THE EFFECTS OF MUSICAL ACCOMPANIMENT WITH READ ALOUD STORIES ON CHILDREN'S LANGUAGE ACQUISITION AND RECALL

By

KASSIDY HARRIET LOU BENNETT

A Thesis Submitted to The Honors College

In Partial Fulfillment of the Bachelor's degree
With Honors in

Speech, Language, and Hearing Sciences

THE UNIVERSITY OF ARIZONA

May 2009

Approved by:

____

Dr. Mary Alt
Department of Speech, Language, and Hearing Sciences

STATEMENT BY AUTHOR

SIGNED: ____________________________

ABSTRACT

The purpose of this study is to investigate whether the addition of music as a multimedia feature in an audiovisual story will help children learn language and improve story recall. Previous research has shown that adding music and sounds increases attention in children while they are watching and listening to a story (e.g. Gazella, & Stockman, 2003). Additional studies have found that music and songs can aid in language acquisition (e.g. Verhallen, Bus, and de Jong, 2006). In this study, the expectation is that the addition of music will be more engaging and improve attention, resulting in better recall of the story. Another hypothesis is that musical emphasis will help children with story recall, and more specifically, learn correct syntax and grammar. The author predicts that when asked to retell the story, children who listened to the version with music will be able to retell more of the story and with more complete, syntactically and grammatically correct sentences as compared to children who hear the story without music. The book that will be used for this study is *The Renfrew Bus Story* (Cowley & Glasgow, 1994), a test of narrative recall often used as a screening tool.

INTRODUCTION

Research indicates that music may facilitate language learning in both children and adults. Musical accompaniment and integration in story books may help improve children's ability to remember the story and use appropriate syntax and language when asked to retell it. The importance of music and its application to speech-language pathology is a topic that is still being explored. The most prominent research investigates the benefits of music therapy for people with communication disorders and is primarily focused on the adult population. Less is known about the effects of music therapy for children with communication disorders. Even research evaluating the benefits of music on typically-developing (TD) children is somewhat limited, especially in the three to six age ranges. There are a limited number of studies on the effect of music in early literacy learning. This study is designed to investigate the effectiveness of adding music as a new dimension for learning language.

Previous research has found that "multimedia stories may provide a better framework than static picture stories for understanding stories and remembering linguistic information from them" (Lewalter, 2003 as cited in Verhallen, Bus, & de Jong, 2006). This suggests that music and sound may help draw attention to certain aspects of the story and help children with processing and comprehension. The goal of this study is prove that musical accompaniment in a story will help typically-developing children with story recall and using appropriate grammar heard in the story. If TD children are able to benefit from the addition of music, either helping with memory or learning syntax and grammar, then a group of language impaired children would be recruited to participate in a duplicate study. Results would then be compared between the two groups to determine if music had an effect (positive, negative, or not at all) on the performance of one population of children more than the other. If this study finds that music is beneficial to language learning, it will provide support for the creation and use of multimedia storybooks.

One possible benefit of adding music to a story could be that it increases children's attention and interest. In a study by Verhallen, Bus, and de Jong (2006) the authors tested a theory that the addition of multimedia features could help children learn a new language. The believe multimedia has the ability to draw attention to specific content, and help children recognize which information is important to process for comprehension and which is minor. This is in line with the theory of synergy by Neuman (1997) which claims that additional forms of media, such as music, improve children's ability to recall story elements. Verhallen, Bus, and de Jong recruited sixty young children who were learning Dutch as a second language and presented a story to the children on repeated occasions. Both stories were presented on a computer screen, with one story using only oral language and the other including music, sounds, and animation to help dramatize the events. Results from this study showed that the added multimedia features provided a better framework for reading and comprehending the story, as well as remembering linguistic information. The authors also found that repeated exposure to the story was more beneficial, especially when learning a new language. Based on these results, the authors believe that the creation and use of storybooks with animation can provide a synergistic intervention that will help children comprehend the storyline.

A study by Mayer and Anderson (1992) tested the dual coding theory which assumes humans possess two distinct information-processing systems. One of these systems represents information verbally and the other represents information visually. Unlike the current study, this one recruited adult college students as participants. They were testing the ability of adults to make representational connections between words and verbal representations; pictures and visual information; and visual and verbal information. This was done by showing instructional information (such as how to use a bike pump) to the participants under different conditions. Participants were either taught how to pump the tire through video, narration, video followed by narration, video and narration concurrently, or were in the control group that received no instruction. Following the instructional presentation, participants had to retell the information they learned and apply it to a problem-solving situation. When the animation was presented concurrently with narration, students demonstrated a much greater ability to transfer what they learned to the problem-solving situation than the group that received no instruction. This showed that in the case of adults, multiple modalities of instruction were the most effective method.

Another study with adults tested whether listening to songs versus spoken text would help with acquiring a second language (Schön, Boyer, Moreno, Besson, Peretz, & Kolinsky, 2008). In this study, the authors compared learning based on spoken speech sequences versus sung sequences. They hypothesized that compared to spoken sequences; a consistent mapping of linguistic and musical information (in the form of a song) from the sung sequences would enhance learning. Results showed that the optimal learning situation occurred when “conditions for both emotional-arousal and linguistic functions were fulfilled” (p. 982). Participants learned to discriminate better with additional music information than with spoken speech alone. What the authors were unsure of however was whether participants were able to learn segmentation based on the language or the music. It is possible that music may be responsible for increasing arousal and attention, and the presence of tonal pitch changes may also help distinguish phonological boundaries. With the design of this study, the authors noted it was entirely possible for participants to memorize tones and not the actually words. Nevertheless, the process of learning a foreign language may benefit from motivational and structuring properties of music in song. The mapping of linguistic and melodic boundaries may be applicable to children and first language acquisition where the ability the segment is enhanced and results in more effective learning.

Another study investigated the effects of audio and audiovisual narration on children's recall and reconstruction. Gibbons, Anderson, Smith, Field & Fischer (1986) examined the effects of different input modalities with varying comprehension tasks. Children were presented brief narrated stories in either audio only or audio with video form, and were then asked to recall the story and answer specific questions. The authors found that the added visual input did not appear to inhibit the processing of auditory information. In addition, they found that the visual information was more beneficial to helping younger children (4.5 years of age) than older children (7.5 years of age). This implies that visual superiority decreases with age.

In a similar study, Gazella and Stockman (2003) compared children's language samples on story retelling tasks with audio only or audio-visual stories. This study aimed to determine during story retelling tasks, that language samples are influenced by the mode in which the story is presented and the type of knowledge that is asked following the story. They measured syntactic and lexical response (such as the quantity and diversity of words, and grammatical complexity) and compared results from the different modalities. Results revealed no significant difference between audio only and audio-visual stories. This means that two modalities may actually not be better than one. Measurements of syntactic complexity included the percentages of responses that were complete sentences, grammatically complex, or elliptic. The story-retelling task yielded the longest and most grammatically complete utterances. Responses to direct questions yielded the largest number of utterances and different words.

Gazella and Stockman noted that the lack of different between scores under the different modalities was unexpected. In the study by Gibbons, Anderson, Smith, Field & Fischer (1986) there was a notable different in the results between audio only and audio-visual presentation. This perhaps indicates that the visual presentation of information is not as important as thought and children are able to focus more on the auditory input. Auditory input provides information about linguistic forms that can not be conveyed visually. The current study will help determine if additional auditory input is able to help children produce their best language. On the other hand, it will also show if there is a little to how much auditory input children can process and still recall accurately in later tasks.

Other studies such as one by Brabham and Lynch-Brown (2002) found that children in first and third grade benefit more from hearing a story rather than reading it themselves. Performance reading, which may include singing, can also lead to greater gains in enjoyment and comprehension. What the authors found to be most important is to create an interactional reading environment and ask questions about the book to validate comprehension. The idea of presenting storybooks to children in a new media has not been completely unexplored. The ‘Books Alive’ media project (Wood, Rawlings, & Ozturk, 2003) has taken to exploring the possibility that the combination of sounds, music, animations, and text can interact together to provide a richer context for readers. Most talking books are used to motivate and stimulate emergent readers, and to help them focus on sounds and words. These books not only help with motivation and entertainment factors, but can also reinforce word recognition, develop interactional skills, and learn mechanics. The current study will further evaluate these claims.

When children begin learning language in infancy, prosody plays an important part in acquisition and learning the rules of speech. Prosody encompasses the rhythm, intonation, stress, and other related attributes in speech. This helps children determine word boundaries, segmentation, differentiation between word types (noun versus verb), and other aspects of speech (Gerken, 1996). Aspects of prosody are what help people to emphasize a word and convey a specific meaning. When teaching children language and grammar, adults often put emphasis on certain words to help children understand the “correct” way to say something.

> For example: If a child says “He running.” The parent will give the model, “He IS running.” and have the child repeat it with the same stress to emphasize the grammatically correct way to speak.

Music, much like speech, also has prosody. Similar emotions and emphasis can be conveyed through pitch, rhythm, loudness, etc. In television and film, music plays a crucial part in helping establish a mood, or to make a scene appear more intense and dramatic. Although many people only remember the lines from a famous quote, music often plays an important part in making that line so famous. If music can add stress and affect the way a line from a movie is perceived, perhaps music can also provide emphasis during read aloud stories. Instead of the speaker emphasizing the key word as in the example above, the music would provide that emphasis. In doing so, the child will still hear the extra stress of that word and will hopefully process its importance implicitly. One benefit of this would be that children would still recognize that the model with music is syntactically correct, but would not fall into a habit of speaking with the extra stress outside of the learning context.

The results from these studies cover a wide range of the effects of audio and visual input under different contexts. No study found that the addition of auditory information aside from what was necessary for the story or instruction to be harmful to performance on the respective tasks. There was either a significant improve or no change in performance and memory. The possibility of music to help with segmentation and learning of new words is a new theory suggested from the study by Schön et al. (2008). The current study will utilize music to help with segmentation of words and by adding stress to emphasize their importance. This is important for children who are still learning new words and the grammatical rules of their first language. Children also benefit from the addition of multimedia features during a story because it improves enjoyment and also holds attention.

In the present study, children will be asked to retell *The Renfrew Bus Story* after it is read to them. This is a different scenario than was previously discussed in regards to prosodic emphasis. Instead of repeating a sentence or model immediately after a clinician, children will hear the entire story and then have to retell it back. If a child is read the story and is then asked to recall it, will they be able to retell the story more accurately with music in the background than without? The author predicts that the music heard throughout the story will help children remember more key content words and use grammatically/syntactically correct sentences (in particular the use of ‘the,’ ‘a,’ and –ed’) more than when children are just read the story. The quantity of content words and the morphemes spoken by the children when retelling the story will be significantly greater for participants who heard the music version than those who did not hear the story with additional multimedia.

METHODS

In order to test these hypotheses, a book needed to be selected to appropriately evaluate the children’s abilities. The book used for this study is one that is used by speech-language pathologists to assess children’s speech and language abilities. *The Renfrew Bus Story* (Cowley, & Glasgow, 1994) is often used as a screening tool and gives a comprehensive assessment of a child’s speech and language abilities. This story was selected because it is a short story and already has a scoring system set up. While this story does have pictures that will help the children understand and retell the story, it does not have the story text on the pages. *The Renfrew Bus Story* test manual states that:

> The screening measures a child’s ability to retell relevant information about a story. Many of the details are presented verbally but don’t appear in the pictures. Each child’s performance depends on the integration of many skills and abilities including the co-ordination of auditory and visual input, attention, listening, comprehension, memory, sentence formulation, and narrative schema understanding (Cowley & Glasgow, 1994, p. 1)

Unlike many standardized tests, *The Renfrew Bus Story* requires children to integrate information from several aspects of language, beyond the word and sentences levels. The story has been endorsed as a reliable tool to assess children's abilities and even predict language disorders. In 2007, a study was released that determined the sensitivity and specificity of the bus story. Sensitivity is the ability of a test to accurately identify language impaired children has language impaired. Specificity is the ability of a test to accurately identify typically developing children as such. Results from this study revealed that *The Bus Story* has a sensitivity of 84.4% and a specificity of 78.1% (Pankratz, Plante, Vance, & Insalaco, 2007, p. 397). *The Renfrew Bus Story* was designed to provide the best opportunities for children to be successful at "comprehension, memory and formulation" (Cowley and Glasgow, 1994, p. 4) Vocabulary, sentence structure, and length of the story were all chosen to correspond to the developmental expectations.

Each participant will be read the story individually using the picture book that accompanies the script. There are no words to the story in the book. This allows children to concentrate on what they hear and use the pictures to provide further understanding. Two adults will be needed for this task. One will be responsible for reading the story to the child and asking questions. The other will record the child's behavior during the reading of the story and transcribe their responses when they retell the story.

One reason why *The Bus Story* is appropriate for this study is that is contains a lot of vocabulary that children should be learning or mastering. In addition, the complexity of sentences in the story provides an excellent opportunity to assess children's mean length of utterance. The mean length of utterance (MLU) is an indicator of the complexity of the language of young English-speaking children (Owens Jr., 2008). In some ways though, it is only sensitive to the part of language development that will increase utterance length. Although MLU is not always the best indicator of how a child's language is developing, looking at the aspects of language that develop time can be useful. There are several rules for counting morphemes that were developed by Roger Brown. The later stages, classified by Brown, are most pertinent to the current study.

- Stage IV should be seen between 35-40 months of age. Children in this stage have an average MLU between 3.0-3.75, and children should begin mastering sentence-form development. At stage V, children are usually around 41-46 months of age. Their MLU should be between 3.75-4.5 words and the children should begin embedding sentence elements (Owen's Jr., 2008).

Many morphemes are still be mastered during this stage, and the ones most relevant to the persent study are: articles (the, a, an) and regular past –ed (walk becomes walked). Children who are at stage IV should also be acquiring negatives and clausal conjoining with 'and.' They should learn to use 'isn't,' 'aren't,' 'doesn't,' and 'didn't'. Clausal conjoining is where a child combines to main clauses into one sentence by using 'and' to connect them. An example sentence is, 'We had a party and we saw a movie' (Owens Jr., 2008).

At Stage V the child should start using indirect objects in phrases, such as the sentence, 'She gave *me* the book.' They should also add 'wasn't,' 'wouldn't,' 'couldn't,' and 'shouldn't' to their vocabulary when using the negative form as well as 'nobody,' 'no one,' 'none,' and 'nothing.' Clausal conjoining will also become developed further with 'because' appearing with 'when,' 'but,' and 'so.'

Since the children participating in this study fall within the age range where Stage IV and Stage V are developing, those words and morphemes are good stimuli to use for the present study. Children will still be learning and developing their ability to use these stimuli appropriately (at the word and sentence level), which makes them appropriate to test to see if musical emphasis can help children learn to correctly integrate them in their own language. The children who hear the version with musical accompaniment are expected to use ‘the,’ ‘a,’ ‘-ed,’ and negation words more often and accurately because they had been stressed through musical elements during the telling of the story.

The Music

The music composed to accompany the bus story serves multiple purposes. The first is to provide background music that will help establish the mood of the story and signal transitions in the story as new events occur. This music will also hopefully increase the child’s interest and attention throughout the story. *The Bus Story* background music was composed in the key of F, and five different background melodies are heard throughout the reading of the story. The next purpose of the music is to provide an underlying emphasis on key morphosyntactic elements that the child should learn. As previously discussed, the words and morphemes that the children should learn to elicit when retelling the story are ‘the,’ ‘a,’ ‘-ed’ as well has negation words. For each of these words/morphemes, a specific tone and rhythm will be played. So every time the word ‘the’ comes up in the story as an article, a C & E chord will be played over the background music. The added stress to this word will hopefully emphasize its syntactical importance and the child will remember that when retelling the story. The following lists the specific tones/rhythms that will accompany the tested morphemes:

- ‘a’ = eighth note A
- ‘the’ = C & E eighth note chord
- ‘-ed’ = E to D grace notes
- ‘didn’t’ = C & E Flat, minor 3rd chord, eighth note

In addition to testing the morphemes, the content words and phrases that are normally tested and scored when *The Bus Story* is administered will also be tested here. Many of these words and phrases will have added musical stress to help the children remember what happened in the story. This information can be found in Appendix A. The instrumentation for this music will be two pianos. One piano will play the background music throughout the piece. The other piano will play the notes of the content words and key morphemes. A CD recording of the music with both the music and story, and instrumental only, can be found in Appendix B.

Participants

The participants for the study will be typically developing children ranging from 3-6 years of age. Approximately 20-30 children will be recruited for the study, with a close to equal number of boys and girls. All children will be native English speakers. The children will be recruited from local day cares and elementary schools. Language skills will be assessed with the SPELT-III (Structured Photographic Expressive Language Test – Third Edition). This test will be used to determine if children fall in the typically developing or language impaired categories prior to testing. The SPELT-3 has excellent psychometrics, especially for the purpose of this study. It has a sensitivity score of 90% and specificity score of 100% (Perona, Plante & Vance, 2003 as cited in Pankratz, Plante, Vance, & Insalaco, 2007). Any child that falls in the language impaired category after completing the SPELT-3 will be excluded from the current study. Children will have to pass a hearing screening at 20 dB for 1000 Hz, 2000 Hz, and 4000 Hz in order to meet ASHA standards. Half of the children will be in the control group and be read *The Bus Story* as it is read for normal assessments. The other half of children will be in the experimental group and be read *The Bus Story* with musical accompaniment.

Scoring

After each participant is read the story, they will be asked to retell it in the same manner described in *The Renfrew Bus Story* manual. The same rubric/scoring guide will be used to record the participant's responses. Prompting will be allowed if the child needs it, but only up to the level that garners three points. Additional prompting would require the administrator to use words that are part of the test stimuli and that data would have to be excluded. Several scores and measures will be taken from each participants retelling of the story. Points will be assessed for all key content words listed on the left of the scoring page and a total quantity will be calculated. This is the same procedure used in normal administration and scoring of *The Bus Story*. Another score that will be tallied is the number of sentences each child says that are not syntactically correct. This is also a calculation normally made in administration of the story. These scores can then be compared to standardized scores provided in the manual. For every morpheme being measured (the, a, -ed, negations), a total score will be calculated for each category and a composite total of those morphemes. Scores from these morphemes will be compared between the two groups only as there are not standardized scores in the manual for this category.

Qualitative measures of each child's performance will also be recorded using the rubric on the back of the scoring guide. This will give an idea of how attentive and motivated the child was throughout the task, and scoring on this part will be done immediately following completion of the task. Because of the nature of this study, results from the musical accompaniment group can not be compared to norm scores listed in the manual. Both groups' scores can be compared to the standardized scores however, and a t-test can be run to calculate differences.

PREDICTIONS

Children in the musical accompaniment group are expected to incorporate a greater quantity of content words and Brown's morphemes being measured into their retelling of *The Renfrew Bus Story*. The control group will average a lower number of content words and be less consistent in their use of Brown's morphemes during the story retelling. In addition the experimental group will have fewer syntactically incorrect sentences than the control group.

Alternative Directions

Possible caveats to the study are that the music will be more of a distracter than promoter of good attention during the reading of the story. The reader will have to be articulate and loud enough to be heard over the background music. There may be challenges lining up the music for the story with the appropriate text. If words are spoken out of time with their specific musical emphasis, results can not be accurately attributed to the presence of music. The reader will have to be very well versed in the story to assure the results for that child are not comprised because words were not spoken in time with the musical stress.

If results do not turn out as predicted, the author may still consider pursuing testing on language-impaired children. It is possible that typically-developing children would be able to complete the retelling task of *The Bus Story* well enough already that it would not be possible to observe any improvements in scores. This is called the ceiling effect. Children who have language impairments would not be expected to perform well at the retelling part of this task. They would be expected to perform below average in most or all tasks, and there would be a greater range from which to observe and measure improvement.

Even if this study fails to reveal any benefit of musical accompaniment helping children with story recall and language learning, that does not mean there are no benefits to using music to teach language. There are still many other methods that music can be incorporated into helping children acquire language, and this study may rule out one option as ineffective. It is also possible that improvements will be seen in only one or two of the measures taken. Results may show no change in scores on a quantitative level, but overall attention and enjoyment may be noted as improvements on a qualitative level. Whether or not the results match the desired outcomes, this study can still provide direction for future research.

FUTURE GOALS

This honors thesis is a blueprint for future research to be carried out at the graduate level. At this time there is still room for improvement in the quality of the music accompanying

The Bus Story. The author hopes to create an actual musical composition in Finale (a music composition software) to provide more detail and a clearer understanding of the relationship between the story script and music. In addition, a higher quality recording with a more appropriate balance between the music and speaker will be necessary before it is ready for testing.

ACKNOWLEDGEMENTS

I would like to thank Dr. Alt for her time, patience and insight in the preparation of my honors thesis. Thank you to Cheryl Glasgow and Judy Cowley, authors of the U.S. Edition of *The Renfrew Bus Story* for their permission and support to use *The Bus Story* for my research endeavors, and to Rebecca Vance for loaning me a copy of *The Bus Story*. Thank you to Salvador Lopez for your inspiration and help composing the music for this study and to both Salvador and Chris Lopez for their time and talents recording the music.

WORK CITED

Brabham, E.G. & Lynch-Brown, C. (2002). Effects of teachers' reading-aloud styles on vocabulary acquisition and comprehension of students in the early elementary grades. *Journal of Educational Psychology, 94(3)*, 465-473.

Chera, P., and Wood, C. (2003). Animated multimedia ‘talking books’ can promote phonological awareness in children beginning to read. *Learning and Instruction, 13*(1), 33-52.

Cowley, J., & Glasgow, C. (1994). *The Renfrew Bus Story: Language screening by narrative recall—Examiner’s manual*. Centreville, DE: The Centreville School.

Gazella, J. & Stockman, I. J. (2003). Children’s story retelling under different modality and task conditions: Implications for standardizing language sampling procedures. *American Journal of Speech-Language Pathology*, *12*(1), 61-72.

Gerken, L. (1996). *Prosody’s role in language acquisition and adult parsing*. Journal of Psycholinguistic Research, 25(2), 345-356.

Gibbons, J., Anderson, D.R., Smith, R., Field, D.E., & Fischer, C. (1986). Young children’s recall and reconstruction of audio and audiovisual narratives. *Child Development, 57*(4), 1014-1023.

Mayer, R.E. & Anderson, R.B. (1992). The instructive animation: Helping students build connection between words and pictures in multimedia learning. *Journal of Educational Psychology*, *84*(4), 444-452.

Owens Jr., Robert E. (2008). Language Development: An Introduction, 7th edition. Pearson: Boston.

Pankratz, M.R., Plante, E., Vance, R., & Insalaco, D.M. (2007). The diagnostic and predictive validity of The Renfrew Bus Story. *Language, Speech, and Hearing Sciences in Schools, 38(4),* 390-399.

Renfrew, C. (1969). *The Bus Story: A test of continuous speech*. North Place, Old Headington: Oxford.

Ritterfeld, U., Klimmt, C., Vorderer, P., & Steinhilper, L.K. (2005). The Effects of a Narrative Audiotape on Preschoolers' Entertainment Experience and Attention. *Media Psychology*, 7(1), 47-72.

Schön, D., Boyer, M., Moreno, S., Besson, M., Peretz, I., & Kolinsky, R. (2008). Songs as an aid for language acquisition. *Cognition*. 106(2), 975-983.

Verhallen, M. J., Bus, A. G., & de Jong, M. T. (2006). The promise of multimedia stories for kindergarten children at risk. *Journal of Educational Psychology, 98*(2), 410-419.

Wood, R., Rawlings, A., & Ozturk, A. (2003). Towards a new understanding: The ‘Books Alive! multimedia project.’ *Reading: Literacy & Language, 37*(2), 90-93.

APPENDIX A

The Bus Story Script with musical accompaniment outline

Key:

Bold and Italicized = key words from *The Bus Story* handbook & grading system

Underlined = Brown Stage IV: articles and past tense –ed

Only Italicized=Brown Stage V: clausal conjoining words and negatives

[brackets] = piano 1 part, playing background music

(parentheses)= piano 2, playing accents and musical ornamentation to emphasize words and morphemes

Page 1

[introduction melody] Once upon a time there was a(A) very ***naughty bus*** (tritone).

While his driver was trying to ***fix***(scoop) him,

The(C&E) bus decided(E-D) to ***run away***(run up F scale).

Page 2

[melody 2]He ***ran***(Bflat) along the(C&E) road ***beside a***(A) ***train***(tritone). They ***made***(trill) funny ***faces***(trill) at each other *and* ***raced***(E-D plus fast notes) each other.

But the bus had to go on ***alone***[melody decrescendos]**,** *because* the(C&E) ***train***(tritone) went ***into*** a(A) ***tunnel***(open 5ths).

He hurried ***into the***(C&E) ***city***[melody 3, dominant of F scale] where he ***met a***(A) ***policeman***(trill) who ***blew*** his ***whistle*** *and* ***shouted,***(E-D) ***"Stop,*** bus." (trills to accented eighth notes)

Page 3

But the(C&E) naughty bus paid ***no*** attention(fully diminished chord) *and* ***ran on into*** the(C&E) ***country***(scale)**.**

[melody 4 Repetition of I-V chords on F scale] He said, “I’m ***tired***(E-D) ***of*** going on the(C&E) ***road***.” (ritard.)

So he ***jumped***(E-D) ***over a***(A) ***fence***(F-C-F glissando).

He ***met a***(A) ***cow***(country theme) who said, “***Moo, I can’t believe my eyes***.”(turn)

Page 4

[Variation of melody 2, dominant F scale] The(C&E) bus ***raced***(E-D) ***down*** a(A) ***hill***. As soon as he ***saw*** there was ***water***(F&G chord) at the(C&E) bottom, he ***tried***(E-D) ***to stop***(grace notes and trills). But he ***didn’t***[C&Eflat] ***know how to***(minor 3rd chord) put on his ***brakes***(trill).

So he ***fell in***(descending scale) the(C&E) pond ***with a splash***(atonal chord) *and* ***stuck in the*** (C&E) ***mud***[jump to lower octave, retard.]. [Return to intro melody] When the(C&E) ***driver found***(V-I-I) where the(C&E) ***bus***(tritone) was, she ***telephoned***(E-D) ***for a***(A) ***tow truck***(D&E two eighth notes) to ***pull him out***… (septuplet rise and fall)

And ***put him back on the***(C&E) ***road again***[original melody].

APPENDIX B

This CD contains two tracks for use with *The Renfrew Bus Story*. The first track provides the musical accompaniment for the story, as well as the spoken text. Track two is only the instrumental accompaniment to the story and does not include any spoken text. The purpose of the first track is to provide an example to see how the music should interact with the parts of the story. In actual execution of this study, the second track will be used and the administrator will tell the story to the child.