

Supplementary Material for
 “Short-Term Effects of Group Singing Versus Listening on Mood and State Self-Esteem”

Songs Used in Singing and Listening Conditions*

Songs in Singing Condition

List of songs in order sung:

- Obwisana* (Ghana): Melody and descant structure. Major key. 4/4 time. 16 measures. Repetitive words. Moderate vocal range. Moderate tempo. Melody is one line repeated twice with endnote variation in a light, bouncy style. Descant is one line repeated twice with endnote variation with a legato, lyrical style. Combination of stepwise and leap motion.
- White Sand* (traditional): Three-part round. Major key. 2/4 time. 6 measures. Limited vocal range. Moderate tempo. Repetitive words. Simple melodic structure and rhythm.
- Bring Me Little Water, Sylvie* (traditional): Chorus/zipper¹ song. Major key. 4/4 time. Chorus/verse each 8 measures. Moderate tempo. Moderate vocal range. Musical form is chorus (A&B) and Verse (C). Format of song: ABCACBCA with coda. Combination of detached and lyrical line.
- Can You Dig that Crazy Rhythm*; also known as *Can You Dig that Crazy Gibberish* (source unknown): Spoken song/round. Major key. 4/4 time. 8 measures. Allegro tempo. Timbre varies. Round has syncopated entry, with pick-up to beat one. Bouncy rhythm. Articulation of text emphasized.
- Mangawani Mpulele* (South Africa): Major key. 3/4 time. 16 measures. Moderate tempo. Limited vocal range. Lyrical and legato melodic line. Repetition in melody, rhythm and text. Step-wise motion in melody.
- Coulter’s Candy*; also known as *Ally Bally Bee* (Robert Coltard, 19th century): Scottish chorus song. Major key. 4/4 time. Chorus/verse each 4 measures. Moderate tempo. Moderate vocal range. Crescendo/decrescendo in dynamics. Lilted rhythm with lullaby/rocking sentiment. MB sang verses solo; group sang chorus.
- Ya na ho ya* (North American First Nation): Call and response chant. 4/4 time. Major key with modal feel. Moderate range. Slow and plaintive. Five-line song: 1,2,5 repeated and 3,4 are shortened lines (lines 1-4 performed as call and response, line 5 sung in unison). Step-wise melodic motion.
- Duay Duay* (Ghana): Round. 4/4 time. Major key. Moderate tempo. Moderate vocal range. Repeating lines. Predictable rhythmic patterns. Melody line has unexpected turns, step-wise motion with minimal leaps. Offbeat entry throughout melody. Upbeat, dynamic rhythmic pulse.
- Never Turning Back*; also known as *We’re Gonna Keep on Walking Forward* (Pat Humphries): Zipper song. 4/4 time. Major key. Moderate rubato (push/pull) tempo. Range of dynamics with accent emphasis. Participants engaged by creating new lyrics.

¹ In a zipper song, most words are repeated, with a new word or line ‘zipped in’ to each verse or section. *Kumbaya* is an example.

-*So We Rest* (Melanie Boyd *et al.*): Zipper song. 4/4 time. Major key. Allegro tempo. Gentle, soothing mood. Repetitive words within each verse and across song. Mostly step-wise melodic motion, with one leap.

Songs in Listening Condition

All songs were sung *a cappella*. Unless otherwise noted, songs were sung with two, three, or four-part harmony by Melanie Boyd and three other women. Unless noted as PR (professional recording), all songs were recorded non-professionally using Garageband. Songs already listed above are noted with an asterisk. Recording times, totaling 22 minutes, are provided before song titles. The recording was pre-looped to play twice, through Bose computer speakers.

List of songs in order played, preceded by each song's duration in minutes and seconds:

- 0:51 Obwisana*
- 1:00 White Sand*
- 1:32 Mangwane*
- 2:00 Bring Me Little Water, Sylvie*
- 1:52 Calm Abiding (Daughters of Harriet); PR by Daughters of Harriet: 4-part round with varied rhythm. 4/4 time. Major key. 8 measure phrases. Moderate tempo. Moderate vocal range. Soothing mood.
- 1:23 Babethandeza (South Africa): Verse song. 4/4 time. Major key. Each verse is 8 measures. Moderate tempo. Limited vocal range. Syncopated, dance-like rhythm. Repetitive structure and lyrics. Two verses sung 1,2,1,2,1 with harmony on repeats of verses.
- 1:40 Fly, Fly Fly (traditional); PR by Libana: Four-part round. 4/4 time. 8 measure melody. Minor key. Legato tempo. Moderate vocal range. Slow rhythmic changes in melody. Syncopated entrance into round. Gentle mood.
- 0:48 Can You Dig that Crazy Rhythm*
- 1:37 Seed Song (Melanie Boyd); sung by composer: Three verse chorus song. 3/4 time. 6 measure verse; 8 measure chorus. Major key. Moderate tempo. Moderate vocal range. Chorus has syncopated rhythm, which makes it feel like there is a change in meter.
- 1:19 Duay Duay*
- 1:01 Never Turning Back*
- 2:06 Wache (Joseph Naytowhow); sung by composer in Cree and English: Chant-like verse song. 4/4 time. Major key. Moderate tempo. Moderate vocal range. 14 measure Cree verse; 6 measure English verse. Cree verse sung twice/English verse sung once, ending with reprise of 4-measure first line in Cree. Song maintains constant pulse, but change in length of verses give the song a feel of free beat with some syncopated entrances.
- 0:42 Coulter's Candy* (only chorus sung in recording)
- 0:58 Ya na ho ya*
- 1:50 Young Rider (traditional); PR by Libana: 5 part round. 2/4 time. Minor key. 16 measures. Expansive vocal range. Allegro tempo. Changes in articulation (staccato to

legato singing). Step-wise and leaps in melody line. Dynamic changes with crescendo to highest notes of melody lines. Lively.
-1:05 So We Rest*

*Please contact the authors for more information about, or a recording of, the songs at kvonrans@ucalgary.ca.