information will never be used in any written or oral presentation pertaining to this study. All data collected will only be used to the extent allowed by law and for the purpose of the study as it is described above.

There are no known risks or benefits to you for participating in this research study. If you have any questions concerning this research study, please call me at (***) ***-**** or email me at *****@** ***.***. You may also contact my faculty advisor, Dr. Kimberly VanWeelden by phone at (***) ***-**** or email at *****@***.***.

Electronic submission of the completed survey will be considered your consent to participate.

Sincerely,
Janelle Sikora

If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Committee, Institutional Review Board, through the Vice President for the Office of Research at (850) 644-9694.

REFERENCES

- About adult day services (n.d.). In *National Adult Day Services Association*. Retrieved from <http://www.nadsa.org/learn-more/about-adult-day-service/>
- Bartlett, J.C., & Snelus, P. (1980). Lifespan memory for popular songs. *American Journal of Psychology*, *93*, 551-560.
- Belgrave, M., Darrow, A., Walworth, D., & Wlodarczyk, N. (2011). *Music therapy and geriatric populations*. Silver Spring, MD: American Music Therapy Association.
- Cevasco, Vanweelden, & Bula (In press.) Music therapists' perception of top ten popular songs by decade (1900s-1960s) for three sub-populations of older adults. *Music Therapy Perspectives*.
- Cheney, P., & Hammond, R. (2009). *Intro to Sociology*. Retrieved from <http://freebooks.uvu.edu/SOC1010/index.php/license.html>
- Couper, D., & Pratt, F. (1998). What do you call older people? In *Learning for Longer Life: Education Agenda for the 21st Century*. Retrieved from http://www.cps.unt.edu/natla/age_shr/callolder.html
- Czaja, S., & Sharit, J. (2009). The aging of the population: Opportunities and challenges for human factors engineering. *The Bridge*, *39*(1). Retrieved from <http://www.nae.edu/Publications/Bridge/TechnologiesforanAgingPopulation/TheAgingofthePopulation.aspx>
- Davis, W. B., Gfeller, K. E., & Thaut, M. H. (1999). *An introduction to music therapy: Theory and practice* (2nd ed.). McGraw-Hill.
- Day, T. (2013). About assisted living. Retrieved from http://www.longtermcarelink.net/eldercare/assisted_living.htm
- Day, T. (2013). About nursing homes. Retrieved from http://www.longtermcarelink.net/eldercare/nursing_home.htm
- Federal Interagency Forum on Aging-Related Statistics (2010). Older Americans 2010: Key Indicators of Well-Being. Federal Interagency Forum on Aging-Related Statistics, Washington, DC: U.S. Government Printing Office. July 2010. Retrieved from: http://www.agingstats.gov/agingstatsdotnet/Main_Site/Data/2010_Documents/Docs/OA_2010.df*
- Folk Music. (n.d.) *Collins English Dictionary – Complete and Unabridged*. (1991, 1994, 1998, 2000, 2003). Retrieved from <http://www.thefreedictionary.com/folk+music>

- Germain, C.B. & Bloom, M. (1999). *Human behavior in the social environment: An ecological view*. New York: Columbia University Press.
- Gibbons, A.C. (1977). Popular music preferences of elderly people. *Journal of Music Therapy*, 14, 180-189.
- Gilbert, J.P., & Beal, M.R. (1982). Preferences of elderly individuals for selected music education experiences. *Journal of Research in Music Education*, 30, 247-253.
- Hill, R. D., Thorn, B. L., Bowling, J., & Morrison, A. (2002). *Geriatric Residential Care*. Mahwah, NJ: Lawrence Erlbaum Associates, Publishers.
- Hylton, J. (1983). Music programs for the institutionalized elderly in a Midwestern metropolitan area. *Journal of Music Therapy*, 20, 211-223.
- Jonas, J.L. (1991). Preferences of elderly music listeners residing in nursing homes for art music, traditional jazz, popular music of today, and country music. *Journal of Music Therapy*, 28, 149-160.
- Kassner, E. (n.d.). Home and community-based long-term services. In *AARP Public Policy Institute*. Retrieved from <http://assets.aarp.org/rgcenter/ppi/ltc/fs222-health.pdf>
- Lathom, W.B., Petersen, M., & Havelicek, L. (1982). Musical preferences of older people attending nutritional sites. *Educational Gerontology*, 8, 155-165.
- Leblanc, A. (1982). An interactive theory of music preference. *Journal of Music Therapy*, 19(1), 28-45.
- Lehmburg, L. J., & Fung, C. V. (2010). Benefits of music participation for senior citizens: A review of literature. *Music Education Research International*, 4, 19-30. Retrieved from <http://cmer.arts.usf.edu/content/articlefiles/3122-MERI04pp.19-30.pdf>
- Maddox, G. L., Atchley, R. C., Evans, J. G., Hudson, R. B., Kane, R. A., Masoro, E. J., & Mezey, M. D. (Eds.). (2001). *The Encyclopedia of Aging: A Comprehensive Resource in Gerontology and Geriatrics* (3rd ed., Vols. 1 - 2). New York: Springer Publishing Company.
- Moore, R.S., Staum, M.J., & Brotons, M. (1992). Music preferences of the elderly: Repertoire, vocal ranges, tempos, and accompaniments for singing. *Journal of Music Therapy*, 29(4), 236-252.
- National Center for Health Statistics (2007). *Health, United States with chartbook on trends in the health of Americans*. Retrieved from [http://www.cdc.gov/nchs/data/07.pdf#001](http://www.cdc.gov/nchs/data/hus/07.pdf#001)

- OpenStax College. (2012). Who are the elderly? *Aging in Society*. Retrieved from <http://cnx.org/content/m42874/latest/?collection=col11407/latest>
- Publication manual of the American psychological association* (6th ed.). (2010). Washington, DC: American Psychological Association.
- Prickett, C.A., & Bridges, M.S. (2000). Song repertoire across the generations: A comparison of music therapy majors' and senior citizens' recognitions. *Journal of Music Therapy*, 37(3), 196-204.
- Psychiatric Inpatient Unit. (n.d.) *Mosby's Medical Dictionary, 8th edition*. (2009). Retrieved from <http://medical-dictionary.thefreedictionary.com/psychiatric+inpatient+unit>
- Senior Centers: Fact Sheet (n.d.). In *National Council of Aging*. Retrieved from <http://www.ncoa.org/press-room/fact-sheets/senior-centers-fact-sheet.html>
- VanderArk, S., Newman, I., & Bell, S. (1983). The effects of music participations on quality of life of the elderly. *Music Therapy*, 3, 71-81.
- VanWeelden, K., & Cevasco, A. M. (2007). Repertoire recommendations by music therapists for geriatric clients during singing activities. *Music Therapy Perspectives*, 25, 4-12.
- VanWeelden, K., & Cevasco, A. M. (2009). Geriatric Clients' Preferences for Specific Popular Songs to Use during Singing Activities. *Journal Of Music Therapy*, 46(2), 147-159.
- VanWeelden, K., & Cevasco, A. M. (2010). Recognition of Geriatric Popular Song Repertoire: A Comparison of Geriatric Clients and Music Therapy Students. *Journal of Music Therapy*, 47(1), 84-99.
- Walworth, D. D. (2003). The effect of preferred music genre selection versus preferred song selection on experimentally induced anxiety levels. *Journal of Music Therapy*, 40(1), 2-14.
- Wilmoth, J. M., & Ferraro, K. F. (2007). *Gerontology: Perspectives and Issues* (3rd ed.). New York: Springer Publishing Company.

BIOGRAPHICAL SKETCH

JANELLE SIKORA

- EDUCATION:** Masters of Music in Music Therapy, August 2013
The Florida State University, Tallahassee, Florida
- Bachelor of Music in Music Therapy, May 2012
Minor: Child Development
The Florida State University, Tallahassee, Florida
- EXPERIENCE:** Private Clarinet Instructor
Melbourne, Florida & Tallahassee, Florida
May 2007-Present
- Preschool Art/Music Teacher, Advent Parish Day School
Tallahassee, Florida
June 2013-August 2013
- Childcare Attendant, Premiere Health & Fitness Center
Tallahassee, Florida
January 2012-August 2013
- Preschool Assistant Teacher, Advent Parish Day School
Tallahassee, Florida
June 2012-August 2012
- Music Therapy Intern, The Children's Hospital of Southwest Florida
Fort Myers, Florida
May 2011-November 2011
- CREDENTIALS:** Music Therapist-Board Certified (MT-BC) Certification Number: 10565
December 20, 2012
- Neonatal Intensive Care Unit-Music Therapist (NICU-MT)
February 11, 2013