

THE EXTENT TO WHICH AMERICAN CHILDREN'S FOLK SONGS ARE
TAUGHT BY GENERAL MUSIC TEACHERS THROUGHOUT
THE UNITED STATES

By

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Abstract of Dissertation Presented to the Graduate School
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The purpose of this study was to determine the extent to which American children's folk songs were taught by general music teachers throughout the United States at the beginning of the 21st century. The research design included three phases. The first phase involved the creation of a song list which represented the American heritage. Music textbooks and songbooks from the 1700's to 1950 were used to create an initial list of over 500 songs. Then a study of 223 people over age 62, representing 44 states, was conducted to add to/subtract from the initial list, creating a list of 250+ songs which were taught to children in America between 50 and 100 years ago. The second phase involved narrowing the list. Thirty top college and university elementary music specialists ranked each song according to its merits as representative of the American children's folk heritage. From that ranking, a list of 100 representative songs was created. The third phase involved a stratified, random sample of 4,000 general music teachers, 80 from every state in the nation. The teachers were asked the extent to which their students

could sing each of the 100 songs by memory, based on their teaching of the song in question.

Results revealed that few American children's folk songs were being taught by general music teachers across the nation. Most students could not be expected to sing songs such as "Mary Had A Little Lamb," "Old MacDonald Had A Farm," "Bingo," "Home On the Range," and "The Star-Spangled Banner" from memory.

Simple linear regression discrepancy analysis revealed that the results of the study were reliable. A probabilistic model was used to account for random error, yielding results suited to inferential statements. Statistical significance was achieved at the $<.0001$ level. Specific demographic characteristics of the teachers—gender, age, whether he/she taught at a private/public school, music series textbook used, grade level taught, years in the profession, state, and whether he/she taught at a rural/urban/suburban school—were highly significant. Information from the 30 elementary music specialists and 233 people over 62 was combined to create a recommended song list.

CHAPTER 1 THE PROBLEM

Statement of the Problem

Educators and decision-makers need to know the extent to which American children's songs are being taught in music classrooms across the nation. This information is of substantial value to those seeking to ensure that America's youth are receiving a well-rounded and complete education. The songs in question hold unique value to American children (Seeger, 1948), as well as the American culture. The research question is this—to what extent are the songs of the American children's folk heritage being taught by general music teachers throughout the United States in the beginning of the twenty-first century? If the core repertoire of American children's folk songs is not adequately taught across the nation to the extent that practically all students can sing practically all of the songs by memory, Ruth Crawford Seeger believes it would negatively impact the population by limiting students' ability to learn and identify with their own history, culture, and heritage (Seeger, 2001).

The Essential Basis of Music Education

According to Charles Seeger, former music librarian for the Library of Congress, “the one essential basis of music education in a country is the folk music of that country” (Seeger, 1942, p. 11). This *point d'appui* is echoed in the music education philosophy of Zoltán Kodály, and by noted musicologists, educators, and composers such as Béla Bartók, Charles Seeger, John Lomax, Ruth Crawford Seeger, Harold Spivacke, Woody

Guthrie, Ella Jenkins, and William Newell. As the essential foundation of music education, it also provides a good starting point, as research by Carolyn Willis reveals.

American music education should begin with its folk music. “American folk music is the most natural and logical place to begin music instruction” (Willis, 1985, p.2). The Organization of American Kodály Educators agrees with the preeminent value of American children’s folk songs, as well. Singing is foundational to Kodály instruction, and it has occupied an important position throughout the history of formal music education in the United States.

Importance of song in America. From the beginning of our nation, song has played an integral role in Americans’ lives. It was an important part of work, play, worship, good times, bad times, and everything in between. Today, songs continue to occupy an important position and music is heard in practically every setting where one may find people. But today, the songs are not being sung, they are played on radios and stereo systems. With the advancements of music technology, the quality of the sound of music has greatly increased and become available to everyone, any time, day or night. Music and songs have become ubiquitous and available in amazingly high fidelity. New technology has also produced popular music, enabling the entire nation to both hear and see a song not long after it is first conceived. This has impelled interest in newly composed songs.

Songs of heritage replaced in the repertory of American children. Songs newly written and covers of popular songs are performed to the exclusion of songs which have national and cultural value. The United States stays on the cutting edge of what’s

happening in music, but this trend increases the likelihood of people becoming alienated from their American children's song heritage.

Responsibility of Nations and Schools

Scholars John and Alan Lomax, Charles and Ruth Crawford Seeger, Zoltán Kodály, Carl Orff, Béla Bartók, Lowell Mason, and many others agree that it is a nation's responsibility and the responsibility of schools to teach the next generation of Americans the children's folk songs of their heritage (Lomax & Lomax, 1941, p. viii). This research study was designed to determine the extent to which general music teachers in America are doing that very thing.

National Songs of Heritage Are Valuable and Important

From the beginning of life, mothers sang to their babies, soothing and educating them in regard to life and meaning (Rosellini, 1998). Early research in the field has led to conclusions that children love, need, and use the songs of their heritage to help them understand the world and the complex interrelationships that may seem to defy logic and comprehension (Carpenter & Clark, 1907). Ruth Crawford Seeger's research led to her conclusions that songs help children learn about and remember important events, empathize with the plight of others, step into another's shoes, and experience the perspectives, hardships, and joys of their grandparents and ancestors. Through knowing the children's folk songs of one's musical heritage, one may more richly experience what it means to fully be who and where he is, and to identify with who and where his ancestors were (Seeger, 1948).

Purpose of the Study

The purpose of this study is to determine the extent to which songs of the American children's folk heritage are taught in general music classes in the United States.

Basic Difficulty

The foundation of the problem is built upon the need to comply with the national standards, as well as the answer to two questions. The first question, “Why teach our children songs of their American folk heritage?” addresses the value of American folk songs to children. The second question, “Why use songs in the teaching of history and culture?” addresses the impact of song and music, and its influence in history, culture, and education.

The National Standards

The National Standards for Arts Education (Consortium of National Arts Education Associations, 1994) asserts that music educators are expected to teach students to “understand music in relation to history and culture.” If American students do not understand their own music in relation to their own history and culture (Siebenaler, 1999) and have been overheard saying that they “have no culture” of their own (M. Ward, personal communication, November 15, 2000), then the national standards are not being met and a void exists in American student education. Musicologists such as Seeger believe that American children’s folk music is a national treasure which holds keys to understanding America’s people, their values, their history, and their culture. America’s history, culture, and people are identified with and understood through its music (Lomax & Lomax, 1941).

Why Teach Our Children Songs of the American Children’s Folk Heritage?

Ruth Crawford Seeger (1948) strongly contends that American children’s folk songs are a vital part of “work, play, sleep, fun, ridicule, love, death” (p. 21) and an important part of the development and education of American children. She states “it belongs to our children—it is an integral part of their cultural heritage” (p. 21). “It is not

just children’s music—it is family music” (p.24). “It is a bearer of history and custom” (p. 21). “It is not finished or crystallized—it invites improvisation and creative aliveness” (p. 23). With such statements, Seeger points to the integral role children’s folk music occupies in the making of America not only in the lives, values, and events that molded the people who created and fashioned the nation in which they now live, but even in the lives, values, character, and traits which their parents had and have passed on to them. Seeger saw it as a right that our children have—the right to know and experience their own heritage ... as it was once transmitted ... in song.

Why Use Song in the Teaching of History and Culture?

First, the value of using song to teach history and culture is already recognized and included as an integral part of multicultural education. The 1994 National Standards for Arts Education lists “Understanding music in relation to history and culture” as Standard Nine. Teachers have been teaching relationships between history, culture, and song in relation to other cultures for years.

Historically. Songs transmitting history and culture, important events and values have been sung throughout recorded history (Kaemmer, 1993).

Philosophically. Barrett, McCoy, and Veblen (1997) state, “music is a symbolic means of expression woven through the strands of human experience we label as history” (p.138).

Educationally. Eisner (1991) asserts that music is a curricular component necessary for understanding the study of history and culture. Eisner believes that music and song do more than simply enhance the curriculum. He stressed that it provides a way to make a person’s experiences more dramatic, clear, and meaningful, having the end effect of broadening that person’s understanding. Music can broaden understanding by

enabling the learner to experience history—identifying with and feeling a part of it, making it more memorable and meaningful than reading detached and isolated stories of events from another time. Songs can make experiences with history more dramatic, clear, and meaningful by whisking students away to another time and place. Melodies, rhythms, and accompaniment patterns, as well as the complexity of the music, size of ensemble, and topics of text are often indicative of characteristics of the time period, enabling students to become enveloped in both the music and the ambience of the period.

Interrelationally. Music and song can empower people to discover how much they have in common with others, uniquely equipping them to connect with different ages and epochs in history. Hudson (1962) believes that connections occur more easily because a person interacts with music and song on a cultural and emotional level, which is deeper, more intimate, more personal, and more expressive. Langer (1953) asserts that interaction with music can heighten a person’s perceptive abilities and free his capacity to respond with feeling and emotion. The value in heightened perceptive abilities and increased emotional response lies not only in the aesthetic experience but also in the opportunity to step into another’s shoes, to see history and culture from the perspective of one who was there. Heightened perception can enable a person to more richly comprehend the beliefs, values, and traditions of his ancestors (Hudson, 1962).

Background of the Problem

A dissertation by Willis (1985) raises the question, “What American folk songs are being taught in the schools?” (p. 4) as well as “Are American children learning and enjoying their rightful cultural heritage of American folk music?” (p. 4).

Educational Trends

The following are educational trends which have been identified by recent research.

These trends contribute to the problem addressed by this study.

1. According to Siebenaler (1999), students no longer know the songs of their national heritage. His report on student song preference indicates a decline in familiarity and preference for songs of the American heritage in third to fifth grade students.
2. Recent research by Amchin (1997) reveals that adult students were not able to recognize traditional American children's songs, and that people in our culture are not singing as often as they used to.
3. Students' familiarity with United States history facts has declined. This was described in detail in the 1994 National Assessment of Education Progress, United States History Group Assessment Report (Goodman, 1998).
4. Beatty (1996) found that students displayed a disturbing lack of knowledge and understanding of their nation's history and culture.
5. In addition, Wilson, Litle, and Wilson (1993) state that students' knowledge base of American social studies facts was well below desirable levels and indicated that improvements were necessary.

National Issues

According to the National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts (Consortium of National Arts Education Associations, 1994), the teaching of song, history, and culture is an expected and necessary part of a quality education. Standard Nine states specifically that music educators should teach music "in relation to history and culture." Crabtree and Nash (1994) detail a broad spectrum of information in United States history and culture which must be taught in order to comply with the national standards. Their work centers on the American experience and contains multiple references to incorporating song.

Social Concerns

Specific social concerns which contribute to the problem addressed by this research study are listed below.

1. College students do not recognize songs of their common American heritage (Amchin, 1997).
2. College students say they have no heritage (M. Ward, personal communication, November 15, 2000).
3. American society is being inculcated to regard its heritage with contempt and look favorably upon cultures and political philosophies that are oppressive, restrictive, even openly harmful to their own people (Marciano, 1997).

Delineation of the Research Problem

The songs children once learned from their mothers, which they, in turn, had learned from their mothers, and they from theirs as a form of cultural transmission may not be counted upon today, as it once was (Amchin, 1997). The ability of music to link “mankind to its past, working through cultural and personal memory” (Weaver and Toub, 1998) only works when it is transmitted. Singing in our present society has declined to the point that people have become passive observers in regard to musical experience (Dodd, 2001). That fact contributes to the marked change in the repertoire of younger generations, as noted by Siebenaler (1999).

Second, students will know the songs that their general music teachers have taught them. The song repertoire students gain from other sources is unstable and no assurance can be given as to the quality, quantity, or any other factor of songs learned from popular culture or other sources. Rosellini (1998) presented a view of this in a film portrait of three generations in a family, focusing on the cultural transmission of song as a primary method of values, oral history, culture, and heritage of the family.

Finally, a student’s ability to sing each particular song from memory may be directly linked to time spent by the teacher in teaching that song (allowing for the fact that some students will know songs they have not been taught by that particular teacher, and others will not be able to sing a particular song from memory even after significant time has been spent by the classroom teacher toward that end).

Importance of the Study

Information is lacking regarding which American children's folk songs are being taught in the general music classroom and the extent to which they are being taught. If general music teachers are not teaching songs of the American children's folk heritage, then a gap exists in music education across our nation. If such a gap does exist and it is within our ability to identify and fix it, then we would be remiss if we did not do so. America's children's folk songs are a national treasure which holds keys to understanding America's people, their values, their history, and their culture (Seeger, 2001). As a result, the information provided through this study is critical toward informed decision-making which will lead to the fulfillment of the national standards and the complete education of American students. If these songs of the American children's folk heritage heighten perception and enable a person to more richly comprehend the beliefs, values, and traditions of his ancestors (Eisner, 1991), then the study of American history would scarcely be as meaningful without them.

Prickett and Bridges (2000) researched college students' knowledge of twenty-five standard children's folk songs. Their results revealed that the students do not have a shared repertoire, and over half of the subjects could not identify a number of the songs which experts believe should be in the common repertoire of all Americans.

Prickett's and Bridges' results gained depth when considered alongside that of McGuire. McGuire (2000) found that experts appear to support the teaching of standard children's folk songs a great deal more than the collections of new songs created by people who are trying to change the songs common to American children. Experts in the field support a common repertoire of children's folk songs. Additional research by Eve

Harwood reveals that college students are not the only ones who do not know these songs.

Harwood (1987) appraised the breadth of the memorized song repertoire of Champaign, Illinois, school children. Harwood had each child sing every single song he/she knew by memory. She concluded that American children no longer share a common song heritage. Her study contributed to both the need for the present study and the methodological format. It was determined that the ambiguities which surround “knowing” a song were not scientifically-verifiable but that the more concrete “ability to sing a song by memory” was both more valuable and meaningful. For this reason, the present study had general music teachers assess the extent to which their students could sing each of the children’s songs by memory. Concurring results from multiple studies added weight to the need for the present study. Centrolineal conclusions regarding “knowing” and “having memorized” a song add weight to the research methodology.

Clarification of Terminology

Extent taught—the degree to which the songs in question are being taught by the general music teacher being assessed. This was measured by the number of students whom the music teacher could expect to be able to sing each particular song from memory. Degree was measured in levels. The teacher was asked to recall the amount of time he or she had personally spent teaching each song. If he had spent a good deal of time teaching the song and he taught it every year to all of the classes in that grade, and he would expect his students to be able to sing it from memory upon request, he could reasonably assume that practically all of his students, as they progressed through school, would know it by memory. That song would be rated “Practically All.” If the music teacher had spent a fair amount of time teaching a song, and he taught it every year to

most of the classes in that grade, but he had not reviewed it enough for all of the students to be expected to know it by heart, but the teacher would expect most of his students to be able to sing it from memory upon request, and he reasonably assumed that most of his students, as they progressed through school would know it by memory, the song would be rated “Most.” If the music teacher had spent some time teaching a song and/or had not taught it consistently every year to all of his students, but had taught it well enough that some of his students would know it by memory, the song would be rated “Some.” If the music teacher had spent a little time teaching a song and would expect a few students to be able to sing it from memory, the song would be rated “Few.” If the teacher had not taught the song, or not taught it within four years, the song would be rated “Practically None.”

American—dealing with citizens of the United States of America. The investigation of songs taught to people over 62 included only people who had grown up in the United States of America. It explored which songs they had learned as children in the United States. Songs learned in other countries were not solicited. The elementary music specialists’ appraisal of children’s songs was geared toward what they believed should be taught in schools in the United States. The assessment of general music teachers was sent to teachers in each of the fifty states in the United States of America. Teachers from other countries did not participate in the study.

Children’s songs—songs taught to school age children. The song list was focused toward elementary age students. The list created by the Elder Study and the University Elementary Music Specialist Song Assessment was not exclusively designed for

elementary students. It represents songs appropriate for a multivariate range of school age children, many of which being most appropriate for elementary age students.

Folk—“a people, tribe, or nation” (Neufeldt, 1997, p. 523). Nettl (1976) points to the difficulties of defining “folk” music attributing it to the fact that scholars cannot agree upon a definition. Simply deciding who the “folk” are has been beyond their reach. Nettl does state that “all folklore must be very old,” and that scholars have “often rejected folk material as not ‘genuine’ because it apparently lacked sufficient age” (Nettl, 1976, p. 21). For this reason, music textbooks and song books published after 1950 were not considered. This also contributed to the need for input from elderly Americans. Downes and Siegmeister (1940) acknowledge some scholarly definitions as being too confining for practical use, stating “They designate a folk-song as a melody of anonymous authorship orally passed from person to person and adopted by a community or nation. But this turns out to be a definition too narrow for practical use. There are many folk-songs of identified authorship which have been welcomed just as warmly as those of unknown origin” (p. 12). They resolve issues of authorship and legitimacy, “No nation in the world can point to an unadulterated musical ancestry, any more than it can point to a blood stream exclusively its own” (p. 12).

But all national music is an amalgam of racial strands and historical processes consequent upon wars, migrations, trade, and other forms of interpenetration. And the richer and more characteristic the folk strains of a people, the more varied and colorful the music is likely to be (Downes and Siegmeister, 1940, p. 12).

Pointing out influences of Byzantine chant, characteristics of the Tartars, the Orient, and the Occident in Russian folk music, Moorish arabesque in Spanish folk

music, the Latin, Gregorian chant, and Jewish characteristics found in German music, they establish that these instances, which could be multiplied in the folk music of every people on earth, are sufficient answer to those who insist that a nation's music must be of ancestral origin and indigenous to the soil, and who demand references and pedigrees before they will acknowledge a folk-song's title to citizenship (Downes and Siegmeyer, 1940, p. 13).

For this reason, children's songs with origins outside the United States were included in the song lists and the study. They were required in order to create an accurate representation of children's songs of the American heritage.

Heritage—refers to the process of having been passed down from generation to generation, songs one would learn from one's grandmother, songs which she had learned from her grandmother, etc. It has its roots in the concept of birthright, which has frequently been used to encompass national things passed down, such as a heritage of freedom in America. It was for this reason that input and information was required from people over 62 in this present study.

This research was constructed upon a foundation of songs which truly represent the American heritage. Previous research created song lists through surveys of teacher preference, expert preference, and researcher predilection, as well as what different leaders and committees think should be taught. Although many of these are very valuable, this present study is based upon songs which are actually a part of the American children's folk legacy, tradition, ancestry, birthright, and inheritance. This point is an important feature which distinguishes this study from other studies.

Seeger (1950) also used the term “inheritance” in her research with traditional American children’s songs, and defined it as “a song handed down over the years” (p. 10). Seeger’s definition was used in the design of this research study. For this reason, songbooks from the 1700s to 1950 were consulted. Songs created and taught in America after 1950 are too recent to have been passed down for generations. Their place in the American children’s folk heritage will be determined after a few generations.

Ruth Crawford Seeger’s research on American children’s folk songs has led her to a number of insights and practical observations regarding American children’s songs and the term inheritance. Seeger observed that America represents an amazingly diverse population. The people of the United States have brought their songs with them from all over the world. Some of those songs have been in America long enough, and have been popular enough to be enveloped into what is considered the American heritage. This definition is broader than definitions which would limit this study to songs created by Americans, in America. Seeger’s definition was created to envelop the cultural plurality that is so thoroughly a part of what makes up the population of the United States, yet limiting enough to make it truly representative of the American children’s folk song heritage (Seeger, 1950, pp. 8-15). The above information contributed to the formulation of the foundational methodology upon which the study was built, contributing to the 1950 cutoff of songbooks, the need for the elder study, and inclusion of children’s songs from other countries in the list.

Assumptions

It is assumed that teachers’ perceptions of the extent to which their students have memorized the songs in question are accurate. Additionally, this study did not attempt to contact non-respondents and force them to answer questions. It is acknowledged that

there is a high probability that the non-respondents are not interested in songs of the American children's folk heritage. It is also assumed that the non-respondents are not teaching a large percentage of the songs. Because this is an assumption, and not fact, the research results were not adjusted down to provide for negative responses by non-respondents. Because the study was anonymous, contacting non-respondents was impossible.

Scope and Delimitations of the Study

This study was not designed to test the extent of students' actual memorization of the songs in question. It relied upon the word of the general music teacher. Actual testing of students across the nation may have yielded a more accurate picture of the extent to which these one hundred representative American children's folk songs have been taught to students across the nation. Such a study was, however, not feasible.

This study did not attempt to record actual behavior of general music teachers (the extent to which they teach each of the songs of the American children's folk heritage). Rather, a more practical method of self-reporting was utilized. It is acknowledged that teacher perceptions may not be completely accurate. A teacher may think he/she is teaching a song to a greater extent (regarding memorization) than is actually the case; but because memorization of songs for concerts is such an important and publicly visible part of the music teacher's job, it is acknowledged that music teachers are quite adept at gauging the extent to which their students can sing particular songs by memory.

The scope involved a stratified random cluster sample of eighty general music teachers in each of the fifty states in the nation. The study was limited to the fifty states, and did not include territories or possessions held by the United States. The research sample was limited to the 95,523 members of the MENC: The National Association for

Music Education. Attempts were made to gain mailing and/or e-mail addresses for a true random sample of general music teachers in the nation, but privacy issues made that an impossible task. Every general music teacher in the United States was not eligible for the study, as no comprehensive listing with contact information was available.

To keep the scope of this study within reasonable breadth, the number of songs selected to represent the American children's folk heritage was limited to one hundred. To define the scope of the project, only songs dating before 1950 were eligible for inclusion. This delimitation resulted from the definition of heritage used in the study. The focus was limited to songs of the American children's folk heritage. It did not extend to include all or even a representative sample of American folk songs or even all or a representative sample of the songs which children know and can sing. Countless thousands of American folk songs have been created and indeed, are being composed even now. This study is not intended to provide a comprehensive list of American folk songs, as their number is too great. Simply defining what constitutes an American folk song could consume a dissertation. This study is not intended to provide the complete song repertoire of children. It is understood that all children do not have the same song repertoire and that they learn songs from a variety of disparate sources.

Anonymity, lack of any funding, as well as a large sample contributed to the low response rate. Anonymity was necessary for insuring honesty of the subjects and their willingness to participate in the study. A large sample was necessary in order to perform valid descriptive research (as opposed to experimental research).

Outline of the Remainder of the Dissertation

A review of related literature will follow. It begins with a historical background and precedents to the research, including present purposes to be served by the review of the literature. Preference and placement was awarded to the most current research.

The third chapter contains the methodology and procedures of the research, beginning with a description of the approach, followed by the specifics of the research design. Independent and classificatory variables precede pilot studies as they apply to the blueprint and development of instruments. Information on the selection of subjects, instrumentation, procedures, data collection, and data processing complete the methodology chapter.

The fourth chapter contains the findings of the study, and the analysis and evaluation of the data. Factual information is presented and separate headings distinguish it from interpretation and discussion. Clear and distinct differentiation was made to enable the reader to achieve a clear perspective and come to his or her own conclusions regarding interpretation in the fourth chapter. The fifth and final chapter contains the summary, conclusions, and recommendations.

CHAPTER 2 REVIEW OF RELATED LITERATURE

Charles Seeger's truism "the one essential basis of music education in a country is the folk music of that country" (Seeger, 1942, p. 11) concurs with that of Zoltán Kodály, whose music education philosophy and program, held in high esteem and copied worldwide entails exclusive study and performance of one's nation's children's folk songs through the fourth grade (in formal school education). Kodály affirmed of each nation's children's folk songs that they are "as much a necessity as air—a necessity because they can unite, and indeed the one sure means of establishing unity in human affairs" (Landis & Carder, 1972, p.7). Both Seeger's and Kodály's positions align with Ruth Crawford Seeger's contention, "It (songs of the American children's folk heritage) belongs to our children—it is an integral part of their cultural heritage" (Seeger, 1948, p. 21).

The truths of the above, voiced by music education and folk music specialists, add depth to the concerns of Harold Spivacke, chief librarian in the music division of the Library of Congress. "In our efforts to interest American children in music, we have been withholding from them the very songs which grew out of the soil on which they live. If we are to educate American children to regard music as something natural rather than foreign and strange, it seems only reasonable that we should start with those forms of music which are closest to them [speaking of American children's folk songs]" (Spivacke, 1940, p.127). The ability of our children's folk songs to enable Americans to regard music as natural instead of foreign or strange, extends even beyond itself. Abeles, Hoffer, and Klotman (1994) point out that America is a pluralistic, cohesive society, a

motley collection of peoples who have come from every corner of the world, each group with distinctive features which combine together to create a whole and unique, unified populace. Immigrants and nationalities in our country gain and benefit from coexisting together, creating a culture and heritage of their own. What has been created is a unique, collective American culture. This collective culture, which may be referred to as the American heritage, does not imply disrespect for other cultures, as Garrido (2000, p.9) suggests.

Historical Background

Historical Overview of Children's Folk Songs in America

1649-1776

The earliest records of life in the American colonies reveal a strong heritage of song and religion. Hildebrand (1992) studied music and song in colonial America (1649-1776). He found that music education was not limited to, or even focused toward, the young. Colonial Americans in every element of society, class, and occupation were involved in learning and experiencing music. Children's folk songs were a central part of both being young and of growing up. The role of folk songs was a vital one, permeating through the culture of the town and its people.

1865-1873

In Music in "Our Young Folks", 1865-1873 Yontz (1998) provides evidence that middle and upper-class American families sang children's folk songs together regularly in the nineteenth century. Her research reveals a particular liking for songs about nature and being outdoors. Yontz' study shows that in addition to children's folk songs with outdoor themes, articles about nature abound in a multitude of children's magazines in the nineteenth century.

1939-1960

Hill (1997) in The Texas School of the Air: An Educational Radio Endeavor provides an historical account of the use of radio broadcasting to transmit children's folk songs and other curricular material statewide from 1939 to 1960. Hill's work delves into the history of educational radio and provides information on the impact of the programming, such as improved language arts skills, heightened school performance, and increased state-wide knowledge of children's folk songs. Hill's study reveals that improved family life and social interaction resulted from the radio initiative. Common customs and activities were promoted through social science projects and music. As early as 1939, the radio was used to transmit American children's folk songs for educational purposes in our nation.

Historical Overview of American Folk Songs in Elementary Music Textbooks

Children's folk songs have been present in elementary music textbooks throughout American history. This literature review traces the changes that have taken place in the song content of American elementary music textbooks, focusing on songs of the American children's folk heritage. The earliest elementary music series textbooks were found to contain predominantly British children's folk songs which is to be expected since early America was an English colony. American folk music composition would take time. Immigrants had come from Britain, and had brought with them their repertory of songs. Clearly, singing has always been vital to the people in our nation. Among the earlier examples is a study of American public school music in 1850 (Chrisman, 1985). Music education was among the basics taught in some of the first schools.

1850-1880

Chrisman (1985) studied the influences of songs in the curricular decisions of public schools between 1850 and 1880 and concluded that it was songs which were the driving force behind the inclusion of music education into the curriculum as a serious course of study. Her analysis of the children's songs used reveal the importance and abundance of folk and religious melodies. Following Chrisman's study is Birge's (1928) treatise on the earliest music education in the nation. Birge places more emphasis on children's folk songs than does Chrisman. Birge's study provides a great deal more information and factual data regarding the children's folk songs used and the societal value of children's folk songs.

1870 to early 1900's

Birge's (1928) History of Public School Music in the United States details the use of children's folk songs in American public school music throughout our nation's beginnings. Birge relates that children's folk songs have been present in elementary school music series textbooks from before Luther Whiting Mason's 1870 National Music Course. According to Birge, a child's most natural songs are children's folk songs, "It is natural and inevitable, therefore, that the school song books which the children have been using these ninety years that music has been a school subject, should have contained so many folk songs" (Birge, 1928, p.119).

Also studying these earliest music texts is Britton (1961). Noting the dearth of American folk songs in relation to European folk songs, Britton sheds even more light upon the state of some of America's earliest music education.

Britton (1961) reports that few American folk songs were incorporated in early elementary music texts. Britton points out that the American folk songs which were

chosen consisted of Stephen Foster's most popular songs, and a few other parlor or patriotic airs, reflecting an urban, upper-class slant (Britton, 1961, pp. 214-218).

Instead, authors of the earliest school music textbooks incorporated the songs and ideas of English, German, French, and Swiss music educators, philosophers, and teachers, as pointed out by Tellstrom and Trinka (Tellstrom, 1971, pp. 18-127; Trinka, 1987, p. 25). This may be seen in the profusion of folk songs from these countries which appear in elementary music textbooks from this early period of American history, and either represent the nationalities of our forefathers or nationalities they highly respected (Birge, 1928, p. 120; Trinka, 1987).

Hesser (1934) identified the Hollis Dann Music Course and the Foresman Music Course to be the most extensively used elementary music textbooks in late 1800's and early 1900's America. He studied the content of grades one, four, and five, of these music textbooks, analyzing the folk songs included. Hesser's objective was to categorize the folk songs by type and frequency. From the three grades selected for study, Hesser counted 459 total songs in the Hollis Dann Music Course. Of the total number of songs, 15% were folksongs (70). Sixty-nine of the seventy children's folk songs were of German, French, or English descent. Only one American folk song was included—"Swing Low, Sweet Chariot," an African American spiritual. This was the sole American folk representative in the Hollis Dann Music Course.

The Foresman Music Course contained fewer songs than the Hollis Dann. It had only 369 total songs, but of those, 45% (167) were folk songs (over twice the amount in the Hollis Dann series). Of the folk songs, 2% (9) were American children's folk songs. The vast majority were of English and European descent (Hesser, 1934, pp.53-67; Trinka,

1987). This fits with historical information regarding the colonists. Early Americans continued to hold strong ties to England up to and even after the Boston tea party (Purse, 1998).

Harold Spivacke, chief of the Library of Congress Music Division, in charge of the Archive of American Folk Song, considered the aftermath of World War I, the distancing of America from countries on the European continent, to have played a major role in arousing new interest in American folk music, folk art, and folklore (Spivacke, 1940, p.123). The nation turned its attention to American folk music after World War I. Considerable time had passed since the nation's establishment. For years, researchers including William Newell (1903), John Lomax (1910; 1919), Cecil Sharp (1917), and Joanna Colcord (1924) had been studying, collecting, and notating American folk songs. This provided ample material for a national focus on American folk songs (Lomax, 1910, 1919; Newell, 1903; Sharp, 1917; Colcord, 1924; Trinkka, 1987).

Research by Hesser (1934) reveals that Spivacke's and Trinkka's assertions were both astute and accurate. Hesser's research confirms that publishers of elementary music textbooks increased the numbers of American children's folk songs included in their textbooks for ten years following the end of World War I.

In 1928, Carl Engel, then chief of the Music Division of the Library of Congress, established the Archive of American Folk Song with the intent of creating a secure and comprehensive American Folk Song collection. Engel anticipated that the depository would be the best reference, and only national one, for the study of American folk songs. In 1933, John Lomax, curator for the Archive of American Folk Song, instituted a systematic recording project, which sought to document each of the folk songs on acetate

and aluminum discs. In 1940, a grant from the Carnegie Corporation enabled the Library of Congress to duplicate those recordings onto more durable phonograph records. By this time, there were more than 15,000 folksongs in the Archive (Spivacke, 1940, pp. 125-126).

1936-1943

Specifically regarding American children's folk songs, Diaz' work is of great value. In An Analysis of the Elementary School Music Series Published in the United States from 1926 to 1976, Diaz (1980) analyzed and described five music series textbooks. The specific music textbooks she studied were Exploring Music, The Magic of Music, Growing with Music, Making Music Your Own, and Discovering Music Together.

Diaz focuses on song content as one of her five main areas of concern. Overall results of her study revealed that for the fifty-year timespan which her research encompassed, the song repertoire of American elementary music textbooks shifted from one dominated by the series' authors and Western European folk songs to include more American children's folk songs.

Six levels existed within each of the five music series published. Five thousand one hundred and twenty-six songs made up the song repertoire of the six levels of the five textbook series (thirty books, total). Of the books published between 1936 and 1943, just over two percent (2.3% = 121) of the 5,126 songs were American folk songs. Just over twenty one percent (21.4% = 1,099) of the 5,126 songs were Western European folk songs (Diaz, 1980, p.127).

Trinka (1987) made the point that the wealth of American folk songs newly available through the Archive of American Folk Song in the Library of Congress was not

utilized by music textbook publishers to the extent that it could have been. She pointed out that the increase in the number of American folk songs included in elementary music textbooks had not grown in proportion to the increase in what was now available. The decade following World War I and the timespan 1936-1943 should have shown a significant increase in the volume of American children's folk songs found in elementary music textbooks, much more than analysis revealed (Trinka, 1987, p. 27).

1944-1951

Diaz' (1980) study of the elementary music textbooks published between 1944 and 1951 showed a 5.6% increase in American children's folk songs. Between 1936 and 1943, 2.3% (121) of the songs were American children's folk songs. Between 1944 and 1951, the number rose to 7.9% (258). During this period, the total number of songs appearing in these three elementary music textbooks was 3,262 (Diaz, 1980, pp. 95-137).

Spivacke (1940) may have played a role in the increase in publisher use of American children's folk songs between the late 1930's and the early 1940's. Harold Spivacke was a keynote speaker at the Music Teachers National Association Conference of 1940. The focus of his presentation was the inequity in song content of American school music textbooks, in particular the imbalance between the amount of Western European folk songs and American folk songs included in the texts. Spivacke (1940) said, "In our efforts to interest American children in music, we have been withholding from them the very songs which grew out of the soil on which they live. If we are to educate American children to regard music as something natural rather than foreign and strange, it seems only reasonable that we should start with those forms of music which are closest to them... The American folk song is certainly one of them" (Spivacke, 1940, p.127). Trinka (1987) points out that Spivacke took this opportunity, as well as used his

position and career to advance the cause of American children's folk music, and American folk music. He exhorted those in MTNA (Music Teachers National Association) to make American children's folk songs a foundation upon which American children's music education is built (Trinka, 1987, p. 28).

In addition to Spivacke, Pitts (1950) held that World War II changed the song content of school music texts. Lilla Bell Pitts was the current President of the Music Educators National Conference, 1986 inductee into the MENC Hall of Fame, and author of Music Integration in the Junior High School. Gerald Blanchard, her biographer, considered her to be the most influential music educator in America. From Pitts' aerie she perceived that one of the ramifications of World War II, was the change in song content of music textbooks between 1942 and 1944. She stated, "One of the most fruitful and promising ideas of the early part of this decade centered about the exploration, evaluation, and utilization in the schools of our indigenous musical resources." Pitts noted that the outcome of this interest and exploration had been "an increasingly intelligent usage and appreciation of American folk music" (Pitts, 1950, p. 36).

In addition to Pitts, the Music Educators National Conference was involved through the addition of a new committee, the Committee on Folk Music in the United States, created in 1942. Trinka (1987) relates that theirs was a five-point program, created to: increase the amount of folk music published in America; promote family participation in and creation of American folk music; review published American folk songs to create a comprehensive survey of available works; plan, organize, and present a session on folk song at the Music Educators National Conference 1944 Convention (Trinka, 1987, p.28).

The Music Educators National Conference Committee on Folk Music in the United States (1944) promoted phonograph recordings as the best way to learn, teach, and transmit American folk songs. They spearheaded an initiative of music teachers nationwide to find and record their local folk musicians. This committee also tried to get more and better recordings of American folk songs into the music classrooms of the nation's schools (Music Educators National Conference Committee on Folk Music in the United States, 1944, pp. 24-25).

Diaz (1980) believed that it was the confluence of the forces of Harold Spivacke, Lilla Bell Pitts, and the MENC Committee on Folk Music in the United States which instigated the influx of American children's folk songs in the repertoire of elementary music textbooks between 1944 and 1951. Both Diaz (1980) and Trinka (1987) point out that just prior to this period, publishers had already begun to decrease the number of Western European folk songs included in the repertoire of their elementary music textbooks. Between 1936 and 1943, the number of Western European folk songs decreased from 21.4% to 16.8% (Diaz, 1980, p. 137; Trinka, 1987, p. 29-30).

1955-1962

But between 1955 and 1962, a dramatic increase transpired in the incorporation of American children's folk songs in our nation's elementary music textbooks. Diaz (1980) analyzed the five elementary music textbooks published in this period, and examined the four thousand four hundred and thirty-two (4,432) songs which comprised their total repertory. She found that American children's folk songs comprised 18.3% (812) of the total, and Western European folk songs comprised 23% (1,020) of the total (Diaz, 1980, p.220).

This reveals a 10.4% increase in the amount of American children's folk songs published in elementary music series textbooks between 1944 and 1962. Research by Diaz (1980) revealed the increase in American children's folk songs—from 7.9% (found in music texts published between 1944 and 1951) to 18.3% (found in music texts published between 1955 and 1962). She also discovered an increase in Western European folk songs—from 16.8% (in music texts published between 1944 and 1951) to 23% (in music texts published between 1955 and 1962) (Diaz, 1980, p.220).

The Report of the Yale Seminar on Music Education (Palisca, 1964) leveled some of the most serious criticism advanced against the song repertoire in school music textbooks. Both the Report by Palisca (1964), and Trinkka's (1987) analysis of it point out serious flaws and problems with the song repertory of elementary music textbooks (Palisca, 1964; Trinkka, 1987, pp. 20-21). The Report speaks of the elementary song repertoire as "constricted in scope" containing "tasteless products to such an extent that authentic work is rare" of "appalling quality" "corrupted" "A whole range of songbook arrangements, weak derivative semi-popular children's pieces, and a variety of 'educational' recordings containing music of similar value and type are to be strongly condemned as 'pseudo-music' ...Songs are chosen and graded more on the basis of limited technical skills of classroom teachers than the needs of children or the ultimate goals of improved hearing and listening skills...more attention is often paid to the subject matter of the text, both in the choice and arrangement of material, than to the place of a song as music in the educational scheme. The texts are banal, and lacking in regional inflection" (Palisca, 1964, p.11; Trinkka, 1987, p.20-21).

Palisca points out that the Yale Seminar Report recommended a complete overhaul of the song repertory in school music textbooks (Palisca, 1964, p.12).

Soon after, in 1964, the Yale Seminar Report directed a great deal of criticism and condemnation toward the song and music content chosen by publishers of school music textbooks. They recommended a comprehensive repertory and recording overhaul, which included adding more American children's folk songs to the textbook repertoire (Palisca, 1964, pp. 12-15). Both Diaz (1980) and Trinka (1987) note a lack of increase in American folk songs found in elementary music textbooks during the years immediately following the publication of the Yale Seminar Report.

Charles Hoffer sheds light on this seeming imbroglio. As an author of a number of music textbooks, he divulges that the creation of a new music textbook, from the commencement of its writing to marketing, takes approximately two years, with each text enjoying a lifespan of between four and nine or more years. "It's hard to say, because sometimes an idea is bouncing around in one's head well before writing commences" he shares. Hoffer also notes that the length and complexity of a text influence its production time-table. The lifespan of a textbook may range from four years to nine or more, depending on a number of factors, which include the intended audience (Charles Hoffer, personal communication, November 23, 2002).

Diaz' study found an actual decrease in American children's folk songs used in music textbooks between 1955 and 1962 (in the decade immediately preceding the Yale Seminar). And just as interestingly, from a total 3,386 song repertoire, encompassing the five music series she studied, the amount of American children's folk songs decreased

from 18.3% to 13.9% in the years immediately following the release of the Report by the Yale Seminar (Diaz, 1980, p.316).

1970-1976

Allowing for a reasonable interval of time to generate changes in the textbooks, the American children's folk song content rose to 16.7% in the period between 1970 and 1976, with the number of Western European folk songs decreasing from 26.7% to 19.4% during that time period (Diaz, 1980, p.468).

1977-1985

Trinka's (1987) research aimed at ascertaining the change in American folk song content in elementary school music textbooks published after Diaz' study. To this end, Trinka analyzed and studied the songs in four school music series textbooks published

Table 1. American and Western European folksongs in school music series: percentages of the total number of songs found in series published during six time periods

	1936-43	1944-51	1955-62	1963-69	1970-76	1977-85 ^a
American folk songs	2.3%	7.9%	18.3%	13.9%	16.7%	27.3%
Western European folk songs	21.4%	16.8%	23.0%	26.7%	19.4%	11.6%

^aFigures for the years 1977-1985 were derived from this researcher's [Trinka's] tabulations. All other figures are drawn from the study conducted by Margaret Chase Diaz, An Analysis of the Elementary School Music Series [Ph.D. Dissertation, University of Illinois, 1980]

Source: Trinka, J.L. (1987). The performance style of American folksongs on school music series and non-school music series recordings: a comparative analysis of selected factors. (Doctoral dissertation, The University of Texas at Austin, 1987). Dissertation Abstracts International, 48, 1694, p.32.

between 1977 and 1985. She found that 27.3% (655) of the total 2,395 songs were American children's folk songs. She notes that this level is the highest amount of American folk songs ever included in the textbooks. Trinka also documented that her

results revealed that music textbooks published between 1977 and 1985 represented the only period in American history where the number of American folk songs (27.3% = 655) was greater than the number of Western European folk songs (11.6% = 280) found in American elementary music textbooks (Trinka, 1987, pp. 28-32). Trinka (1987) summarized her results and presented them with Diaz' (1980) results in Table 1.

American Children's Folk Songs

Outside the Classroom

The most recent research regarding American children's songs from a source other than the elementary classroom comes from Kenneth McGuire at Syracuse University. McGuire (1999) studied the songs used in eighty-eight episodes of "Barney and Friends" and found that children's songs of the American heritage were the most frequently used category of song. This research was immensely valuable as it points to a major alternative setting in which many preschool children are afforded the opportunity to learn the children's songs of their heritage. Results indicated that 35% (260) of the songs were children's songs of the American heritage, with the categories of "Children's Song" and "Songs of the American Heritage" being separately significant as well as of combined significance in frequency of performance. His results also indicated that the content of the show was predominantly filled with music, as opposed to periods of speaking and non-musical activity (92% of the show was comprised of music).

In addition to the study by McGuire, Rosellini (1998) presented a film portrait of three generations in a family, focusing on the cultural transmission of song as primary method of values, oral history, culture, and heritage of the family. The songs children used to learn from their mothers, which they, in turn learned from their mothers, and they from theirs as a form of cultural transmission may not be counted upon today, as it once

was. Research shows that “music links mankind to its past, working through cultural and personal memory” (Weaver & Toub, 1998). Singing in our present society has declined to the point that people have become passive observers in regard to musical experience. That fact contributes to the marked change in repertoire of younger generations.

Collections

This section will begin with studies which contributed to the basic song list. Among those are Foy (1988) and Willis (1985). Foy’s work resulted in the creation of a list of 228 children’s folk songs which she believed all American school children and adults should know. Willis’ list was created with the same purpose.

In Recommended British-American Folk Songs for use in Elementary School Music, Willis (1985) creates a list of one hundred and twenty-nine British-American children’s folk songs which are recommended for study and memorization by all American children. Willis’ list of songs was created with the express purpose of creating a repertory of children’s songs for elementary music curricula and as a foundational song repertoire for Americans throughout the nation. The list consists of thirty-one American children’s folk songs, fifteen ballads, six seasonal songs, seventeen children’s singing games and nonsense songs, thirty-eight spirituals, nine cowboy songs, seven railroad songs, and six sea shanties (pp.54-58). Willis also includes a table categorizing the strengths and weaknesses of the song collections of sixteen authors of song books for use by children and teachers (pp.69-70). In order of strength, they are: Nick, Swanson, Seigmeister, Barlow, Macmillan, Silver Burdett, Johnston, Silver Burdett Centennial, Dallin, and Boni Favorite American. The strongest authors for American children’s folk songs were: Swanson, Seigmeister, Barlow, Macmillan, Silver Burdett, Johnston, Silver Burdett Centennial, Dallin, Boni Favorite American, Boni Folk Songs, Lomax, Sandburg,

and Sharp. The strongest authors for children's singing games and nonsense songs were: Nick, Macmillan, Silver Burdett, Johnston, Silver Burdett Centennial, Dallin, and Seeger (pp.69-70). Willis also created a table presenting fourteen folk songs for young children only (pre-kindergarten through second grade). Among those are: "Hey! Betty Martin;" "Clap Your Hands;" "Bye'm Bye;" "Skin and Bones;" "Eency Weency Spider;" "Noah's Ark;" "Bingo;" "Old MacDonald;" "London Bridge;" "Three Blind Mice;" "Little Ducks;" "Farmer in the Dell;" "Looby Loo;" and "If You're Happy" (p.84). Willis continued with thirty-six folk songs geared specifically for children in grades five through eight (Willis, 1985, p.86).

Additional collections of American children's and folk songs were used in the creation of the initial children's folk song list. The following are a sample of the ones used, which provided information regarding the repertoire of songs of the American children's folk heritage.

An important contributor, Seeger (1948) strongly contended that American children's songs are a vital part of "work, play, sleep, fun, ridicule, love, death" (p. 21) and an important part of the development and education of American children. She states "it belongs to our children—it is an integral part of their cultural heritage" (p. 21). "It is not just children's music—it is family music" (p.24). "It is a bearer of history and custom" (p. 21). "It is not finished or crystallized—it invites improvisation and creative aliveness" (p. 23). With such statements, Seeger points to the fact that this music has played an integral part in the making of America, in the lives, values, and events that molded not only the people who created and fashioned the nation in which they now live, but even in the lives, values, character, and traits which their parents had, and have

passed on to them. Seeger saw these songs as a right that our children have—the right to know and experience their own heritage . . . as it was once transmitted . . . in song.

Pratt's (1921) Music of the Pilgrims: a description of the Psalm-book brought to Plymouth in 1620 was an ingenious find, and one that provides foundational material for American song, from which American folk songs and American children's folk songs were forged.

Rix (1907), Director of Music in New York City Public Schools, created a song book of over 170 songs for use in the school system. These songs were performed in New York City Public Schools for several decades. They include many religious, patriotic, and American children's folk songs, such as: "All Through the Night;" "A Mighty Fortress is our God;" "Battle Hymn of the Republic;" "Columbia, Gem of the Ocean;" "Dixie;" "Hail Columbia;" "Hark! the Herald Angels Sing;" "My Mother Bids Me Bind My Hair;" "My Old Kentucky Home;" "Silent Night;" and "Swanee River."

Richardson (1927) compiled American children's folk songs as well as a number of miscellaneous songs derived from mountain people. It ranges from the well-known "Frog Went A-Courtin'" and "Shortnin' Bread" to the likes of "The Drunkard's Dream" and "They Gotta Quit Kickin' My Dawg Aroun'."

Niles (1934) collected and arranged American folk songs which represent "Hill-Folk." His collection is of twelve popular folk songs, most of which are very well known across the nation, and include such favorites as: "Down in the Valley" and "I Wonder As I Wander."

Niles' (1936) Hill-Folk collection continues, although with less works than his first collection. This collection is comprised of ballads and tragic legends from Georgia,

Kentucky, Tennessee, North Carolina, and Virginia, and includes: “Barbara Allen,” “A Paper of Pins,” and “Black Is the Color of My True Love’s Hair.”

Barry (1939) worked with George Herzog in a project through the Works Progress Administration of the National Service Bureau to create a collection of American Folk Songs which included a good deal of Child ballads and children’s songs. Among them are: “Barbara Allen,” and “The Frog and the Mouse.” A significant number of states were represented by more than a few of their native folk songs.

Glazer’s (1961) American children’s folk songs create an anthology which well represents the American heritage. It has since been reprinted more than twelve times, indicating its continued popularity. It includes titles such as: “Blow the Man Down;” “The Blue-Tail Fly;” “Cindy;” “Cotton-Eyed Joe;” “Down in the Valley;” “Frog Went A-Courtin’;” “Go Tell Aunt Rhody;” “The Hammer Song;” “I Ride Old Paint;” “The Leather-Winged Bat;” “Old Smokey;” “Skip to My Lou;” and many others.

General Music Textbook Series

The most recent research regarding the study of children’s folk songs in elementary music textbooks, though focused on Korean children’s folk songs, reinforced the presence of quality American children’s folk songs as well. Kim (2001) analyzed American elementary general music textbooks, focusing on the genre of the music chosen and characteristics of the music. Interested in the study’s applicability to Korean textbooks and schools, Kim found the American textbooks to contain a number of quality American children’s folk songs as well as Korean children’s folk songs. Among her recommendations Kim stresses the need for further information regarding the origin of songs and melodies made available in American general music series.

Prior to Kim's study, recent Canadian research in elementary music textbooks reveals strong ties to both the American and English children's folk song heritage. Ruebsaat (1999) examined the role of children's folk song in British Columbia music curricula and school music textbooks between the periods of 1919 and 1995. The importance of singing and songs has been stressed throughout the history of music education in British Columbia, and central in its focus. In 1971, the repertoire shifted from being primarily based on British children's folk songs to American traditional children's folk songs. The emphasis upon the importance of teaching children's folk songs has remained constant and continues through today. Values in British Columbia reveal strong associations with Britain and America. Growing ties between their children's folk song heritage and that of the American children's folk song heritage speak of the importance and relationships forged through one's nation's children's folk songs.

A concurrent study analyzed the content of American elementary general music textbooks for their ability to meet the needs of the music teachers who use them. In 1999, Culton analyzed a number of American elementary general music textbooks. Culton's research interest lay in determining the extent to which the music textbooks met teachers' needs. Culton sought to determine what topics of instructional concern were held by Iowa music teachers, and the extent to which the textbooks met each need. She examined seventeen issues representing their most pressing needs (as determined by a survey). She found that the music series texts spent less than one percent of their content addressing or meeting those needs. In her analysis of the data, Culton disclosed that three of her seventeen topics received no coverage in the textbooks. The total percentage of coverage overall (regarding the issues most vital to Iowa elementary music educators)

was between four and twelve percent. Culton found a weak relationship ($r = .126$) between what teachers believe to be necessary and what is being provided in music series textbooks (Culton, 1999). Children's songs, and indeed, no aspect of song content had a place in her study.

Prior to Culton's study, related research on elementary music textbooks was performed by McClellan. In Music Teachers' Opinions Regarding the Use and Effectiveness of Elementary Music Series Books in Missouri Public Schools, McClellan (1996) examines recent textbook criticism, and the curricular move to abandon textbooks and adopt tenets of mastery learning and teaching strategies focused on individual student learning styles. Textbook inaccuracies, biases, and accusations of restricted learning opportunities head the list of criticisms in regards to textbooks. Among her results, McClellan reports that the majority of elementary music teachers who used series texts, indicated a desire to continue doing so. The teachers reported that over sixty percent of their lessons were from the textbooks, and ninety percent indicated that elimination of the books would cause an increase in lesson preparation time. Her results indicate that elementary music series textbooks are desirable to elementary music teachers primarily because they make lesson preparation less time-consuming.

Two research studies led directly to the need for this current investigation. The main study which led to the need for this research was performed by Eve Harwood in 1987. Results by Harwood indicate that American children no longer share a common children's folk song heritage. With important implications for and close relationship to the focus and goals of this research, Eve Harwood analyzed and examined American children's entire memorized song repertoire.

Harwood (1987) studied the memorized song repertoire of school children in Champaign, Illinois in order to examine the role of singing in a child's life. The children in her study sang the entire repertoire of songs they knew to the researcher. The average student knew ninety songs. American children's folk songs composed the bulk of the repertory. Trailing in prominence were commercial songs and Christmas/Hanukah songs. The students reported that they learned songs primarily from their school music teachers, the radio and electronic media, and from other children. They reported a preference to learning songs by repeatedly listening to songs on the radio or cd/cassette tapes. Harwood concluded that today's school children do not share a common American children's song heritage.

Contemporary to Harwood's work was that of Trinka. Trinka (1987) studied the American children's folk songs found in elementary music series textbooks. Understanding that the textbooks are most often the sole source of music and curriculum for teachers (Dominy, 1958, p.13), Trinka's study analyzes their American children's folk song content.

In The Performance Style of American Folksongs on School Music Series and Non-School Music Series Recordings: A Comparative Analysis of Selected Factors Trinka (1987) studied American children's folk songs, performing a comparative analysis of the children's folk songs in school music series textbooks and their accompanying recordings. Trinka examined songs from: The Music Book by Holt, Rinehart, and Winston (1981); Silver Burdett Music by Silver Burdett Company (1981); Silver Burdett Music: Centennial Edition by Silver Burdett Company (1985); and The Spectrum of Music With Related Arts by Macmillan (1983). She was able to identify both similarities

and discrepancies in the interpretation of the folk song recordings. Appendix A (Trinka, 1987, p. 402) was a valuable “data collection instrument” for identifying the American folk songs in the school music series textbooks she was reviewing. Trinka identified American folk songs according to the following criteria:

- a. American folksong, traditional folksong, traditional, folk tune, early American song
- b. Afro-American folksong, Black American folksong
- c. Play party, play song, play party game
- d. Singing game, old singing game, traditional singing game, game song, old game song, folk game, game chant, rope-jumping song, traditional nonsense song
- e. Sub-types such as cowboy, sea chantey, ballad, work song, pioneer, frontier, railroad, mining, lumberjack
- f. Any combination of (a) or (b) above with types listed in c-e above (e.g., “Afro-American play party song,” “American singing game,” “American folk game”)
- g. Geographic region of the United States—and/or state—together with types listed in c-e above (e.g., “Virginia game song,” “Oklahoma play party song,” “Southern folksong,” “New England sea chantey”)
- h. Spiritual—White, Black American, Afro-American
- i. Shaker hymn
- j. English, British, or British Isles folksong—where the song was known by this researcher as a folksong sung in the United States (e.g., “Sally Go ‘Round the Sun,” “Santy Maloney”)
- k. Songs attributed to such folksong singer/songwriters as Woody Guthrie, Bessie Jones, Leadbelly, Oscar Brand, and Ella Jenkins, which exist in variant forms in the United States (e.g., Oscar Brand’s “When I First Came to This Land,” Woody Guthrie’s “This Land is Your Land,” “Riding in My Car”)

Source: Trinka, J.L. (1987). The performance style of American folksongs on school music series and non-school music series recordings: a comparative analysis of

selected factors. (Doctoral dissertation, The University of Texas at Austin, 1987). Dissertation Abstracts International, 48, 1694, pp. 96-97.

Trinka's results revealed that the Silver Burdett Music series contained more American children's folksongs than the other series, and that the kindergarten textbooks contained more American children's folk songs than any of the other grade levels.

After an extensive overall examination of the school music series texts and recordings of American children's folk songs, Trinka concluded that the American children's folk songs included in school music series textbooks, as well as the accompanying recordings, are false and fake (p.390). She acknowledges poor representation of authentic performance style and interpretation. Trinka contends that music educators must address this problem (Trinka, 1987, pp. 397-400).

The previous two studies laid the foundation for this present research. Their work and conclusions helped create the need for and focus of the present investigation.

Additional critical analysis exists in the research of Zinar. Twelve years earlier, Zinar (1975) studied American general music textbooks published between 1939 and 1969. She reported that the majority of the textbooks contained "stereotyping, tokenism, and misrepresentation" and concluded that the folk music was often inadequately depicted (pp. 33-39).

Nye and Nye (1977) rebut with examples which demonstrate that the music of most cultures is altered and influenced by music from other cultures, and almost always altered and changed when other cultures attempt to recreate it or teach it in their own environment.

Nye (1975) proposes that through children's folk songs young people learn "who they are." She believes this to be a prerequisite to valuing oneself, and self-value to be a

precursor to appreciating and valuing others. Nye suggests that children come to know themselves through the songs of their nation's children's folk music heritage. She believes its dynamics reach into the family, the school, town, nation, and ultimately encompass the way children grow to see relationships with others in the world. Nye finds the value of children's folk songs to include many aspects of a child's socialization. Nye shows that through American children's folk songs, our children find acceptance and self-worth, and are able to build positive sentiments toward others (Nye, 1975, pp. 6-7).

With all of their failings, music series textbooks still chart the course and establish the destiny in regards to quality, curriculum, and repertoire in our classrooms. Trinkka (1987) points out that throughout the past century, textbooks have dominated the quality and curriculum in education (Trinka, 1987, p. 18). Research by Talmadge and Eash (1979) indicate that not only do textbooks dominate curriculum, but that in a majority of classrooms, the textbook is the only curriculum used. "The philosophy of education, the curriculum, and the instructional practices in a school district emanate from them [music series textbooks]" (Talmadge & Eash, 1979, p. 164).

Dominy (1958) found that music series textbooks directed and charted what happened in elementary music education throughout our nation. Elementary music textbooks provided the solitary source of material for the teacher, as well as the structure of the music education provided. Dominy believed that the music textbook determined the destiny of music education (Dominy, 1958, p.13).

Bennett Reimer relates a degree of agreement, "The modern textbook series, by the nature of the conditions which determine their existence, are probably the most vivid

exemplifications of all that a field has become and is likely to be in the period of some two decades they span” (Reimer, 1982, p.6).

Related research on American folk songs in general music textbooks

Hesser (1934) studied the folk songs in six music textbooks. His results revealed that of the total repertoire of 828 songs, 28.6% (237) were folk songs, and 1.2% (10) were American children’s folk songs. European folk songs comprised the vast majority of the folk songs.

Knudson (1946) studied the folk songs found in school music textbooks published between 1914 and 1945. Her results revealed a total of 1,198 folk songs, and showed an increase in the number of American children’s folk songs between 1936 and 1945. Among her recommendations, Knudson appeals for more research to uncover folk songs which may be incorporated in school music textbooks.

James (1976) researched the extent to which African-American folk songs were integrated into elementary music textbooks published between 1864 and 1970. James reviewed ninety-eight different school music textbook series and almost five hundred (499) elementary music textbooks. She found African-American folk songs in music textbooks throughout the twentieth century, with a dramatic increase in the number of African-American folk songs and music occurring around 1950.

Moore (1977) analyzed the contents of American folk songs in elementary general music textbooks. Four elementary music textbook series published by the American Book Company and the Silver Burdett Company were used. Publications between 1928-1955 and 1965-1975 were considered, with all of the texts in grades one through six being studied. Moore’s study focused on African-American and Native American folk songs. Her results revealed that African-American and Native American folk songs

represented a small ratio of the overall song repertoire of the series. She found an increase in the number of American children's folk songs in the period 1965-1976. Among her recommendations Moore suggested that teachers invest time examining the American children's folk song repertoire included in their respective music textbooks (Moore, 1977).

Curry (1982) evaluated African-American folk songs in elementary music textbooks and concluded that they are not adequately represented.

Kavanaugh (1982) analyzed seven hundred and twenty randomly selected songs from elementary music series textbooks published between circa 1945 and 1975. She concluded that a great deal of diversity existed in the goals of the objectives for singing. Evidently accomplishment of some of the stated goals for singing were not manifest in the lessons and songs related to them.

Summary

Elementary school music textbooks are the principal source of song repertoire and curriculum in elementary music classrooms. Criticism directed against the music textbooks underscore the value of the amount of American children's folk songs, as well as the quality of those songs.

In the classroom

Research on the contents of elementary school music textbooks is much more prolific than research specifically on the American children's folk songs found in those textbooks. Baird (2001) studied the role of music and singing in children's lives. He found that singing and children's folk songs were vital to a child's inner development of attitudes of social justice. His research revealed that in American pre-schools and elementary schools, the amount of time spent singing children's songs is shrinking. He

found that there has been a significant decline in the amount of singing children do in school today, when compared to previous decades. The findings indicated that consumerism as well as the general impact of the media has contributed to the decline of singing in schools. He also noted that movements to narrow school curriculum and high stakes tests which do not include music also contribute to the problem. The recommendations include increased use of children's songs in the classroom to accomplish many purposes, among them was the goal of developing a law-abiding citizenry.

Prickett and Bridges (2000) researched college students' knowledge of twenty-five standard children's folk songs. Their results revealed that the students do not have a shared repertoire and over half of the subjects could not identify a number of the songs which experts believe should be in the common repertory of all Americans. Their study contributed to the need for the present study.

Regarding the value of increasing singing in schools, a treatise by Fetzer (1994) on the significance of children's songs in elementary schools, found that schools which taught the children's songs in question experienced a significant growth in confidence, competence, enthusiasm and involvement in reading.

Providing a foundation for Fetzer's study as well as providing both foundation and methods for this present study, Foy (1988) examined the 1913 Music Supervisor's National Conference initiative, studying the history of the Community Song Movement, and determining its relevance to current society. Foy's results provided a standardized list of two hundred twenty-seven songs which her study determined to be the most suitable for American school children. As a part of her study, she surveyed 1,308 music

educators who ranked each song in regards to its importance in the curriculum in order to create the list.

National interest in the Hungarian music education curriculum created by Zoltán Kodály provided foundational philosophy for Fetzer's, Foy's and this present study. Choksy (1981) notes that the Kodály philosophy of music education is built upon the foundational principle that indigenous folk songs are each child's "mother-tongue" (Choksy, 1981, p.11). According to Kodály, early music education should not only be built upon the folk songs of the nation, but it should consist of nothing else for at least the first four years of formal music education (Landis & Carder, 1972).

Adapting the music education philosophy and methods of Zoltán Kodály to American children's folk music was the subject of Schade's (1976) research. Schade analyzed American children's folk songs seeking to find adequate material for adapting the music education philosophy of Kodály to the American children's folk song heritage. Schade studied and analyzed American children's folk songs, defining their salient characteristics and determining the most logical sequence for teaching them. His research revealed chromaticism to be extremely rare in American children's folk songs. He found intervals of seconds and thirds to be quite common, lending to the singability of the songs. Schade's results revealed that the rhythm of children's folk songs had been derived from the words, and their performance was most commonly unaccompanied (pp.99-106). Among his recommendations, Schade directs that as many American children's folk songs as possible be taught in the elementary music classroom, ideally consuming the song repertoire of the elementary years of school (Schade, 1976, p.181).

Buescher (1993) studied college and university community music programs for preschool children, finding no common curricular approach or song repertoire could be identified, making it ripe for the incorporation of Kodály principles.

Understanding the importance of each child's "mother-tongue" and attesting to the fact that a person's children's song repertoire is of vital significance is visible in the research of Stafford. Stafford (1987) studied the importance of singing in elementary school music classes with reference to music teachers currently in the field, elementary music education majors, and college elementary music education professors. He found a teacher's ability to demonstrate acquaintance with the appropriate song repertoire to be one of the top three competencies teachers must have in order to excel in the elementary music classroom.

Even earlier research with the Kodály method was conducted by Nelson (1981). Nelson's work is built upon the value and immense benefits resulting from the integration of American children's folk songs and the Kodály method of Music Education. Her research attempts to infuse African-American folk songs with the Kodály method, hoping that the cultural values and benefits would transfer. Results of her study revealed Black American folk songs to be too melodically and rhythmically complex for use and study by very young children (over 72% of the songs included complex rhythms). In her conclusions and recommendations, Nelson reported that the Kodály method would not accommodate Black American folk music, recommending that a new method be created which would accommodate the children's folk songs of Black Americans, but reaffirming the vital nature of children's folk songs to our nation's youth.

Hill (1974) states that children's folk songs are one of the most foundational sources of material suitable for education. Hill finds children's folk songs to express the soul of a society, and exceptionally fitted for promoting understanding and appreciation for one's culture (p. 6). Hill saw our nation's children's folk songs as providing the framework and necessary support system upon which everything else could be solidly placed.

Curry (1982) agreed, and states that children's folk songs provide a candid view of society which by its nature contributes to that person's understanding and sympathetic response toward the culture. These qualities work together to give children acceptable and supportive reasons to respect their customs and culture (p.18). Curry finds children's folk songs to be vital to the music education and general education of our nation.

Regarding the all-encompassing nature of children's folk songs, Nettl (1964) finds them to be universal. He suggests that the study of the role of songs and singing in a culture to be the most vital duty of musicologists and music educators (p.224). He considers it not only worthy of their time and energy but their obligation to society as well.

In addition to children's folk songs' innate value and the compelling need for their study, Blyler (1957) researched children's folk song preference. Blyler studied the songs that over nine thousand American children both liked and disliked to sing. She researched the repertoire of two popular song textbooks: New Music Horizons, and The American Singer. Blyler discussed the proposition that children are "automatically and irresistibly attracted" to American children's folk music. Her data revealed that song preference changed by age and maturity, and could be distinctly categorized by grade.

Primary age children predominantly chose lullabies, songs about birds and animals, and those including imaginary situations and creatures. Fourth grade students preferred patriotic songs, cowboy songs, and nonsense songs. Fifth grade students appreciated texts with more subtle humor than the fourth grade material and enjoyed service songs in addition to patriotic and cowboy songs. Religious songs and topics of love, land, and romance were favorites of sixth graders. Religious songs were among the favorites of every grade, as was jazz. Overall, Blyler's research reveals that children prefer songs which are musically expressive, with interesting melodies, more dynamic variation, and varied harmonic progressions.

More than twenty years later, McCachern (1980) studied children's song preferences, isolating musical and textual elements of significance. McCachern found that the American children's folk songs which are widely preferred across the nation could not have been assigned such value simply from song origin, form, tempo, length, range, meter, or key. That while second grade students preferred transportation songs, as well as work and religious songs, and that all students preferred songs in English, no significant preferential trends outweighed others as the underlying factors for songs of the American children's folk heritage.

Summary. American children's folk songs have had a place in our nation's schools throughout our history. Children are automatically and irresistibly attracted to them. They are the framework and support system upon which a child may more solidly secure his/her inner development of attitudes of social justice, respect for customs and culture, confidence, and competence. Even though less time is devoted to singing, studies continue to point to the value of our children's folk songs.

The Value of Songs of Heritage

The most recent research regarding songs of the American heritage, and a study which was used in the development of this current research methodology and design was Common Songs of the Cultural Heritage of the United States: A Compilation of Songs That Most People “Know” and “Should Know” by Kenneth McGuire (2000). Previous research focused on identifying songs which accurately represent the folk heritage of specific geographical regions of America. McGuire (2000) sought to catalog folk songs common to several of those regions. Additionally, McGuire’s aim was to research what it means to “know” a song. He examined the epistemology of various characterizations seeking to determine a more concrete concept. McGuire found that experts appear to support the teaching of standard children’s folk songs a great deal more than the collections of new songs created by people who are trying to change the songs common to American children. McGuire’s (2000) results revealed that 38% of the songs included in Get America Singing ...Again, MENC: The National Association for Music Education’s list of songs every American should know, were not found in previous studies or historical community songbooks, leading McGuire to question their inclusion in a national list.

The most recent research on the importance of songs of heritage was performed by Ling-Yu Lee. In a new study, Lee (2002) created a program that fostered pre-school children’s knowledge of cultures, using a curriculum based on music. She used Chinese and English songs and studied the children’s social and cultural awareness throughout the study. Ling-Yu Lee found that the music was able to foster a greater cultural awareness, create cultural identities in the students, as well as improved language abilities. The

results of her research revealed that music and song played an important part in linking both parents and children with culture.

Linking people to their culture and heritage was also a finding of a study done by Dexter. Dexter (2001) studied the impact of songs and singing upon the culture and identities of Black Pentecostals in Chicago. She found that moving to the urban environment altered many people's culture and sense of identity. Worship was the primary occasion for the singing, but the choice of songs differed greatly between denominations and impacted the culture of the group, drawing them together and creating a unique cultural group identity. The impact of their songs turned out to have tremendous effect upon their culture and their ability to maintain a sense of heritage.

In addition to linking people to their culture and enabling them to maintain a sense of heritage, a contemporary study by Dimitrievski shows that the contributions of folk songs to society are almost too numerous and invaluable to delineate. Dimitrievski (2001) researched the importance of Macedonian folk songs. Her results revealed that folk songs are used to provide an informal education to the masses and are of such benefit that their value is priceless. Dimitrievski's results showed significance in the use of folk songs in Macedonia, Bulgaria, Greece, and Albania to impart cultural and historical events, facts, and information. Her findings revealed the central role which folk songs occupy in teaching culture, language, identity, and history to Macedonian people. More importantly, Dimitrievski's study shows that songs have been transmitting culture and heritage, history, language, and identity for many generations, and that it continues to work today.

In addition to Dimitrievski's research, Sparling found that the same, even more magnified results occurred in cultures with high rates of illiteracy. Sparling (2000) studied the Gaelic folk songs of Puir-a-beul, Nova Scotia. Her ethnographic study revealed that folk songs occupy an even more vital role in conveying knowledge, history, culture, identity, and values in somewhat illiterate cultures. Here the Scottish Gaelic heritage is preserved and lives are much more reliant upon folk song than in more literate communities. The role of the folk songs becomes more vital and valuable, as it provides a memorable format for conveying facts and information of great importance to the people and community.

Concurrent with Sparling's research, and providing another avenue with which to reach the same conclusions, is the work of Estell. Like Sparling, Estell (2000) studied the value of the folk songs of a fairly illiterate society. But Estell's study differed by centuries in time.

Estell (2000) studied the role of songs and war in ancient Greece. Passages in the Iliad by Homer explore his familiarity with songs of war in classical Greece. Examination shows that particular folk songs on war themes and recounting victories (and defeats) were common, and were used as mental and emotional preparation for war, and were combined with dance and artistic voicing. These songs were an integral part of general life, as well as in ceremonies, including ceremonies of initiation. The folk songs were used by the common man as a memory aid and a way of preserving and passing on important events, information, knowledge of attitudes and culture, and societal history. Estell uncovers songs of war in the writings of many poets, including: Sparta, Tyrtaeus, Alcman, Lesbos, Alcaeus, and Sappho.

When combined with the previous studies, Estell's research shows that folk songs are being and have been used both across the world's disparate cultures, societies, and nations, as well as throughout the course of human history; and that these folk songs have been and are providing a vital link between the past and the present, imparting multivariate benefits to mankind.

Understanding of the vital nature of folk songs is well-known to Estonians. Research by Pierson (1998) reveals that a small country nestled between Russia, Finland, and Latvia has made a national tradition of honoring and transmitting its folk songs.

Pierson (1998) studied the importance of folk songs to the heritage and culture in Estonia. He found that folk songs occupy a crucial role in Estonians' identity, traditions, customs, and values. Pierson's objective was to gain understanding into the significance of the songs. Through interviewing twenty-four subjects, he learned that specific songs sustained, comforted, encouraged, inspired, motivated, and strengthened the nation during periods of oppression and suffering.

Interestingly, the goal of the Estonian folk song movement was to reinforce their heritage and distance the people from their Communist oppressors. Wilcox (1998) researched the folk songs of the Estonian's Communist oppressors and found that they contained a wealth of culture, traditions, and values of their own. Wilcox (1998) analyzed and examined the significance and merit of Russian folk songs, discovering a rich musical heritage upon which Russian culture and character are built. Tracing the history of Russian sacred music to 988 A.D., Wilcox highlights folk songs including children's and young adult's ritual songs, detailing their value and worth to the Russian way of life.

Research on the value of folk songs continues with a historical study by Sloan into Tudor England. Sloan (1996) studied the use of songs and singing and its effects upon social order in sixteenth century England. Sloan's study revealed that political reformers were able to use songs to change the political and social atmosphere and culture of England. Under the absolute monarchies of Henry VII, Henry VIII, Edward VI, Mary I, and Elizabeth I, between two and four million people (there were two million people in England in 1520, and four million in 1600) experienced dramatic life, political, and social/cultural changes through the awesome power of song. According to Sloan's research, certain songs were sung with the intent of purging specific people of self-interest. Other songs were used to teach people to desire good for others through the delight which resulted from performance of the song. Sloan is able to show that the intended results were not always achieved, but nevertheless, the value of song to the lives of millions of people in sixteenth century England was unmistakable, and monumental. Sloan's work echoes that of George Puttenham, whose treatise The Arte of Poesie (Puttenham, 1589) present an integration of values and poetry, which together create stirring songs that shape the culture and values of the people in Tudor, England.

In America, research along these lines has come to similar conclusions. A study of children's folk songs which took place in the United States (Sorensen, 1991), but which was concerned only with recent immigrants from Asia and the Pacific Islands found, in agreement with Sloan's conclusions, the value of the folk songs to be both unmistakable and monumental. In Asian-Pacific Islander Perceptions of Childhood's Musical Heritage, Sorensen (1991) transcribed 230 children's folk songs of Asian and Pacific Island immigrants and refugees in Utah. She compiled the children's folk songs and

indicated the necessity of their role in preserving the musical heritage of the people. Valuable insight was gleaned by Sorensen in determining the immense amount of information transmitted through the children's folk songs.

Sorensen's conclusions echo and add emphasis to those of an earlier study. Aduonum (1980) also found that children's folk songs transmit an immense amount of vital information, considered in Africa as a necessary foundation for formal education. Aduonum's (1980) research details the importance of children's folk songs as a "major component in the training of children" in Africa (p.vii). In the African culture, children's folk songs perform a vital role in each child's upbringing. The children's folk song reveals African societal expectations, as well as the function and reason for specific events. Mastery and acquaintance with African children's folk songs are considered basic knowledge, and a prerequisite to formal education (entering school). Aduonum's research reveals that the nature and value of specific African children's folk songs in Ghana, "mmoguo," better develop each child's understanding of the cultural values of his people, and their society at large. Specifically, the children's folk songs teach children everything from "why the sky is far above our heads," to why they should obey parents and authority figures.

The Importance of Songs and Singing in American History and Culture

Deakins' (1999) treatise on Appalachian music was a study of one hundred and fifty Appalachian melodies. Deakin studied the importance of the songs and singing in transmitting the history, as well as the cultural and musical heritage of the Appalachian people to the community at large, but more specifically to Appalachian school children and adults. Deakin noted the critical value of the songs as a vehicle for transmitting history, culture, and musical heritage.

Soto (1995) analyzed teaching strategies and elementary music education in Laredo, Texas. His research noted the importance and vital nature of children's folk songs, and his recommendations included programming bi-cultural children's folk song material into the classroom curricula. It was noted that the songs increased students' understanding of the "culture's aesthetic values" and were connected to the way the people of the highly Hispanic culture both think and act. Soto's research highlights the contribution and merit of children's folk songs to the community.

While Soto studied the contribution of children's folk songs to the culture's aesthetic values, Ashmore (1995) studied American contributions to children's voice training. Ashmore concluded that children's songs were necessary for fostering a child's enjoyment of singing and developing a worthwhile repertoire. She considered a worthwhile repertoire to contain many children's folk songs.

At the same time, Greene (1995) studied how songs can be used to help people create a sense of identity. In connection with Soto's results, which revealed a connection between songs and a culture's aesthetic values, and Ashmore's results, which point to the necessity of a good repertoire of songs, Greene showed how song could be used to create identity. Greene analyzed the effect of song upon black women's sense of identity in the late 1960's and 1970's. Greene found that Aretha Franklin's songs provided strength, values, identity, culture, and an ability to mold the self, creating new avenues for socially accepted behavior among black women in America in the late 1960's and 1970's.

Creating a foundation for Ashmore's study, Schoning (1993) studied the role of singing in music education and created connections between that and children's voice training. Schoning found that insufficient singing experiences and unstructured singing

has led to low ability in American students' singing skills. She calls for increased attention to children's folk song repertoire, as well as improved teaching methods, and higher standards for the quality of singing taking place across America. She echoes the indispensable nature of singing and the value of a good children's folk song repertoire.

Research by Hildebrand reinforces the requisite nature of singing and children's folk songs heralded by Schoning, Soto, and Deakin. Hildebrand (1992) studied music and song in colonial America (1649-1776). He found that music education was not limited to, or even focused toward the young. Colonial Americans in most every element of society, class, and occupation were involved in learning and experiencing music. The role American folk songs played was a vital one, permeating through the culture of the town and its people. Children's folk songs were a vital part of childhood. Singing folk songs was an integral part of early Americans' lives.

MENC: The National Association for Music Education has also played an important role in promoting singing folk songs, children's folk songs, and quality music in the general music classroom of schools throughout our nation. Studying MENC work toward that end, Sanders (1990) researched the role radio played in achieving the educational goals of promoting quality music education across the nation. This MENC initiative targeted rural schools and broadcast two types of music: elementary classroom music, mainly consisting of American children's folk songs; and classical music. The radio program reached children across the nation and championed the merit of both classical music and songs of the American children's folk heritage. By helping spread songs of the American children's folk heritage, MENC has championed the cause of

these songs and contributed their support and recognition of the importance of songs of the American children's folk heritage to the students and people of our nation.

Prior to MENC's initiative, Van Den Honert (1985) studied the importance of folk songs in the New England states. Van Den Honert chose that area of America as a focus because he considered the New England region to contain a "cultural make-up" which nurtures the creation and cultivation of American folk songs (p.iii). Van Den Honert's study revealed the complex and vital, continuing, integral nature of folk songs to people in the New England region. Van Den Honert's study was able to generalize his research to show that the value and importance of folk songs applied to people of every region of our nation.

Related Research on American Folk Songs

Preparation for this undertaking included an investigation into American folk song. There was no single, concise collection or history of American folk songs. Rather, information was amassed from a number of sources, including previous scholarly research.

Seeger (2001) points out the evolution of thinking which has taken place in America in regards to its own cultural heritage. Contemporary thought had once held that there was no American cultural heritage, no American folk songs, only the heritage of the ancestry from which Americans came. She shows how this premise has been completely debunked, yet hints of it still persist. Ruth Crawford Seeger was instrumental in bringing national attention to American children's folk songs and shining light on the American children's folk song heritage.

Vangsness (1997) performed an in-depth analysis of the term American folk song. Among his conclusions and final remarks was the insight that folk songs have had and continue to have sweeping influence and impact upon our nation.

This sweeping influence and impact was evidenced in rural American working-class folk songs (Fox, 1995). Fox's research led to numerous significant observations and conclusions regarding American folk songs. He studied song usage in American rural working-class culture and found song to be a nexus in the culture and sociability of rural, working-class people in Texas and Illinois. He concluded that folk songs were emblematic of the rich inner qualities of the people. Fox reports that in rural, working-class American culture, songs impact the socialization of children, speech, ideas of self, gender relations, memory, perceptions of feeling and empathy, as well as humor. Songs reflect and reproduce "class-specific values concerning the nature of the person and the community, the centrality of musical and aesthetic practices to sociality, and the cultivation of a sense of sacred and communal feeling" (p. vi). Songs are necessary agents which help people construct a sense of community and identity in free societies. Fox found that songs occupied a position of great importance and value in American life, culture, and society.

Analyzing specific American folk songs led O'Neill to some different, yet complementary conclusions. O'Neill (1993) studied American folk songs, analyzing and classifying them by harmonic progressions. He discovered a significant degree of cohesion, which he exposed at a structural level. This cohesion extended beyond the harmony to include a cohesive effect on Americans, including performance and

performers. O'Neill concluded that a symbiotic relationship existed between the elements of American folk songs and the American people.

O'Neill's research was a focused analysis. Cohen's (1971) work is even more focused as it is limited to a specific folk song composer. Cohen (1971) studied American folk song through the works of Woody Guthrie. This treatise provides information regarding: the state of the nation, values of the stock market before and after the crash, prices for common necessities, information on unemployment, and the human suffering and misery experienced during different periods in our nation's history. The effect of these factors upon American folk song was found to be significant in Cohen's research. He believed that the aforementioned events and conditions influenced American folk songs through the writers and the texts which they created.

Connecting the results of Cohen's American folk song research to that of the other contributors would lead to the conclusion that a symbiotic relationship exists between life events, the song writer, the performer, and the audience, which is an expansion of Cohen's conclusions. It would be natural to observe that this symbiotic relationship is in a constant state of flux or evolution, which was the focus and point of Scott's (1967) research.

Scott (1967) provided a framework for the evolution of American folk song in The Ballad of America. The book was divided into sections arranged by historical era: the colonial period, the revolution, early in our nation, Jacksonian America, Civil War, between the Civil War and WWI, between WWI and WWII, beyond the second world war. Historical background was provided for the songs.

Scott was able to utilize foundational work provided by Bruno Nettl's (1965) Folk and Traditional Music of the Western Continents. Nettl's treatise was valuable toward refining terms, categorizing, and differentiating between folk and primitive songs.

Even earlier research by Bluestein contributed to the critical framework upon which Nettl and Scott built. Bluestein's (1960) research entitled The Background and Sources of an American Folksong Tradition proved to be of great value for providing a critical approach to understanding and analyzing the American folk song.

Only a year before, Wilgus (1959) had published his treatise, Anglo-American Folksong Scholarship Since 1898. An invaluable source for this current study, the work by Wilgus (1959) is very informative and fairly comprehensive. The bibliography proved to be an extraordinary tool in locating resources, and the text was insightful and thorough. Wilgus' work was foundational to research in songs of the American children's folk heritage, but even more foundational was that of Ruth Crawford Seeger.

Seeger (1948) created American Folk Songs for Children in which hundreds of American children's folk songs may be found. She recorded and transcribed countless American children's folk songs over the course of many years, making early research into American children's folk songs her life's work. The songs she was able to collect and transcribe extended across the nation. In American Folk Songs for Children, Seeger expounds upon the value and vital nature of our national children's folk songs, stating "It belongs to our children—it is an integral part of their cultural heritage" (p. 21). "It is within the singing capacity of practically everyone—even small children—yet it is 'good' music" (p.24). "It is not just children's music—it is family music" (p. 24). "We have said that this music belongs to our children. Perhaps it is even more important to say that

it belongs to them as adults” (p. 24). “Songs like these are sung by all ages. They are family stuff” (p. 24). All of these songs have been a part of “the making of America” (p.21). Ruth Crawford Seeger contends that our children have a right to be brought up with these songs, that to deprive them of that is to deprive them of their heritage and inheritance.

Prior to Seeger’s work, specifically focused on American children’s folk songs, the main contributions to accessibility of research in the field of American folk song has been made by John and Alan Lomax.

Lomax and Lomax (1941), compilers and collectors of folk songs, have invested their careers in the study of American folk song. Our Singing Country: A Second Volume of American Ballads and Folk Songs is a monumental work which represents religious songs, social songs, work songs, outlaw songs, hollers and blues, and African American songs. Alan Lomax was in charge of the Archive of American Folk Song as a librarian in the Library of Congress and John Lomax was the honorary consultant and curator of the Archive of American Folk Song in the Library of Congress during the time of this publication. This accounts for the comprehensive nature of the contents of Our Singing Country.

Summary of Literature Reviewed

The absolute essential nature of American children’s folk songs to American children both today and throughout our history was established by experts and researchers. The degree of the presence of those songs in general music series textbooks has been recorded, evaluated, and petitioned. It is universally accepted that children need to know the songs of their nation’s children’s folk heritage.

CHAPTER 3 METHODOLOGY

Description of Research Methodology

This is a quantitative study with a descriptive design which establishes associations between specific children's songs of the American heritage and the extent to which general music teachers across the nation are teaching them. It consisted of three phases.

The first phase involved selecting the song list which would be foundational to the study. Music textbooks and song books from the 1700's to 1950 were used to create an initial song list. Two hundred twenty-three people over the age of 62 who had grown up in America and represented 44 states were consulted to transform that list into one which truly consisted of songs of the American children's folk heritage. They selected only the songs they had learned as children in America, indicating which songs from the list they had learned, as well as naming songs not found in the initial list. The elder study resulted in the creation of a list of songs which represent the American children's folk heritage. The resulting 250+ song list created by the elder study was used to create a pilot study. Participants in the pilot study requested that the list be shortened to 100 songs. The supervisory chair to the doctoral committee agreed that the list be shortened to 100 songs.

The second phase was an empirical study which involved condensing the list created by the elder study (250+ songs) into a representative one hundred songs. Thirty elementary music specialists at the top ranked universities in the nation (according to the *U.S. News and World Report, 2002 College Rankings*) rated the songs. They ranked

them according to their suitability for placement in a representative list of songs of the American children's folk heritage.

The third phase consisted of a national song assessment which was used to achieve the purpose of this study, determining the extent to which songs of the American children's folk heritage are taught by general music teachers throughout the United States. Four thousand general music teachers, eighty in each of the fifty states, were asked to assess the extent to which their students could sing each of the one hundred songs of the American children's folk heritage from memory.

Three factors point to the use of this methodology for the purposes of this study.

1. Early research in most every scientific field is quantitative and descriptive.
2. Descriptive research is able to facilitate prediction. It is ideal for this current research study, and will enable conclusions and recommendations in the field because past behavior is a good predictor of future behavior.
3. Descriptive research is able to facilitate explanation, because once one knows what happens, specific research may be directed to why it happens.

It is understood, through study of scientifically valid research methods, that an accurate estimate of the relationship between variables in a descriptive study requires a sample of hundreds or even thousands of subjects (as opposed to that of an experimental study) in order to be valid.

It is also understood that in order to guarantee that the estimate of the relationship between the variables in question contains a high degree of reliability (is less likely to be biased), the participation rate needs to be high, and the sample selection must be done with care (Phelps, Ferrara & Goolsby, 1993).

Research Design

Research Assimilated Into the Study

Rationale for memorization requirement. The most recent research regarding songs of the American heritage, and a study which was used in the development of this current research methodology and design was Common Songs of the Cultural Heritage of the United States: A Compilation of Songs That Most People “Know” and “Should Know” by Kenneth McGuire (2000). Previous research had focused on identifying songs which accurately represent the folk heritage of specific geographical regions of America. McGuire (2000) sought to catalog folk songs common to several of those regions. Additionally, McGuire’s aim was to research what it means to “know” a song. He examined the epistemology of various definitions seeking to determine a more concrete characterization of what it means to “know” a song. His work was utilized in order to create a clarified measurement instrument able to gauge the extent to which general music teachers could measure the degree to which their students “knew” the specific children’s folk songs in the study. He concluded that memorization was the most concrete and uniformly measurable method by which diverse populations could precisely discuss the extent of a group or person’s knowledge of particular songs. For this reason, this study examined each song by the extent to which the students in question could sing it from memory.

In addition, Trinka (1987) studied the American children’s folk songs found in school music series textbooks. Trinka’s research was built upon the foundational understanding that the contents of textbooks determined the music curriculum of the nation’s classrooms. Her research led to the demographic request for the name of the music textbook series used by each general music teacher who participated in the study.

Through Trinka's insight, an analysis of variance was run which compared the extent to which students could sing each of the American children's folk songs in the study by memory to the music textbook series used by the teacher.

Initial Song Lists Considered But Not Used

1. The 88 "Songs Every American Should Know," put out by MENC in Get America Singing ...Again (Seeger, 1996; Seeger, 2000) was not used. This current research study was not able to use the MENC list because it did not meet parameters of the current study. It was created by a committee who chose according to consensus of preference, and it included songs outside the American children's folk heritage parameters (<http://www.menc.org/information/prek12/again.html> —accessed March 21, 2003). Research by McGuire (2000) revealed that 38% of the songs included in Get America Singing ...Again were not found in previous studies or historical community songbooks, factors, which McGuire concluded, made their inclusion in a national list suspect and questionable. The 88 "Songs Every American Should Know" may be found in Appendix A.

2. "Fifty Songs Every Child Should Know" by Lisa Kleinman was not used. This song list is endorsed by Disney and published on their website as the official list of songs every child should know. Although it is quite good, it was not created through scientifically valid research methods (Kleinman, <http://familyfun.go.com/entertain/music/feature/dony108songs/dony108songs2.html> —accessed March 21, 2003). The "Fifty Songs Every Child Should Know" may be found in Appendix B.

Song Lists Which Were Used

Two dissertations, which each created song lists for American children contributed to the initial list. Initial song lists were created as a composite in order to provide the best possible and most scientifically valid design.

Foy (1988) created a song list of seventy-four songs which she determined should be taught to children before they reach sixth grade. All seventy-four of the songs were included in the preliminary list for this study. Foy's list appears in Table 2. The initial song list for this research study may be found in Appendix C.

The Foy list was not used exclusively because Foy chose her songs based on a survey of teacher preference. While teacher preference is important and significant, this study's target was songs of the American children's folk heritage, not the preferred songs of American music teachers. Foy's list was good, but not appropriate for exclusive use in this study.

Willis (1980) created a song list of 129 British-American folk songs which she determined that all American children should know. The songs chosen by Willis were not solely of British origin, as her title implied. Rather, the list is replete with American children's folk songs. In light of information regarding early American children's folk songs, this song list was suitable to the present study (research and historical accounts reveal an early American preponderance for English folk songs—see Review of the Literature). Willis' song list was included in the initial song list of this research study. Willis' song list is presented in Table 3.

Table 2. Foy song list

Abide With Me	Good Night, Ladies	Row Your Boat
All Through the Night	Greensleeves	Scotland's Burning
America	Hark! The Herald	She'll Be Coming
America, The Beautiful	Angels Sing	Round the Mountain
Are You Sleeping?	Here We Come A-	Shenandoah
Auld Lang Syne	Wassailing	Shoo Fly
Battle Hymn of the	Home on the Range	Shortnin' Bread
Republic	I Whistle A Happy Tune	Silent Night
Bear Went Over the	I've Been Working on	Skip to my Lou
Mountain	the Railroad	Sourwood Mountain
Billy Boy	Jingle Bells	Star-Spangled Banner
Blow The Man Down	Joy to the World	Swing Low, Sweet
Blue-Tail Fly	Li'l Liza Jane	Chariot
Caissons Go Rolling	Marching to Praetoria	Take Me Out to the
Along	Marine Hymn	Ballgame
Camptown Races	Michael, Row the Boat	Taps
Clap Your Hands	Ashore	This is My Country
Come Ye Thankful	Mister Frog Went A	This Land is Your Land
People	Courtin'	This Train
Deck the Hall	My Bonnie	Three Blind Mice
Dixie	O Come All Ye Faithful	Twelve Days of
Do Re Mi	Oh Come, Little	Christmas
Down in the Valley	Children	We Gather Together
Erie Canal	Oh What a Beautiful	We Three Kings
First Noel, The	Morning	We Wish You a Merry
For He's A Jolly Good	Oh! Susanna	Christmas
Fellow	Old Joe Clark	When Johnny Comes
Frère Jacques	On Top of Old Smokey	Marching Home
Go, Tell it on the	Over the River	White Christmas
Mountain	Polly Wolly Doodle	Yankee Doodle
God Bless America	Red River Valley	
Good King Wenceslas	Rock-a-by Baby	

Source: Foy, P.S. (1988). The creation of a standardized body of song suitable for American school children: a history of the community song movement and suggested entries for a contemporary songlist. (Doctoral dissertation, University of South Carolina, 1988). *Dissertation Abstracts International*, 49, 00213, pp. 108-126.

Table 3. Willis song list

American Folk Songs	Lord Lovel	Deep River
Bingo	Lord Randal	Didn't My Lord Deliver
Black is the Color	Lord Thomas	Daniel
Blue-Tail Fly	Riddle Song	Every Time I Feel the
Clap Your Hands	The Three Ravens	Spirit
Clementine	Young Beichan	Get On Board
Darling Corey		Go Down, Moses
Down in the Valley	Seasonal Songs	Greenfields
Erie Canal	Christ Was Born	He's Got the Whole
Every Night	Cherry-Tree Carol	World in His Hands
Foggy Dew	Go Tell it On the	How Firm a Foundation
Frankie and Johnnie	Mountain	Jacob's Ladder
Hush Little Baby	Joseph Dearest	Joshua Fit de Battle
I'm Sad and I'm Lonely	Mary Had A Baby	Let Us Break Bread
Johnny Has Gone	Rise Up Shepherd	Little David
Little Ducks		Little Wheel
Little Liza Jane	Singing Games and	Lonesome Valley
Lonesome Road	Nonsense Songs	Mary Wore Three Links
Old Colony Times	A Hot Time	Michael, Row the
Old Dan Tucker	Eency Weency Spider	Boat Ashore
Old Joe Clark	Farmer in the Dell	My Lord, What a
Old MacDonald	Frog Went A-Courting	Morning
On Top of Old Smokey	Hey! Betty Martin	Noah's Ark
Paper of Pins	If You're Happy	Nobody Knows the
Pick a Bale of Cotton	London Bridge	Trouble I've Seen
Polly Wolly Doodle	Looby Loo	Oh! What a Beautiful
Pretty Saro	Love Somebody	City
Springfield Mountain	Old Brass Wagon	One More River
Skin and Bones	Old Gray Goose	Rock-A My Soul
When Johnny Comes	Paw Paw Patch	Roll, Jordan, Roll
Marching Home	Pop! Goes the Weasel	Shaker Hymn
Willie the Weeper	Shoo Fly	Sit Down, Sister
Yankee Doodle	Skip to My Lou	Sometimes I Feel Like
	This Old Man	A Motherless Child
Ballads	Three Blind Mice	Steal Away
Barbara Allen		Swing Low, Sweet
Billy Boy	Spirituals	Chariot
Coasts of High Barbary	All God's Chillun	Wayfaring Stranger
Edward	All Night, All Day	Where You There?
The Golden Vanity	Amazing Grace	When the Saints Go
Gypsie Laddie	Balm in Gilead	Marching In
Henry Martyn	Bound for the Promised	Wondrous Love
House Carpenter	Land	
Lady Isabel	Bye 'm Bye	

Table 3. Continued

Cowboy Songs	Railroad Songs	Shanties
Git Along, Little Doggies	I've Been Working on the Railroad	Blow the Man Down
Goodbye, Old Paint	John Henry	Drunken Sailor
Home on the Range	New River Train	Go Way from My Window
Jesse James	Paddy Works	Lowlands
Old Chisholm Trail	She'll Be Comin' Round the Mountain	Rio Grande
Ole' Texas	Take This Hammer	Shenandoah
Red River Valley	Worried Man's Blues	
Streets of Laredo		
Sweet Betsy from Pike		

Source: Willis, C.J. (1985). Recommended British-American folk songs for use in elementary school music. (Master's thesis, University of Massachusetts at Lowell, 1985). Master's Abstracts International, 24, 0093, pp. 54-58.

Table 4. Willis' source books

Author	Title
Bronson	The Singing Tradition of Child Ballads
Barlow	Foundations of Music
Boni	Fireside Book of Folk Songs
Boni	Favorite American Songs
Dallin	Heritage Songster
Johnston	Folk Songs North America Sings
Lomax	Folk Songs of North America
Macmillan	Spectrum of Music
Nick	Materials for Music Fundamentals
Sandburg	The American Songbag
Silver Burdett	Music
Silver Burdett	Centennial Songbook
Seeger	American Folk Songs for Children
Sharp	English Folk Songs From Southern Appalachians
Siegmeister	Harmony and Melody
Swanson	Music Fundamentals

Source: Willis, C.J. (1985). Recommended British-American folk songs for use in elementary school music. (Master's thesis, University of Massachusetts at Lowell, 1985). Master's Abstracts International, 24, 0093, p. 59).

Willis' song list was taken from sixteen books. The books were reviewed for their usefulness to this study, and many were used in this research. Her source books are listed in Table 4. The source books for this study are located in Appendix J and in the bibliography.

Nevertheless, the Willis list was not used exclusively because her research emphasis was on British-American songs. While many of her songs have no British connection at all, and are wholly American (e.g., "Goodbye, Old Paint," and "Streets of Laredo," etc.), and the songbooks she chose her songs from consist of a number of high quality American sources (e.g., Lomax Folk Songs of North America, 1960; and Seeger American Folk Songs for Children, 1948) --sources which this research study also employed, her focus was different. While Willis' song list was valuable and significant, this study's target was songs of the American children's folk heritage, not songs of British-American heritage. Truly, the American heritage includes a predominantly British colonial origin, but differences do exist. Willis' list was good, but not appropriate for exclusive use in this study.

Methodology of Song List Creation and Elder Study

Song lists from the dissertations by Willis and Foy were combined. The songs from those lists may be found in Tables 1 and 2. General music textbooks published in the United States between the 1700's and 1950 were acquired. The list of music series textbooks and children's and folk song collections which contributed to the initial song list may be found in Appendix J. Songs appearing in at least three of the books were added to the initial song list. The initial song list is located in Appendix C. It is presented in two parts, because of the length of the list.

Philosophical foundation for elder and music specialist contributions to the study. Seeger (1991) states, “History is the subjective understanding of the past from the perspective of the present” (p. 23). Even with the tremendous gains of studying history and culture through music, students must keep in mind that their contemporary life will influence their judgments upon the events, values, culture, and music of the past. Great care was used in dealing with the songs chosen to represent the American heritage, in the wording of the survey instruments, and in refining the list for the survey of general music teachers across the nation. The precautions taken were deemed necessary in order to avoid researcher bias, or other misrepresentation of the songs representative of the American heritage, worldviews of a different historical period, different societal expectations and cultural boundaries that differ from present ones. Barrett, McCoy and Veblen (1997) warn that far too frequently in our present society and culture, writers and leaders superimpose their contemporary thoughts, values, and current politically vogue perspectives upon the lives, events, and traditions of the past, something historians refer to as “present-mindedness” (Barrett, McCoy, & Veblen, 1997, p. 139). They continue with caution against such value judgments. In light of this caution and insight, value judgments and song censorship was not conducted by the researcher in this study. Song texts which may be an affront to people of this present generation, may not have been offensive at all in a different setting, culture, and society. Words which may disparage a person’s gender or ethnicity in our present societal climate did not necessarily insult people from a different time or place, and not because they were less enlightened than we (Barrett, McCoy, & Veblen, 1997).

Philosophical foundation for song list methodology. The reason that this researcher did not simply choose songs which had been found in at least three different school songbooks from the pre-1950 period, and then randomly select songs from that list for inclusion in the general music teacher survey was to overcome publisher bias. A survey of elderly people who grew up in America was necessary to derive a truer collection of songs. The most familiar songs from times past, or books, textbooks, and writings, reveal only a piece of the puzzle. “Sometimes a group of works attains a privileged status as the canon of repertoire, music that reflects the beliefs, values, and identities of the historians, musicologists, publishers, educators, or editors who have traditionally held the power to select knowledge and sanction it as the correct version, interpretation, or an official topic for study” (Barrett, McCoy, & Veblen, 1997, p. 148). Publishers, historians, and writers select and choose songs that fit their purposes, needs, values, and predispositions. Songs may also be unintentionally mislaid or forgotten. This research study utilized great caution in choosing songs, fully acquainted with the fact that what was excluded was just as important as what was included. For these reasons, the elder study was deemed necessary as well as contacting elementary music specialists, and enabling them to narrow the song list. In this way, the choice of examples was selected and refined with great of care so as to identify, represent, refine, study, and report upon our American children’s song heritage with the most accuracy and validity possible.

Song List Creation by Elderly

Selection of subjects. In order to determine which songs were truly songs of the American children’s folk heritage, assistance from Americans over the age of 62 was solicited. A stratified and random sample of Americans over the age of 62 was necessary

in this research in order to verify and authenticate the song list. For this study, it is important that the songs chosen truly represent the American children's folk heritage.

People who had grown up in the United States were eligible for the study. No particular group comprised the representative sample. A wide range of ages, 62-98, was represented. Two hundred twenty-three elderly people participated. Forty-four of the fifty states were represented. Between four and six people from each of these states provided input as to the songs they were taught as children in the United States. Table 5 lists the states that were included.

Table 5. States represented by elder study

Alabama	Maine	Oregon
Arizona	Massachusetts	Pennsylvania
Arkansas	Michigan	Rhode Island
California	Minnesota	South Carolina
Colorado	Mississippi	South Dakota
Connecticut	Missouri	Tennessee
Delaware	Montana	Texas
Florida	Nebraska	Utah
Georgia	New Jersey	Vermont
Illinois	New Mexico	Virginia
Indiana	New York	Washington
Iowa	North Carolina	West Virginia
Kansas	North Dakota	Wisconsin
Kentucky	Ohio	Wyoming
Louisiana	Oklahoma	

The researcher delivered the elder study to people over 62 in her state and area, but the vast majority of work was done by Dr. Maybelle Hollingshead and her assistants. A tally of participants from each state in the nation was created as people over 62 were selected for the study. This list enabled the researcher to gain information and input regarding the songs taught from people who grew up in a majority of states in the nation,

and refrain from over- and under-representation of any of the states available. A tally of men to women was kept as people became available to assist in the study, and it enabled the researcher to maintain appropriate proportions between research subjects and that of the nation's actual make-up. (51% women, 49% men—in accordance with 2001 census information by the U.S. Census Bureau:

<http://eire.census.gov/popest/archives/national/nation3.php> —accessed March 21, 2003).

Figure 1 shows the actual numbers and proportions of participants in the elder study.

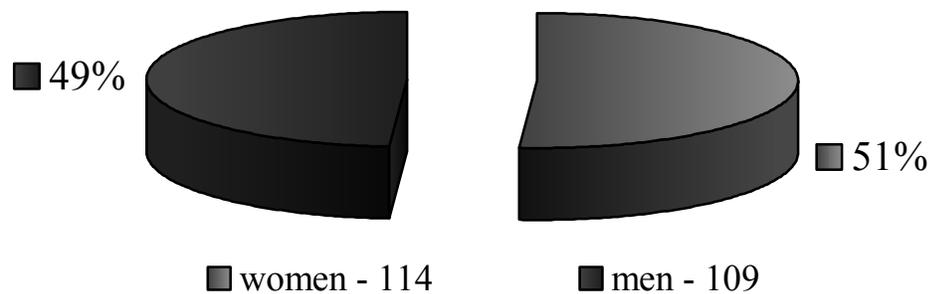


Figure 1. Gender of subjects in elder study

No other information was requested from the people over 62 who participated in helping create an accurate song list representative of the American children's folk heritage.

Both time and monetary restraints prohibited the researcher or her assistants from traveling to and/or mailing assessment instruments to people over 62 in the remaining six states. The goal of the investigation into songs taught to children in America from 50 to 100 years ago was to create a song list which appropriately represented the American children's folk heritage. The input gained from the 223 elderly people who contributed to the creation of the list was deemed enough to accomplish the purpose of verifying and authenticating songs which truly represent the American children's folk heritage.

Distribution of measurement instruments. Dr. Hollingshead and her assistants personally delivered and distributed the elder study to the homes and meeting places of both friends and strangers, people over 62, and waited while they completed the study. Because of the length of the study, participants and assistants were paid by Dr. Hollingshead for their time and effort.

Directions. Subjects were asked to check the boxes of songs they had learned as children in America. Conditions of aging frequently worked in favor of this research. The ability of the participants to remember songs and events of their childhood with great precision, items stored in their long-term memory, commonly provided excellent conditions for the elder contributions. Space and direction at the end of the survey enabled subjects to add to the list and include additional songs they had learned as children growing up in the United States.

Analysis of results. The investigation into songs taught to elderly people as children in the United States was performed. Data were collected, results were tallied, and a shortened, verified, and more accurate list was created. The instruments used to conduct the investigation into songs taught children in America from 50 to 100 years ago may be found in Appendix C.

The results were compiled by Thomas and Maybelle Hollingshead. Songs which were written in were added to the list, and songs which were not selected by a minimum of 25 people were deleted from the list. The shortened list created by the elder study is presented in Appendix E.

After the university elementary music specialist study was completed, narrowing the list further, the final song list (Appendix F), was compared to the elder study data one

last time. Datum from each song chosen by the university elementary music specialists was analyzed in regard to the number of participants in the elder study who had recalled learning the song as a child in the United States. Songs that held high scores (40 or more participants had selected the song) were placed in the recommended song list for this study. The recommended song list is presented in Appendix K.

Pilot Study

An assessment instrument for general music classroom teachers was created, and a pilot study was sent to four subjects. The pilot study is located in Appendix D. The subjects were consulted with regard to perfecting the research measurement instrument. None of the participants completed the study. Feedback was provided by all of the subjects. The need for a further abbreviated list was the overwhelming and unanimous request. The removal of certain demographic questions, as well as the shortening of introductions and instructions were also suggested.

Elementary Music Specialists Abridge Song List

The list of songs which resulted from the contributions of subjects over 62 was placed on a measurement instrument (for college music education specialists). Thirty college and university elementary music education specialists were consulted in order to narrow the list into a more manageable size.

The initial list consisted of 500+ songs. The participants in the elder study (Appendix C) shortened it to approximately 250 songs. Participants in the pilot study (Appendix D) reported that the song list was too long, and requested that the list be shortened to 100 songs. The elementary specialists were sought to narrow the list to accommodate the request made by the participants in the pilot study. One hundred songs were to be placed on the final general music teacher assessment.

U.S. News and World Report 2002 College Rankings was used in order to determine which schools and which elementary music specialists to select. The category, “National Universities—Doctoral,” was chosen as the ranking most appropriate for the selection. Beginning at the top of the list and working down from number one of the top 100 colleges in the nation, the researcher contacted each of the colleges/universities. Many of the schools did not have a music education program. Of those with a music education program, a number of the programs had no faculty member who specialized in elementary music education. The first thirty college/university professors with a specific specialty in elementary music education were selected for the study.

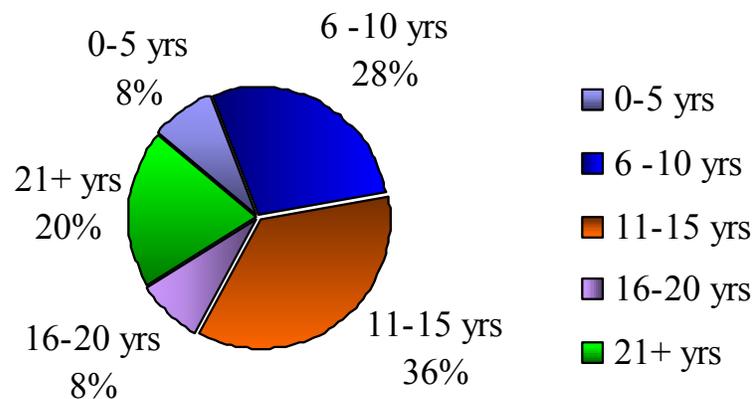


Figure 2. Participating university elementary specialists’ years of experience

Each of the professors was sent an Elementary Music Specialist Song Assessment. The Specialist Assessment Instrument is presented in Appendix E. The Specialist Assessment requested the subjects relate the amount of years they have taught elementary/general music education at the college/university level. The profile of respondents is shown in Figure 2.

The profile indicates that the elementary music specialists had a broad range of years of experience. The majority of them had been in the college/university system for between six and fifteen years. Of the 30 Assessments sent out, 25 were returned, creating

an 83% response rate, which is a satisfactory rate of return for the Music Specialist Assessment. Figure 3 shows the proportion of the respondents to non-respondents in the elementary specialist study.

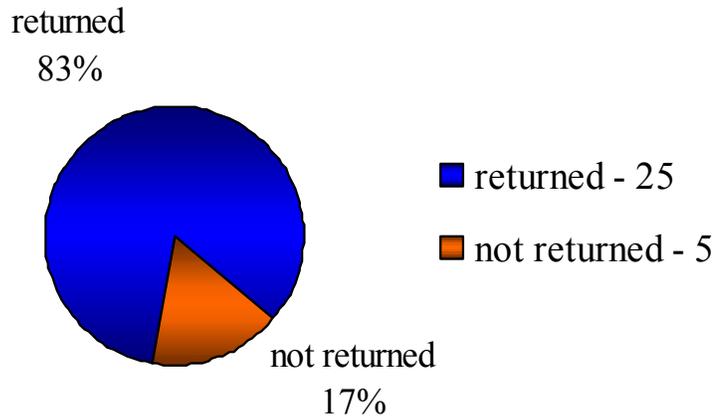


Figure 3. Specialist assessment response rate

Elementary music specialists were asked to rank children's folk songs according to importance of each one's inclusion as a part of a representative list of songs of the American Children's Folk Heritage. Four responses were available for each song. The professors were asked to rank the songs by checking 1st, 2nd, 3rd, or "blank" (indicating the professor felt the song to not be important for inclusion). Additional instructions informed the professors that there was no limit to the amount of songs which could be placed in each category: 1st, 2nd, 3rd, or "blank." The elementary specialists were instructed to rate each song according to its own merits. Space and direction at the end of the assessment instrument enabled the elementary specialists to add to the list and include additional songs they deemed important for inclusion. Responses from the elementary music specialists' song assessment were tallied and results were used to create a list of 100 songs which represented the American children's folk song heritage. This final list was not intended to be a comprehensive song list of the American children's folk heritage. Information from the pilot study revealed that if the study contained a more

comprehensive children's song list, study participants would be less likely to assist in the research. This final and representative list of 100 songs was used in the creation of the final measurement instrument for general music teachers.

Creation of General Music Teacher Research Instrument

Instrumentation

The following surveys contributed to the creation of the general music teacher measurement instrument: UF Graduate Student Survey created by Mark Brechtel (M. Brechtel, personal communication, 2001); Song Survey from The Creation of a Standardized Body of Song Suitable for American School Children, created by Patricia Foy (Foy, 1980, pp. 87-95). The format and questions were then reviewed by professors on the doctoral committee involved. The final general music teacher assessment instrument is presented in Appendix F.

Selection of subjects

Population. General music teachers in the United States were the target population of the study. Efforts were made to contact the state arts coordinator/state music coordinator of several states in order to obtain e-mail or addresses of 80 truly random-sample general music teachers from each state. The state arts coordinators were not at liberty to provide such information. Privacy protection, which has become much more prevalent in recent years, prohibited them from granting access to that information. This situation quelled the current investigation's ability to conduct a truly random-sample study of the population.

Sample. Selecting an available representative sample was of paramount importance to this study. Realization that one's own experience may not be, and

probably was not representative, created the need for exercising great care in the selection of the sample of general music teachers.

A stratified random sample of the 95,523 members of MENC: The National Association for Music Education was determined to be the best course of action. MENC had the largest national database of general music teachers that was accessible. It is the main professional organization for elementary and general music teachers. It is the largest non-profit organization which is dedicated to the advancement of music education at both local and national levels.

From the 95,523 nationwide music teacher database at MENC, the researcher purchased a stratified random sample which was generated by computer programmer Chris Mirakian at MKTG Services— www.mktgservices.com.

The program which created the stratified random sample narrowed out all but the general music teachers, which it divided by state, and then chose a random sample of 80 general music teachers from each of the 50 states in the United States. Extras were provided to account for discrepancies (e.g., someone had moved, retired, or changed professions). When a measurement instrument was returned, or when the researcher was contacted by phone or e-mail regarding a participant's inapplicability (e.g., no longer teaching), one of the extra surveys was sent out.

In this last and culminating segment of the study 4,000 total assessment instruments were sent to general music teachers. Eighty measurement instruments were sent to teachers in each state in the nation. The list of states which participated in the study is presented in Appendix G.

Characteristics of the sample. The characteristics of the sample of general music teachers who participated in the final study is as follows. Figure 4 reveals that the respondents were predominantly female, with males comprising only 15% of the sample.

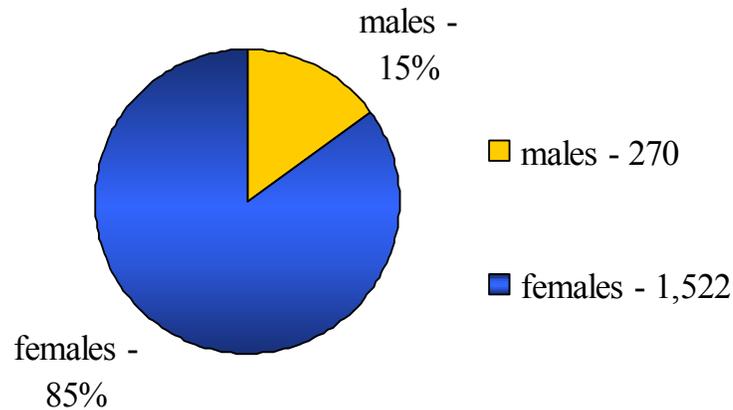


Figure 4. Sample characteristics: males to females

Figure 5 shows the proportion of research participants by age, revealing that the subjects were primarily older, veteran teachers, with the largest percentage of teachers being 50 or more years old. Fewer young teachers than veteran teachers participated in

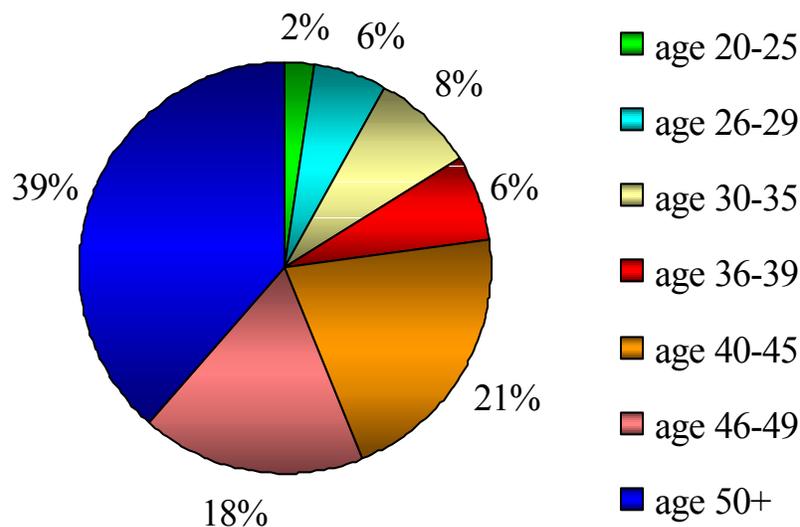


Figure 5. Sample characteristics: age

the study. Because the teachers were chosen by random, stratified sample from the

MENC: National Association of Music Education database, it is unknown whether or not

the ratio of veteran teachers to young teachers presented in Figure 5 is an accurate picture of the national ratio, or MENC membership, or if younger teachers chose not to participate in the study more frequently than did those who had been in the profession longer. Figure 5 shows the ratio and proportion of the age groups of the general music teachers who participated in the study.

Figure 6 shows the proportions of respondents by ethnicity. It reveals that the teacher population participating in the study was overwhelmingly white/Caucasian. Contribution from general music teachers of other races was minimal. Due to the sampling procedures, it is unknown if this ratio represents accurate ethnicity percentages of general music teachers across the nation, or if it represents accurate ethnicity percentages of the membership of MENC: the National Association for Music Education, or if general music teachers of other ethnicities simply chose not to participate in the study more frequently than did Caucasian teachers.

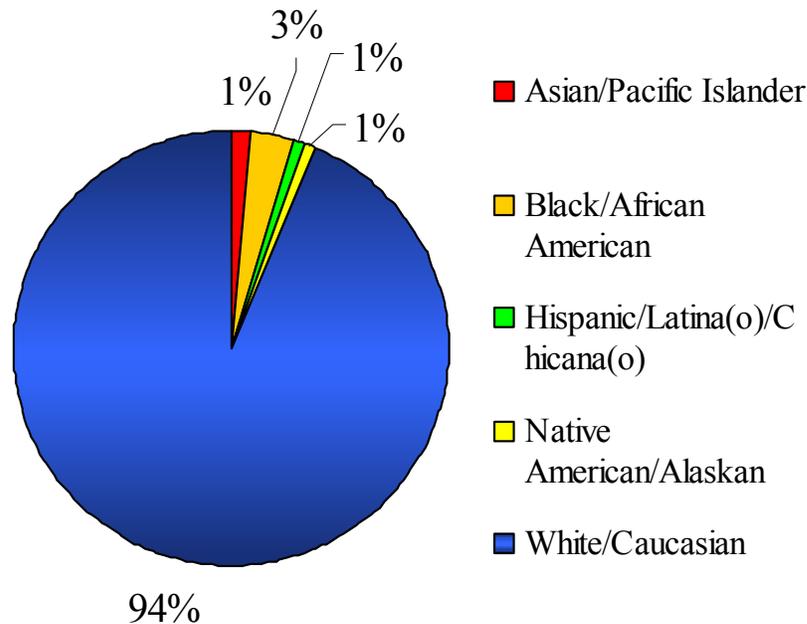


Figure 6. Sample characteristics: racial ethnicity

Figure 7 shows the proportion of respondents from public and private schools.

Private school contributions were valuable and consisted of ten percent of the whole.

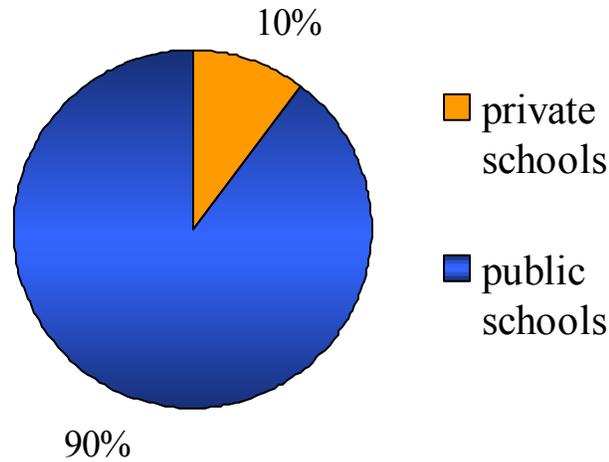


Figure 7. Sample characteristics: school setting—private/public

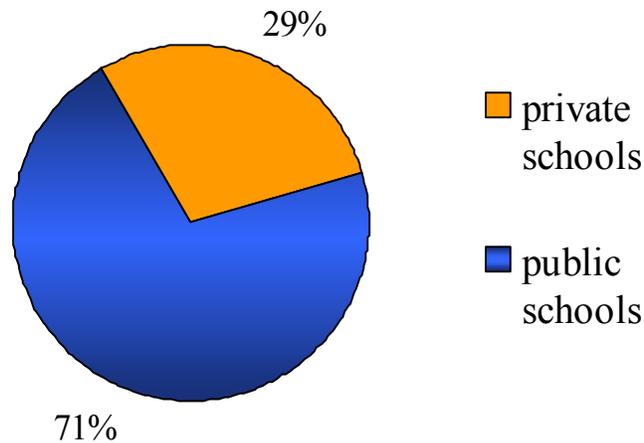


Figure 8. U.S. Department of Education national ratio of public to private schools

Source: National Center for Education Statistics. (2001). *Digest of education statistics, 2001*. (<http://www.nces.ed.gov/pubs2002/digest2001/>). Washington, D.C.: U.S. Department of Education, Institute of Education Sciences. Accessed March 21, 2003.

According to the National Center for Education Statistics (<http://nces.ed.gov/edstats/>), there are 85,393 public schools in the United States, and 34,438 private schools. These numbers are not representative of only schools with general music teachers, but of the entire K-12 educational system. Taking into consideration that the two pie charts in

Figures 7 and 8 do not represent the same populations, a broad comparison may be made between the ratio of the number of K-12 public and private schools in the nation, and the ratio of the number of public and private schools who participated in the study. Figures 7 and 8, respectively, show the comparison between the school settings of the study participants, and the national ratio of public to private schools. By proportion, fewer private schools participated in the study than exist, but it is not known whether or not private and public schools employ general music teachers equally as often.

There are significantly more public schools than private schools. Significantly more public school teachers participated in the study than did private school teachers, although private school teachers are well represented, by approximately 400 teachers.

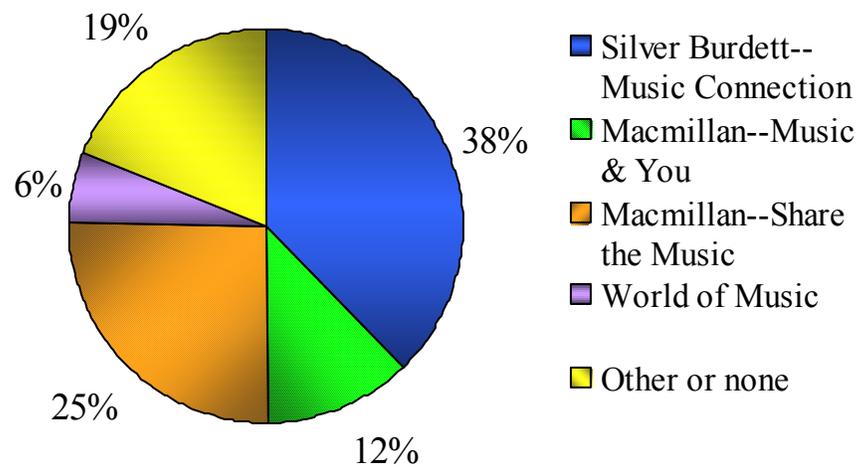


Figure 9. Sample characteristics: music series textbook used

Figure 9 shows the breakdown of music series textbooks used proportionally by participants in the study. Silver Burdett's Music Connection was the most commonly used textbook by survey subjects. The second most frequently used textbook series was Macmillan's Share the Music. The "other" category enabled teachers to write in the name of a textbook not listed, or designate that they did not use any music series textbook

at all. In the “other” category, Silver Burdett’s Centennial Edition was the most common write-in selection, with “none” being the next most common choice.

Six hundred eighty-one teachers who participated in the study used Silver Burdett’s Music Connection. One hundred eight used World of Music. Approximately one hundred ninety-seven used Silver Burdett’s Centennial Edition, and approximately one hundred forty-three used no music series textbook at all.

Figure 10 shows the level at which the music teachers teach. The vast majority of respondents were elementary music teachers, as shown in the proportions depicted. The songs in the survey included a category specifically aimed at elementary age children, although folk songs from a variety of age ranges were included. Figure 10 presents a graphic depiction of the ratio of study participants. This ratio will become even more significant in chapter 4, where the results of elementary teacher responses are compared unfavorably to those of the smallest ratio of participants, those teaching high school or higher.

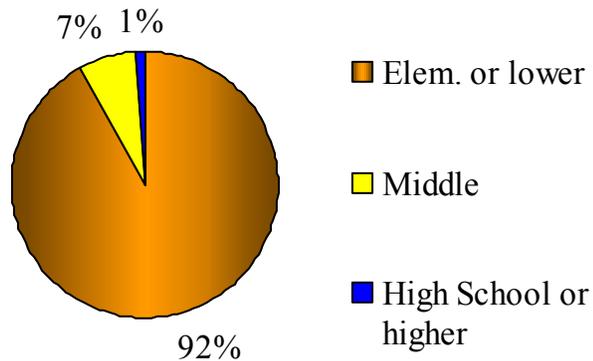


Figure 10. Sample characteristics: school setting—level

The percent of high school or higher teachers who participated in this research is quite small in comparison to the whole. Eighteen general music teachers from high school settings or beyond contributed to the study. High school music teachers who did not teach general music were ineligible for the study. It is possible that this ratio could be

remotely accurate to national averages, as general music is fairly uncommon in high school music programs.

Practically half of the participants had taught for sixteen or more years, as shown in Figure 11. Teachers who had taught between 0-5, 6-10, and 11-15 years were fairly evenly concentrated in participation. It is unknown if these ratios are accurate to national ratios, or if they are accurate to MENC membership, or if they reflect that teachers who have been in the profession for sixteen or more years are more willing to participate in research studies of this kind.

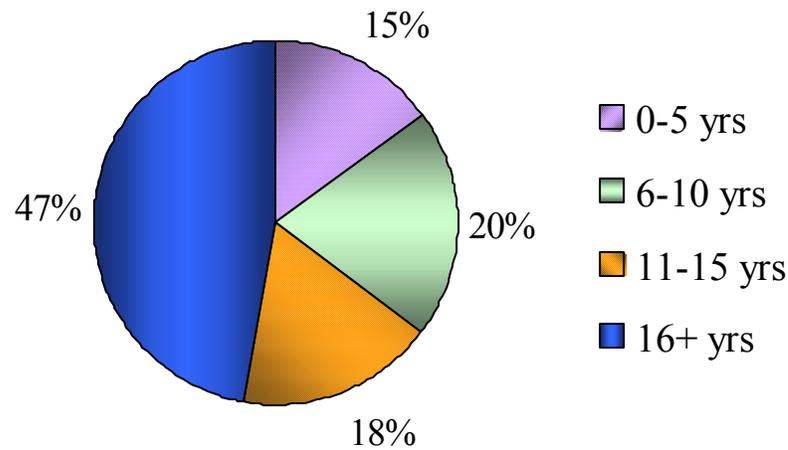


Figure 11. Sample characteristics: years taught

Rural and suburban schools dominate the responses. Figure 12 shows the ratio for participation between rural, urban, and suburban school teachers. Responses from teachers from urban schools were practically half as common as responses from teachers from suburban and rural schools. Both suburban and rural schools are exactly equally represented. Information from the United States Department of Education National Center for Education Statistics reveals the national ratio between rural, urban, and suburban schools for the 2000-2001 school year. It shows that the ratio of current survey participants are quite proportional to the number of schools in the community structure of

our nation. Figure 12 shows the characteristics of the sample population of participants in this research study. Figure 13 shows the distribution of public schools by community type for the 2000-2001 school year, as reported by the United States Department of Education in the Digest of Education Statistics (2001).

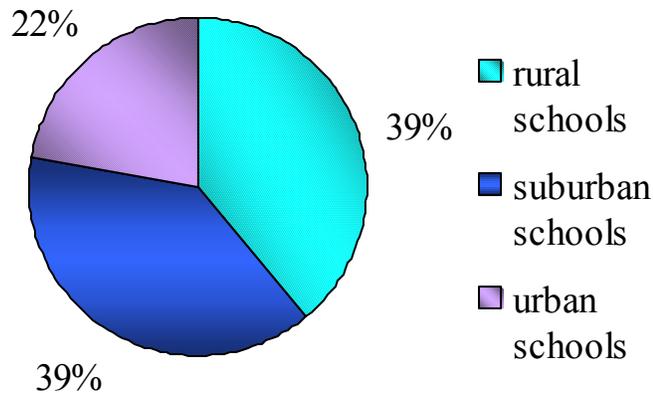


Figure 12. Sample characteristics: school setting—environment

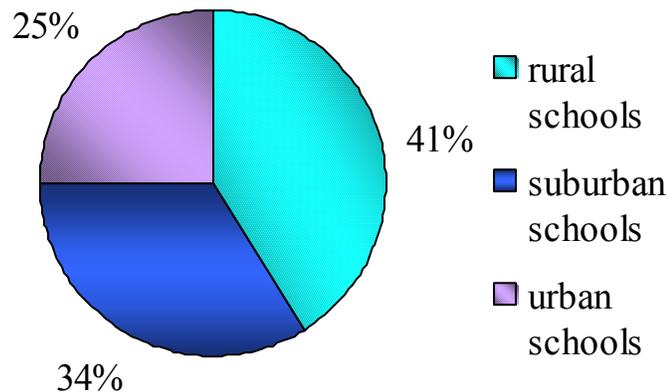


Figure 13. Distribution of public schools by community type for the 2000-2001 school year

Source: National Center for Education Statistics. (2001). *Digest of education statistics, 2001*. (<http://www.nces.ed.gov/pubs2002/digest2001/>—accessed March 21, 2003). Washington, D.C.: U.S. Department of Education, Institute of Education Sciences.

Table 6 shows the exact participation rate of the general music teachers in each state. Eighty general music teachers in each state were invited to participate in the study. Each was sent a letter of introduction, information regarding the study, and a general music teacher song assessment instrument. From the eighty assessment instruments sent

to teachers in each state, Table 6 shows the exact participation rate. Several states showed a marked increase in their participation rate in the study over that of other states. The highest participation rate was by Texas, where three-fourths of the general music teachers invited, chose to participate in the study. The second highest participation rate was from teachers in South Dakota. The lowest participation rate was by Louisiana, where only 19% of the invited general music teachers chose to participate in the study.

Table 6. Sample characteristics: exact number of contributing teachers by state

Alabama	19	Louisiana	15	Ohio	36
Alaska	36	Maine	36	Oklahoma	26
Arizona	58	Maryland	34	Oregon	38
Arkansas	46	Massachusetts	28	Pennsylvania	32
California	24	Michigan	47	Rhode Island	26
Colorado	38	Minnesota	46	South Carolina	44
Connecticut	24	Mississippi	36	South Dakota	59
Delaware	19	Missouri	38	Tennessee	28
Florida	48	Montana	44	Texas	60
Georgia	22	Nebraska	48	Utah	30
Hawaii	34	Nevada	30	Vermont	32
Idaho	38	New Hampshire	28	Virginia	34
Illinois	42	New Jersey	32	Washington	38
Indiana	41	New Mexico	29	West Virginia	22
Iowa	44	New York	30	Wisconsin	49
Kansas	24	North Carolina	36	Wyoming	54
Kentucky	22	North Dakota	48		

Data Collection

One thousand seven hundred and ninety-two general music teachers participated in this research study. Raw datum was entered into an Excel spreadsheet. All information was converted into a numeric format. Statistical analyses were run with the SAS program by Yongsung Joo, Coordinator of Statistical Research at the University of Florida.

Summary

Multiple quality research studies led to the formulation of the topic, and provided foundational material, rationale, and methodology for this study. Previous research was combined with songs common to three or more music textbooks and songbooks published between the 1700's and 1950. This song list was verified, authenticated, and made to be more accurate through the input of 233 people over 62 who grew up across America (participants encompassed 44 of the 50 United States). Their input was used to create a song list which accurately and authentically represents the American children's folk song heritage. This list was presented to 30 Elementary Music Specialists at the top 30 universities in the nation with a music education program and an elementary music specialist on staff. The specialists narrowed the list into a representative list of 100 songs. The final list was sent to 4,000 general music teachers across the nation (80 in each of the 50 states). The general music teachers ranked each song according to the extent to which their students could be expected to sing it by memory. The study ascertained the extent to which a stratified random sample of 1,792 general music teachers, representing all 50 states in the nation, are teaching songs of the American children's folk heritage.

CHAPTER 4 RESULTS

The purpose of this study was to determine the extent to which songs of the American children's folk heritage are taught in classrooms across the United States. Results indicate that few students may be expected to know few of the songs by memory. Few students can be expected to know children's songs. Very few, bordering on practically no students can be expected to know American folk songs. Some students can be expected to know patriotic songs.

Introduction to the Statistical Analysis of This Study

This study was composed of two different analyses. First, an analysis of variance was conducted to determine the extent to which songs of the American children's folk heritage are being taught in general music classrooms in the United States. The model was simple linear regression analysis. Second, a discrepancy analysis was conducted to determine the reliability of the study results.

Normal Linear Model

Establishing normal distribution. In order to determine the best statistical analysis model for this study, one which would enable valid inferences to be made regarding the population based on the information gleaned from the sample, it was important to determine whether or not the sample data came from a normal population. In order to do this, the observations in the data were ordered from smallest to largest and then plotted against the expected z-scores of observations calculated under the

assumption that the data came from a normal distribution. A linear trend resulted, indicating that the data were normally distributed.

Probabilistic model. Expecting unexplained variation in responses, a probabilistic model was used to account for random error. This model included both a deterministic component and a random error component and yielded more realistic results which were better suited to inferential statements. The normal linear model, $y = \beta_0 + \beta_1 x + \epsilon$ where: y = the explanative variable (demographic variable, song category); x = the extent to which general music teachers are teaching songs of the American children's folk heritage; $E(y)$ = the deterministic component, which is $\beta_0 + \beta_1 x$; Epsilon (ϵ) = the random error component; Beta zero (β_0) = the y-intercept of the line created in the normal linear model (the point where the line intercepts the y-axis); and Beta one (β_1) = the slope of the line, the amount of increase or decrease in the deterministic component of y for every 1-unit increase in x (in this model, $E(y)$ increased by β_1 as x increased, exposing a straight-line relationship). Simple linear regression analysis was the best method of analysis for this normal linear model.

The Scale

The scale used in this study has degrees which are asymmetrical. After they are defined, their connection to accurate interpretation of the results of the study will be discussed. Terminology associated with the scale and scale degrees will be clarified.

Definition of scale values

The average of the total of all song scores for all participants in the study was 1.742. The scale used to interpret and graph the data received from the teachers was: Practically All = 4, Most = 3, Some = 2, Few = 1, Practically None = 0. This information enables accurate interpretation of the tables in this chapter of the study. Numerical

values beginning “0.” indicate that the teachers responded that they “have not taught this song, or not taught it within four years.” Numerical values beginning with “1.” indicate that the teachers responded that they “have spent a little time teaching the song and would expect a few students to be able to sing it from memory.” Values beginning with “2.” indicate that the teachers responded that they “have spent some time teaching a song, and/or have not taught it consistently every year to all of the students but they have taught it well enough that some of their students will know it by memory” (Appendix F, p. 214). No score higher than two may be found in the analysis of results.

Application to results

The comprehensive analysis of the responses from general music teachers across the nation regarding every song in each of the categories (children’s songs, folk songs, and patriotic songs) revealed, technically, that “a high Few” is the answer to the extent to which general music teachers across the nation are teaching songs of the American children’s folk heritage. A “Few” students, on the high side of few (1.742), but not enough to be considered “Some” students (2), across the nation are able to sing a “Few” of the songs by memory. The results were interpreted in this way (Practically All, Most, Some, Few, Practically None) because that was the terminology used with the general music teachers in their assessment of their students’ memorization of the songs in question.

Discontinuation of “practically.” From this point forward, “Practically” will be dropped from the discussion of the numerical values beginning with “0.”. The term “Practically None” was used properly in the general music teacher song assessment, in order to avoid absolute terminology in the Likert assessment scale. For a teacher to be given an answer choice using an absolute, that there was no possibility that even one

child in his/her school could sing a particular song from memory, or that every single student in his school, without exception, could sing a particular song from memory, would have been ill-advised as absolute statements are unsuitable for Likert assessment scales. Teachers were directed to select “Practically None” if they had not taught the song, or not taught it within four years. The definition of the term, both then and now, indicated “None.” “Practically All” is a valid term, not intended to indicate “literally all” in the general music teacher song assessment or discussion of results, but it was not a value which appeared in any of the results of the analysis.

Asymmetrical nature of scale degrees

It is acknowledged that there is unequal distance between the scale degrees used in this study. The data analysis created results which were highly precise involving numerical values that extended six places beyond the decimal (to the right), but results which were difficult to plot on a graph. The distance between “Practically All,” “Most,” “Some,” “Few,” and “None” is unequal, and may be more accurately charted along a line like Figure 14 than to the symmetrical scales which will be used in the charts and graphs that follow. The graphs in Figures 15, 18, 21-28, and 33-35 employ scales of equal distance because the computer program used to create the visual interpretation of the data could not accommodate scales of disproportionate distance. For this reason, the highly precise numerical values of the data analysis are provided in Tables 7-10, 14-23, and 27-32 along with the graphs of Figures 15, 18, 21-28, and 33-35.



Figure 14. Asymmetrical scale of survey distance

The scale in Figure 14, which more accurately depicts the distances between “Practically All,” “Most,” “Some,” “Few,” and “None” is nevertheless imprecise. It is acknowledged that while the data analysis and the results of the study are highly precise, the ability of the charts and graphs to perfectly display this information is imprecise. Out of necessity, simplified and equidistant scales will be used in the graphical interpretation of the data.

Careful examination of Figure 14 will assist the reader in interpreting the results presented. Mental application of the distances found in Figure 14 to subsequent figures will enhance the reader’s understanding and interpretation of the data as they are presented graphically in Figures 15, 18, 21-28, and 33-35.

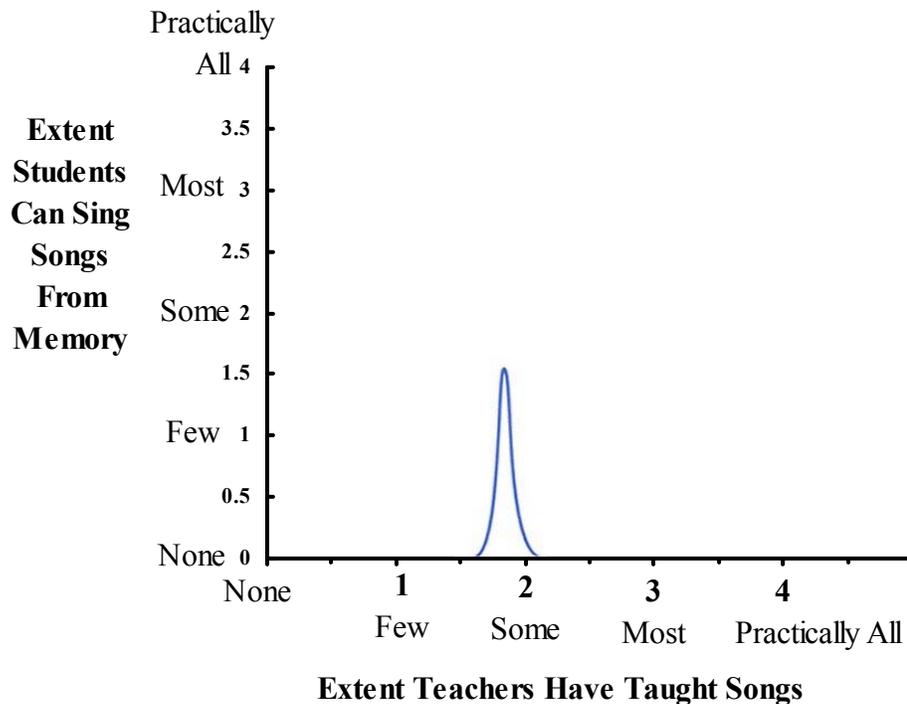


Figure 15. Global results of the study: the extent to which students in the United States may be expected to know songs of the American children’s folk heritage

Aggregate Findings –Statistical Analysis Detailing the Extent to Which Songs of the American Children’s Folk Heritage Are Taught in Schools in the United States

Figure 15 is a bell curve showing the current mean level of student knowledge of American children’s folk songs and the standard deviation indicating where children across the nation fall in regard to how many may be expected to know these songs by memory. Table 7 provides the mean of the song responses, 1.742, revealing the measure of the center of all responses provided by the participants in the study. It is shown in Figure 15.

Table 7. Global results of the study

R-Square	Root MSE	Total Mean	F Value	Pr > F
0.219106	0.638925	1.742088	6.68	<.0001

The Root Mean Square for Error (MSE) measures the spread of the responses, and lists the spread at 0.639. The Root MSE measures the spread by analyzing how far the observed responses lie from their mean (Table 7).

Figure 15 is a graphic depiction of both the center of the overall responses to the children’s song study and the spread of the responses from their mean, as found in Table 7. Figure 15 displays some common properties to all of the other bell-shaped curves provided in this chapter. Moore and McCabe (2003) specify the “68-95-99.7 Rule” which applies here and permits a more insightful interpretation of Figure 15 as well as the other bell-shaped curves to be presented in this analysis.

Moore and McCabe (2003) point out that the normal curves (symmetric, bell-shaped, and unimodal) which are located in Figure 15 and Figures 33 through 35 have a normal distribution with the mean μ and the standard deviation σ . In all of these figures,

approximately 68% of the responses in the song assessment have fallen within the range of σ , the standard deviation. Approximately 95% of the responses in the song assessment have fallen within the range of 2σ of the center (μ). Approximately 99.7% of the responses in the song assessment have fallen within the range of 3σ of the center μ (p.70). This tendency contributes to the ability of this sample toward statistical inferences. Figure 16, graphically depicts the 68-95-99.7 rule which applies to Figure 15 and, when both are examined together, reveals how few students nationwide can be expected to know American children's folk songs.

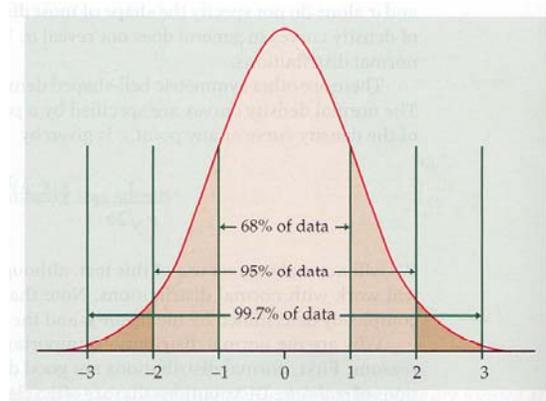


Figure 16. The 68-95-99.7 rule for normal distributions

Source: Moore, D.S., & McCabe, G.P. (2003). Introduction to the practice of statistics (4th ed.). New York: W.H. Freeman and Company, p.70.

Table 7 displays the data from which Figure 15 was derived. The total mean, or average of each song from every subject (general music teacher who responded nationwide) was 1.742. The responses deviated from the mean by 0.639 on each side of the average score. This indicates that, overall, few students may be expected to know few American children's folk songs by memory.

A small percentage of respondents (general music teachers) indicated that "Some" of their students can be expected to know "Some" of the songs by memory. Likewise a

small percentage of respondents indicated that “very few” of their students could be expected to know “very few” of the songs by memory.

The graphic depiction of this information in Figure 15 shows a strong cluster without much deviation which encompasses from “Few” to “Some.” Figure 15 shows that the responses indicate a strong majority of the extent to which songs were taught by teachers overall is “Few” with the greater part of responses moving to the high side of few. The general cluster of responses, although quite low, does not encompass “None.” Nor do the responses encompass a wide degree of variation (the standard deviation on each side of the mean is relatively small). This denotes that responses across the nation were fairly consistent. So while only “Few” students know the songs in question, it is a common experience, and an issue pertinent to everyone. It is experienced rather uniformly across the nation and in all regions, areas, and school types.

The SAS program code which was the basis for the data analysis is recorded in Figure 17. It reveals the specific commands which were used to examine the data in this study. The data from the study were analyzed with a general linear models procedure. “Proc glm” is an analysis of variance to test if the mean is the same for one variable as for another.

Observed Significance Levels: P-Values

The first step in a test of significance is to try to find evidence against one’s main proposition. The significance level for this specific statistical test was the probability (assuming that there will be a difference in the extent to which songs of the American children’s folk heritage are taught by general music teachers across the nation) of observing a value of the test statistic that was at least as contradictory to the reverse of

the statement in parentheses above and supportive of an alternate hypothesis as what was computed from the sample data.

The p-value explicates the observed significance level revealing that our results were, indeed, significant. The p-value of our statistical model, $<.0001$, details the exact

SAS Code

```

PROC IMPORT      OUT = WORK.music
                  DATAFILE= "c:\Yongsung\Consulting\music\survey
results4.csv"
                  DBMS=CSV REPLACE;
                  GETNAMES=YES;
                  DATAROW=2;
RUN;
Proc sort;
by Gender Age Race pp_school book emh_grade yrs rsu state;
run;

proc univariate plot;
var check_t;
run;
proc glm;
class Gender Age Race pp_school book emh_grade yrs rsu state;
model checka checkb checkc check_t= Gender Age Race pp_school book
      emh_grade yrs rsu state;
lsmeans Gender Age Race pp_school book emh_grade yrs rsu state;
run;

proc glm;
class Gender Age Race pp_school book emh_grade yrs rsu state;
model chil_sum folk_sum patr_sum tota_sum = Gender Age Race
      pp_school book emh_grade yrs rsu state;
lsmeans Gender Age Race pp_school book emh_grade yrs rsu state;
run;

```

Figure 17. SAS program code which created statistical analysis for study extent to which our data disagrees with our unstated null hypothesis (There will be no difference in the extent to which songs of the American children's folk heritage are taught by general music teachers across the nation). The p-value provides the observer with the information necessary for him/her to determine on his own whether or not to

reject the null hypothesis. Statistical significance is achieved at the 0.10, 0.05, 0.01, and 0.001 levels. Appendix I contains the F critical values for probabilities $p = 0.1, 0.05, 0.025, 0.01, \text{ and } 0.001$. Regardless of the level of one's requirements for significance, Table 7 reveals that this study's results were highly significant. The p-value is a measure of disagreement which shows the observed significance level, $<.0001$. This information can be used throughout the data analysis to confirm the high levels of significance found in this research. Appendix I is a reference provided to confirm the significance levels of research results with the f-values.

This study was descriptive in nature, intended only to provide a description of the state of the nation in regard to the extent to which songs of the American children's folk heritage are being taught. For this reason, many specific hypotheses and null hypotheses were not as appropriate as with experimental research.

Root Mean Square for Error

Root MSE refers to the Root Mean Square for Error. It measured the variability experienced by the sample in the study. Table 7 reports that according to the global results of the study, the Root MSE, which is the standard deviation, was 0.639. This indicates that the responses lie primarily between 2.38 and 1.10, between "Some" and a very low score of "Few" (almost bordering on "None"). It reveals the range between which the majority (almost 70%) of the responses fell. Except for extremes, between "Some" and a very low score of "Few" students may be expected to know a few songs of the American children's folk heritage by memory.

R-Square

The R-Square, which is the prediction ability of the model created from the demographic data in the study, is .22. In our model, the coefficient of determination is

defined as $R^2 = \frac{SSR}{SST}$. The coefficient of determination performs the same function as the squared multiple correlation R^2 in a multiple regression. The result in Table 7 reveals that the fit part of the model, the differences among the means of the groups in the study accounts for 21.9% of the total variation in the data.

In evaluating the R-Square, “0” indicates very poor prediction ability and “1” indicates extremely good prediction ability, giving our results poor prediction capability in regard to the demographic data information. This is not a problem for the present study and does not negatively impact its results. With this specific study, analysis of variance was the best method of data analysis. Here, the goal of the inquiry was to discover the extent to which students across the nation could be expected to know particular songs of the American children’s folk heritage by memory. Demographic data was collected to enable the researcher to determine whether or not responses had been obtained from a good cross-section of the nation. Responses were sought and received from every state in the nation, from both private and public schools, from rural, urban, and suburban schools, from teachers of differing age categories, race and experience categories, who taught at differing levels in the educational system, etc. Analysis of the demographic data revealed which, if any, demographic variable had a significant effect on the response. Prediction ability was not sought in order to determine if knowing exactly and only this demographic data could enable one to predict responses to the songs in question. The demographic questions were not compiled with that in mind and so it is not impugning or invalidating if that demographic data may not be valuable for its predictive value, which is quite difficult to determine scientifically anyway.

Regardless of a specific teacher's demographic data, the global results of the study indicate that 99.7% of the general music teachers in the United States are likely to be teaching between none and some of the songs of the American children's folk heritage. This percentage is derived from immixture between Table 7 and Figure 15.

Educationally and practically, in Table 8, most every demographic factor studied was shown to be significant. The far right column ($Pr > F$) displays the p-value. If the p-value $< \alpha$, then the demographic information listed in the source is significant in regard

Table 8. Type III sum of squares indicating aggregate demographic significance

Source	DF	Type III SS	Mean Square	F Value	Pr > F
Gender	1	10.31570735	10.31570735	25.27	<.0001
Age	6	8.97639140	1.49606523	3.66	0.0013
Race	4	4.42144681	1.10536170	2.71	0.0289
Private/Public school	1	6.13174106	6.13174106	15.02	0.0001
Music Series					
Textbook	4	5.97985357	1.49496339	3.66	0.0056
Grade Taught	2	14.67453706	7.33726853	17.97	<.0001
Years Teaching	3	21.78821717	7.26273906	17.79	<.0001
Rural/Suburban/Urban School	2	7.78989412	3.89494706	9.54	<.0001
State	49	55.30857238	1.12874638	2.77	<.0001

to the extent to which general music teachers teach songs of the American children's folk heritage. In this study $\alpha = 0.05$, the effect of all of the demographic data was significant, with race being the least significant. All of the demographic factors are significant according to the p-values listed in Table 8. The most significant factors being gender, private/public school, grade taught, years teaching, rural/suburban/urban school, and state. This means that significant differences existed within those categories. Table 8 does not indicate what the differences are, just that they exist. Each demographic

characteristic is examined in detail in Tables 14 through 22. These tables are able to shed light on the specific differences that exist in each demographic category listed in Table 8.

F value

The F values of Tables 7 and 8, when considered with the degrees of freedom (DF), and the Distribution of T table in Appendix H reveal the statistical significance of the variable in question. The data reveals that gender, grade taught, years teaching, whether the teacher teaches at a rural, urban, or suburban school, as well as the state, are all significant well beyond the .05 level. Also of significance, but less significant, are the factors of private or public school, age, and textbook used. Race is less significant than the other demographic variables in aggregate demographic significance, yet it is significant to the 0.10 and 0.05 levels. Like the p-value, the F-value enables the observer to determine the significance of the source, or variable. The F statistic in this study has an F distribution that is based on the degrees of freedom for the numerator and the degrees of freedom for the denominator. The degrees of freedom in the F distribution are the ones associated with the mean squares in the numerator and denominator of the F statistic. In this study, the degrees of freedom for the numerator are $DFG = I-1$ and the degrees of freedom for the denominator are $DFE = N-1$.

When factors like private/public school are not significant in the extent to which general music teachers across the nation are teaching children's songs, as in Table 28, the F statistic has the $F(I-1, N-1)$ distribution. In Table 8, where gender, grade taught, years teaching, whether the teacher teaches at a rural, urban, or suburban school, as well as the state are significant factors in the question of the extent to which general music teachers across the nation are teaching songs of the American children's folk heritage, the F statistic tends to be large.

Significance Testing

Support for the status quo (e.g., “gender [etc.] has no effect on the extent to which general music teachers across the nation are teaching songs of the American children’s folk heritage”) would have been accepted unless the data provided convincing evidence that it was false. In the overall significance of teaching all children’s folk songs, nationwide, the data did provide convincing evidence that the statement in parentheses above is false. Additionally, in order for the above demographic factors to have been determined to be truly significant, the proposition (e.g., “gender [etc.] does have an effect on the extent to which general music teachers across the nation are teaching songs of the American children’s folk heritage”) would have been accepted only if the data provided convincing evidence that it is true. In the overall significance of teaching all songs of the American children’s folk heritage, nationwide, the data did provide convincing evidence that the statement in parentheses above is true. This is shown in the p-values listed in Tables 7, 8, 27, 28, 29, 30, 31, and 32.

F Statistics and P-Values

The p-value of the F test in the data analyzed for this study represents the probability that an arbitrary variable which has $F(I-1, N-1)$ distribution is greater than or equal to the calculated value of the F statistic. The table of F critical values, located in Appendix H, can be used to confirm the p-values listed in the tables throughout this analysis. Appendix I contains the F critical values for probabilities $p = 0.1, 0.05, 0.025, 0.01, \text{ and } 0.001$. The F statistic and its p-value are used to choose between the status quo (___ does not have an effect upon the extent to which songs of the American children’s folk heritage are taught by general music teachers throughout the United States) and the proposition (___ does effect the extent to which songs of the American children’s folk

heritage are taught by general music teachers throughout the United States). This information and appendices H and I can be used to interpret the results of this data analysis and confirm the significance of the points discussed herein. In these tables, the F statistic instructs that the overall results of the study are highly significant (Table 7), that according to the aggregate responses from all teachers in regards to all of the songs, gender, grade taught, years teaching, rural/suburban/urban school, and state are highly significant factors (Table 8). Demographic factors are highly significant in the extent to which children's songs are taught across the nation (Table 27). Gender, age, grade taught, years teaching, state, and whether a teacher teaches in a rural, suburban, or urban school are all highly significant factors in the extent to which children's songs are taught (Table 28). Demographic factors are highly significant in the extent to which folk songs are taught across the nation (Table 29). Age, private/public school, music series textbook, years teaching, and state are all highly significant factors in the extent to which folk songs are taught (Table 30). Demographic factors are highly significant in the extent to which patriotic songs are taught across the nation (Table 31). Gender, years teaching, and state are all highly significant factors in the extent to which patriotic songs are taught across the nation (Table 32). These observations may all be made with confidence by examining the F statistic in the tables listed above with the table of F critical values located in Appendix H and the F critical values in regards to differing significance levels in Appendix I.

Mean Square

The mean square for error is s^2 . It is an estimate of σ^2 . The units of the estimated variance are squared units of the dependent variable (gender, age, race, private/public

school, music series textbook, grade taught, years teaching, rural/suburban/urban school, and state). Meaningful examination of s^2 is difficult, but easier when the standard deviation s is used, as s provides a more purposeful measure of variability. A valuable interpretation of the estimated standard deviation s is that the interval $\pm 2s$ will provide a rough approximation to the accuracy with which the analysis will predict future values of the demographics for given values of the extent to which teachers are teaching songs of the American children's folk heritage. A graphic illustration of this is shown in Table 8. The Mean Square indicates that the features gender, grade taught, years teaching, rural/suburban/urban school, and state contain prediction value regarding the extent to which members of that demographic group may be expected to teach songs of the American children's folk heritage, and statistical inferences reserved for Chapter 5, may be made with reasonable accuracy.

Type III Sum of Squares

Type III SS in Table 8 refers to Type III Sum of Squares, the preferred type used for balanced data analysis, and best choice (over Type I) for analysis of this particular research data. Our Type III Sum of Squares analysis began with a full model (analyzing all of the results of data collected). It then considered the model without one of the explanative variables (demographic categories or song categories). A comparison was made between the two models which yielded a numerical score indicating the amount of difference the explanative variable's presence/omission created. Many factors must be considered when evaluating the Type III Sum of Squares in Tables 8, 28, 30, and 32, but for the most part, the higher the number, the more significant the explanative variable was to the results of the study. The results of the comparison of the two models in the

Type III Sum of Squares analysis were used to calculate the significance level of the explanative variable. The resulting p-value detailed the significance of the explanative variable to the study.

Type III Sum of Squares also checked for collinearity, for collusion between the two explanative variables. In the comparison between the full model and the model without a variable, such as age, additional analysis was run to determine if another variable's presence (such as folk songs) or absence significantly changed the p-values in the model being created. Collinear relationships reveal a strong connection between differing explanative variables, and were reported in the analysis.

Degrees of Freedom

Degrees of Freedom (DF) were the number of variables in consideration, minus one. It technically indicated the number of options available between which subjects chose. The degrees of freedom in Table 8 are invariable numbers which will remain static throughout the study. The degree of freedom in gender was between male and female. The six degrees of freedom in age were: 20-25, 26-29, 30-35, 36-39, 40-45, 46-49, 50+. The four degrees of freedom in race were: Asian/Pacific Islander, Black/African American, Hispanic/Latina(o)/Chicana(o), Native American/Alaskan, and White/Caucasian. The four degrees of freedom in music series textbook were: Silver Burdett's Music Connection, Macmillan's Music & You, Macmillan's Share the Music, McGraw-Hill's World of Music, and other/none. The two degrees of freedom in grade taught were: elementary or below, middle school, and high school or higher. The three degrees of freedom in years teaching were: 0-5, 6-10, 11-15, and 16+. The forty-nine degrees of freedom in state were between each of the fifty United States.

Discrepancy Analysis of Result Reliability

In order to make valid statistical inferences, as will be made in chapter 5, four things are necessary. First, the target population (general music teachers in the United States) must be described. Second, a specific purpose must be detailed (the extent to which they are teaching songs of the American children's folk heritage). Third, the sample must be described and obtained (Chapter 3). Fourth, the data must provide significant results (significance levels are reported in both p-values and F values throughout). These variables precede statistical inference, which is an estimation and/or generalization containing predictive value, about the population based on information obtained from the participants in the study. The validity of the inferences made depends on the reliability of the results.

Table 9. Univariate discrepancies—moments

The UNIVARIATE Procedure			
Variable: check_t (discrepancies)			
Moments			
N	1792	Sum Weights	1792
Mean	1.03459821	Sum Observations	1854
Std Deviation	1.28988136	Variance	1.66379392
Skewness	1.69210929	Kurtosis	3.91088628
Uncorrected SS	4898	Corrected SS	2979.85491
Coeff Variation	124.674617	Std Error Mean	0.03047058

The responses of the participants in the study were analyzed for their reliability.

Table 9 shows that the responses from all 1,792 participants in the study were analyzed for discrepancies. Four songs were listed in two different places in the general music teacher's song assessment. The data from Table 9, Figure 18, and the histogram of Figure 20 shows that overwhelmingly, participants in the study were consistent in their

answers. Table 9 details specifics in regards to the discrepancies found in the analysis. It shows the average in the test for discrepancies was 1.03.

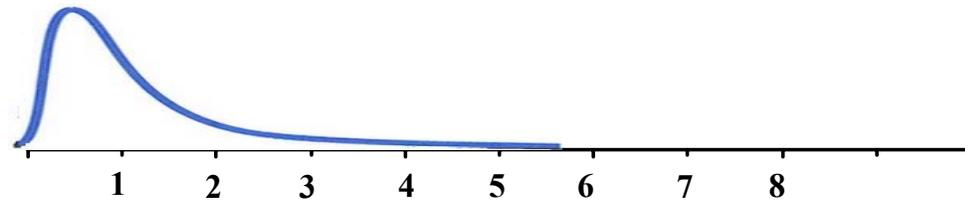


Figure 18. Skew of discrepancies

Figure 18 reveals that the distribution of discrepancies is skewed to the 3. The Uncorrected Sum of the Skew was much larger than the Corrected Sum of the Skew.

Table 10 details the basic statistical measures in the test for discrepancies. Substantive information may be gleaned from the measures of central tendency, the mean, median, and mode.

Variance

The variance, as found in Table 10, is the average of the squares of the deviations of the duplicate observations from their mean, or the standard deviation, squared. At 1.66, it condenses all of the information regarding variability into a single numerical value. It is an average which reflects the distance of individual discrepancies from the mean, showing how they deviate, or depart from everyone else's discrepancies. Inquiries regarding four of the songs in the general music teacher song assessment were made in two different places on the assessment instrument. This duplication enabled the researcher to analyze the consistency with which the subjects (general music teachers) provided their data.

Mode

Table 10 enumerates the mode, revealing that the most commonly occurring discrepancy was zero, indicating that among the most common participants there was not a single discrepancy in their answers regarding the dual assessment of the four songs in question. Not only that a number of participants had no discrepancies, but that the participant with no discrepancies was the most commonly recurring kind of participant in the study is important. The mode shows the location where the information regarding the data tends to concentrate.

Table 10. Univariate discrepancies—basic statistical measures

Measures of Location		Measures of Variability	
Mean	1.034598	Std Deviation	1.28988
Median	1.000000	Variance	1.66379
Mode	0.000000	Range	8.00000
		Interquartile Range	2.00000

Skew

Figure 18 illustrates the skew of the discrepancies made by participants in the study. If all of the participants' answers had been lined up by order of least discrepancies to most, the participant in the exact middle (Median) had one discrepancy, as shown in Table 10. The fact that the mean, at 1.03, was larger than the median caused the discrepancies to be skewed to the right, and the average discrepancy score to be located to the right of the middle discrepancy score, as is detailed in Table 10 and displayed graphically in Figure 18. The modal class pinpointed the region where the discrepancies were most concentrated—at “no discrepancy at all.” In this way, the mode measured the central tendency of the discrepancies. Comparison between the mean and the median

indicated the skewness of our model, the propensity of the distribution of responses toward the three, but provided no indication of clustering at the mean (as a normal distribution would have).

Mean

Information regarding the central tendency of the discrepancy measurements, how and where they cluster, may be found in Figure 18 and Table 10. This graphic illustration is valuable in that the discrepancies do not cluster at the mean. The mean is the average, and represents what may be considered the typical response discrepancy in this study. Thus, a typical general music teacher in the study who made a discrepancy, typically made only one discrepancy throughout the study (e.g., he may have indicated that “Practically None” of his students could sing “God of Our Fathers” from memory at one point, and at a different time, indicated that “Few” of his students could sing it from memory). Given the information provided in Figure 20, one may visualize the reliability with which the participants in the study responded—very reliably. When considered in conjunction with the mean scores listed in Tables 7, 9, 14-22, 27, 29, and 31, the mean of the discrepancy analysis played an important role in determining the reliability of the results of the study which enabled the researcher to make valid inferences about the population based on the sample information gathered in the study.

Median

The median was also important to the discrepancy analysis. In a large data set such as this one, the median had great value. Table 11 is a relative frequency histogram that characterizes the data, showing half of the area above the median and half below. In this test for discrepancies the median is recognized as a better measure of central tendency

than the mean. The median is less sensitive than the mean to outliers (participants who responded inconsistently) and extremely large or small measures of discrepancy. The median, as reported in this test of discrepancies, kept the presence of a few very inconsistent participants from skewing the results of the study. The presence of a few extremely inconsistent participants affected the mean more than the median. In this circumstance the median provided a more accurate picture of the typical participant's discrepancies. The mean exceeded the vast majority of the sample measurements of discrepancy made by the general music teachers who participated in the study.

Measures of central tendency provided only a partial description of the reliability of this quantitative data analysis. The description was incomplete without a measure of the variability, or spread, of the discrepancies. Knowledge of the participants' answer variability along with its center helped solidify the profile of the discrepancies, as well as their extreme values.

Range

The range, 8, was nothing more than the largest measurement, 9, minus the smallest measurement, 1, in the discrepancies found in the study. The range was simple to compute and easy to understand, but it was a bit insensitive in its ability to measure data variation in this study because the overall study was quite large (1,792 participants). In statistical analysis the range is considered insensitive with large samples. The results of two sample populations could easily have the same range and be vastly different in respect to the variation in the data.

The discrepancies, as well as the general data in this study were not greatly spread out or highly variable. The teachers' responses throughout were found to be clustered around the mean and did not exhibit much variability. This is evident in the recurrent

small standard deviations found in the bell-shaped curves of Figures 15, 33, 34, and 35.

Figure 19 illustrates common bell curve distribution.

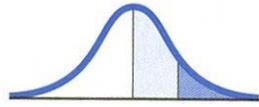


Figure 19. Model bell curve distribution

Source: McClave, J.T., & Sincich, T. (2000). *Statistics* (8th ed.). Upper Saddle River NJ: Prentice Hall. Reprinted with permission.

One may notice that there is a visible narrowness in the bell curves occurring in the analysis of the results provided in this study, showing a more clustered response by the general music teachers, both in the extent to which their students may be expected to sing a particular song by memory and in the consistency and reliability with which they answered specific questions.

As one may see, when a comparison is made between the width of the bell curve found in Figure 36 and those found in Figures 15, and 33 through 35, conclusions regarding the variability of the sample are more clearly visible. The variability of the sample in this study, while it does fluctuate throughout the differing analyses, suggests a high level of consistency in regards to the cluster of the teachers' answers.

Standard Deviation

The larger the standard deviation, the more excessively the discrepancies will vary from each other. The smaller the standard deviation, the less variation found in the discrepancies in the data. Figure 16, the rule for normal distributions, provides the standard by which one may interpret the standard deviation, 1.29 (Table 10), in a practical way in order to use it to make inferences regarding the discrepancies found in the analysis of the data. Figure 16 shows that 95% of all responses will fall within two standard deviations of the mean, even in a skewed sample. This information is consistent

with Russian mathematician P.L. Chebyshev's Rule for interpreting the standard deviation, as well as the Empirical Rule for interpreting the standard deviation (McClave and Sincich, 2000, pp.56-57). When considered with Figure 18, the results of this study are shown to be reliable.

Outliers

Table 11. Univariate discrepancies—quantiles

Quantile	Estimate
100% Max	8
99%	6
95%	3
90%	3
75% Q _U	2
50% Median	1
25% Q _L	0
10%	0
5%	0
1%	0
0% Min	0

Table 11 reveals that the majority of the participants in the study were very consistent in their answers to the extent to which their students could sing each particular song by memory. The outliers, at 99% and 100%, represent participants who were very inconsistent in their responses. Their responses were given less weight in the analysis of results in the study.

In the analysis it was important to identify inconsistent or unusual data. A few participants' answers to the song assessment contained a high level of inconsistency. These participants were outliers. The SAS program analysis detected several outliers. Tables 11 and 12 show the outliers as those containing six, seven, and eight discrepancies. Table 11 records the outliers as those above the ninety-fifth percentile.

Table 11 also records this in the strikeout seen at the ninety-ninth and one hundredth percentile. The Estimate column in Table 11 estimates the number of discrepancies recorded by participants in that percentile of participants in the study. It corresponds to the information in Figure 20, which also includes the number of discrepancies found in each participant’s song assessment.

The Boxplot

Table 12. Boxplot of univariate discrepancies

Discrepancies	Percent of Study Population	Boxplot
8	0	0
7	0	0
6	1	0
5	1	
4	3	
3	7	
2	16	▣
1	27	▣
0	45	

The boxplot of Table 12 is based on the quartiles of the data. The quartiles were the values in percents that partitioned the data regarding the discrepancies into four groups, each containing 25% of the participants. The lower quartile, Q_L in Table 11, is the 25th percentile and indicates that this quartile of the participants had no discrepancies in any of the information they provided.

The middle quartile, M , is the median, at the 50th percentile. The median participant in the study had one discrepancy among the information he/she provided. The upper quartile, Q_U , is the 75th percentile. The estimated number of discrepancies found in the 75th quartile was two. Participants in this quartile were estimated to have between two and one discrepancy among all of the answers they provided. The boxplot of Table 12 was based on the interquartile range, the distance between the upper and lower quartiles. It is interesting to note that there are no lower whiskers on the boxplot in Table 12. The upper whiskers are quite long, leaving the discrepancy levels 6, 7, and 8 as remote outliers, confirming that the data is positively skewed.

Interquartile Range

The interquartile range is the range between 75% and 25% on Table 11. It indicated that the vast majority of participants in the study deviated by between two and zero, but by no more than two (i.e., a participant may have indicated “Practically None” the first time he was asked about “When Johnny Comes Marching Home” and “She’ll Be Comin’ Round the Mountain,” and the next time, he answered “Few” to one or each). This indicates remarkable consistency with the majority of participants in the study. Fifty percent of the participants were only off by one degree on one song. Just under half of the participants in the study were not inconsistent in their responses at all, as illustrated in Table 11 and the boxplot of Table 12. The boxplot of Table 12 records the actual number of discrepancies found in the responses of each of the participants in the study.

It is worth noting that selecting “Practically None” on two songs the first time they appear, and then recording “Few” the second time they appear constitutes a discrepancy of “2” as does recording “Some” on one song the first time it appears, and then recording “Practically All” the second time it appears.

Table 13 shows the extreme observations in regards to discrepancies. The number of the song assessment, determined by the order in which it was typed into the spreadsheet, is the observation number. The value column specifies how many discrepancies were found on that particular participant's assessment. Four participants in the study showed a discrepancy as high as 8. The highest extreme discrepancies were

Table 13. Univariate discrepancies—extreme observations

Extreme Observations			
Lowest		Highest	
Value	Obs	Value	Obs
0	1788	7	1716
0	1787	8	1015
0	1786	8	1016
0	1785	8	1279
0	1778	8	1280

identified as outliers. In the data analysis, less weight was given to their responses than that of the other participants. Table 12 shows that twenty-two participants out of 1,792 were outliers. Less weight was given to their responses in the data analysis than responses from other participants.

The histogram in Figure 20 is significant in that it shows that the participants in the study were very consistent in their responses. The length of the columns is represented by the number of teachers whose surveys contained the number of discrepancies listed along the left-hand side of the graph. There were sixteen possible discrepancies. Of the 1,792 study participants, none had more than eight discrepancies, and the largest amount of study participants had no discrepancies on their song assessments at all. Four general music teachers registered eight discrepancies, six teachers registered seven discrepancies, and twelve teachers registered six discrepancies. These were outliers. The number of

Total Number of
Discrepancies

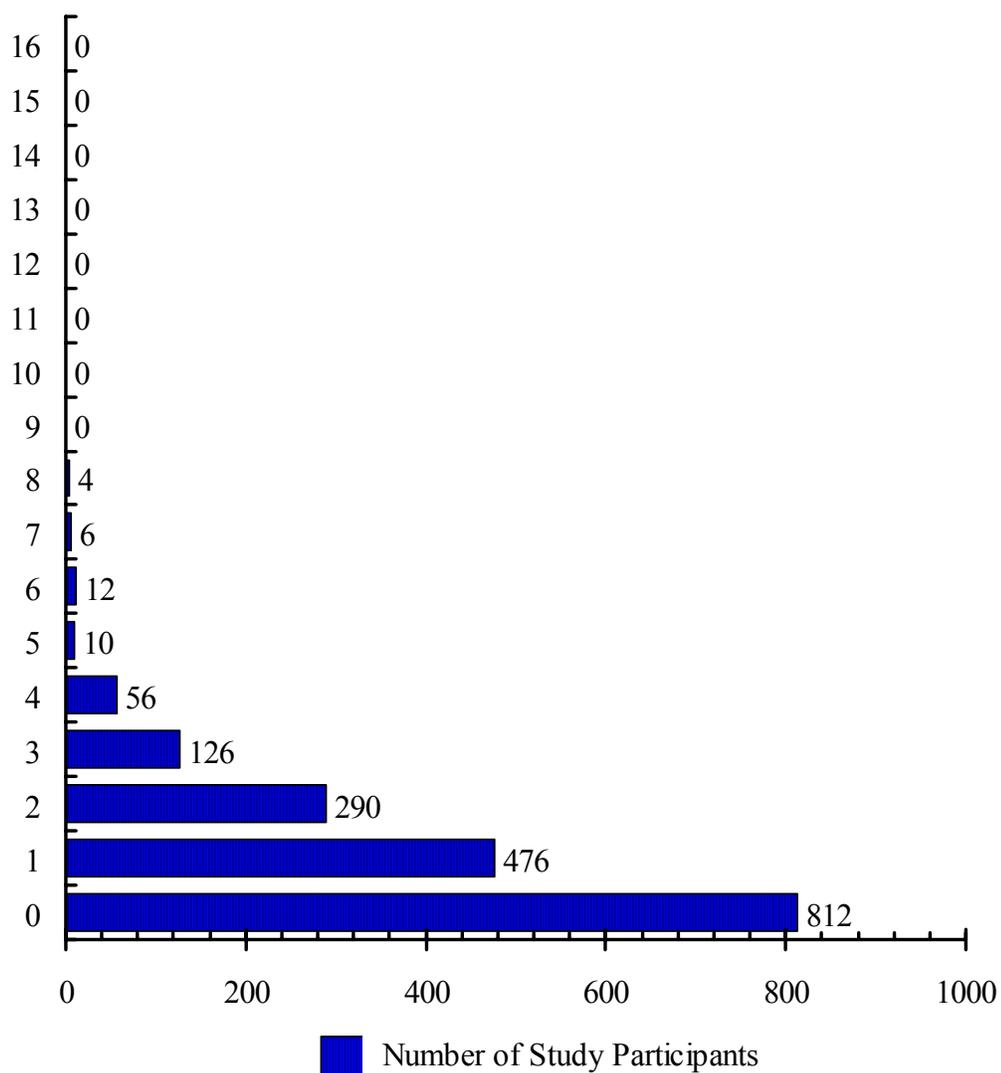


Figure 20. Histogram of overall response discrepancies

surveys which had each number of discrepancies is shown in Figure 20.

Compendium of Findings in Regard to Song Totals and Songs by Category

Analysis of Results by Gender

Examination of responses grouped by gender in Table 14 discloses that women surpass men in the teaching of every category of American children's folk songs.

Table 14. Gender—weighted average of responses

Gender	Children’s Sum LS Mean	Folk Sum LS Mean	Patriotic Sum LS Mean	Total Sum LS Mean
Male	1.56500373	1.24717583	2.21866628	1.48157914
Female	1.90311912	1.38038268	2.51979749	1.70627565

According to both Table 14 and Figure 21, the smallest difference exists in the teaching of folk songs and the greatest difference exists in the teaching of children’s songs. Both men and women teach American folk songs the least and patriotic songs the most of the three categories.

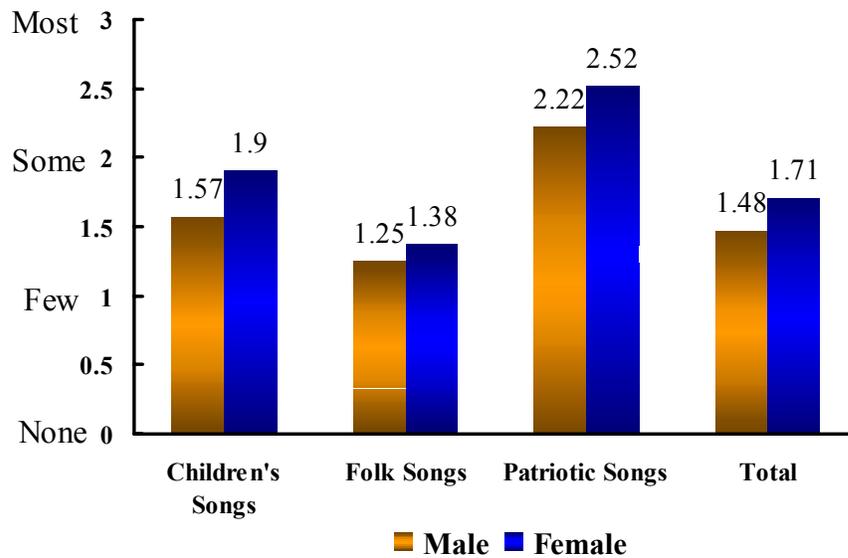


Figure 21. Weighted average of the extent songs are taught by gender of teacher

Both sexes report that some of their students may be expected to know some patriotic songs by memory, but few students will know children’s songs, American folk songs, or in total any songs of the American children’s folk heritage by memory. Figure 21 displays graphically the data provided in Table 14. Both sexes exhibit the same tendency to teach some patriotic songs, few children’s songs, and even fewer folk songs.

Analysis of Results by Age

Examination of responses grouped by age reveals a continuation of the tendency to teach some patriotic songs, few children's songs, and considerably fewer folk songs, as may be seen in Figure 22. The data in Table 15 reveals that the youngest teachers teach patriotic songs to a greater extent, the oldest teachers teach folk songs to a greater extent, and both the youngest and oldest teachers lead the other age groups in the teaching of children's songs.

Table 15. Age—weighted average of responses

Age	Children's Sum LS MEAN	Folk Sum LS MEAN	Patriotic Sum LS MEAN	Total Sum LS MEAN
20-25	1.90106552	1.31549129	2.53935288	1.67375408
26-29	1.46851370	1.31896129	2.43086120	1.51442559
30-35	1.74674704	1.31159304	2.31725788	1.59045322
36-39	1.79783339	1.32619621	2.28235507	1.61085729
40-45	1.64537741	1.17506544	2.23285083	1.47250350
46-49	1.77086525	1.34827862	2.39102490	1.62756785
50+	1.80802767	1.40086890	2.39092043	1.66793024

Teachers in their thirties teach fewer patriotic songs than either older or younger teachers. Across the board teachers are fairly consistent in the extent to which they teach children's songs, with one distinct anomaly. Teachers between the ages 26-29 teach significantly fewer children's songs than does every other age category. Similarly, although the average is low, teachers of all age categories are consistent in the extent to which they teach folk songs, except for teachers age 40-45. The 40-45 age bracket records a marked drop in the extent to which they teach folk songs.

Figure 22 reveals that according to the collective results, the fewest songs are taught by teachers age 40-45 whose responses regarding folk songs indicate that overall

they are closer to “None” than “Few.” This means, more specifically that “Very, very Few” of their students may be expected to know “very, very few” American folk songs by memory. Teachers age 40-45 hold the lowest scores for teaching folk songs, patriotic

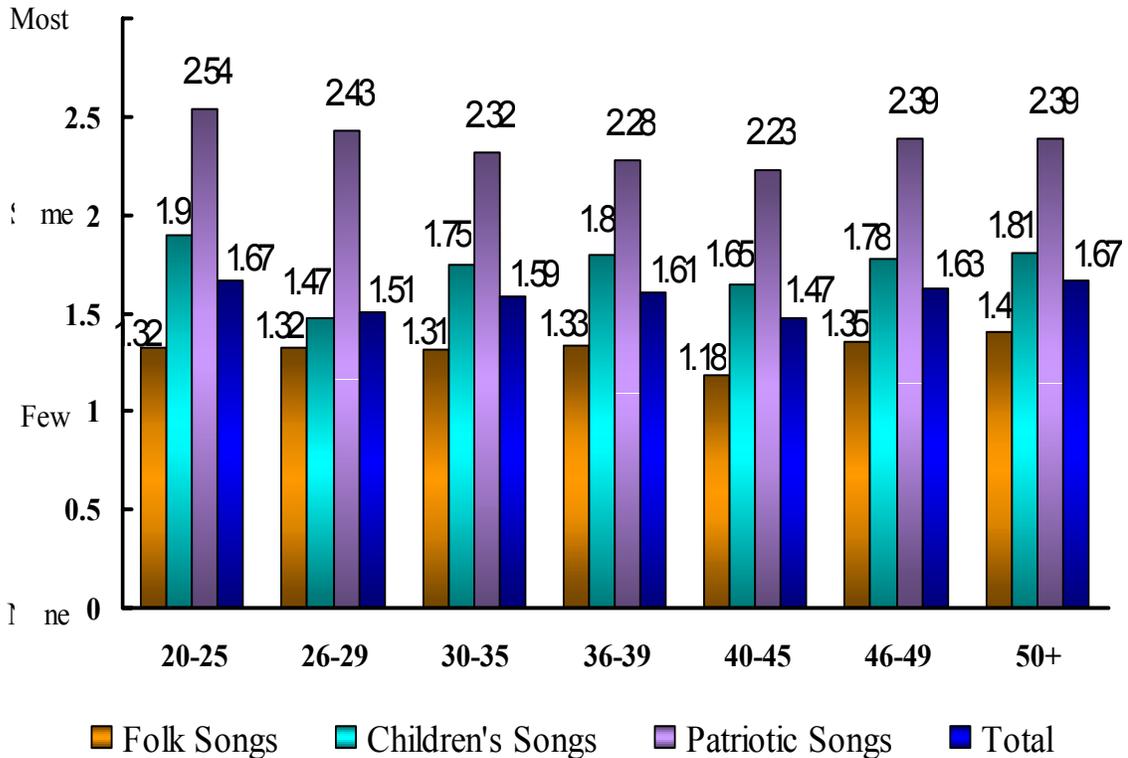


Figure 22. Weighted average of the extent songs are taught by age of teacher songs, and maintain the lowest overall score. By contrast, the youngest teachers, age 20-25, teach the most American children’s folk songs (and to a greater extent) with their responses regarding both patriotic songs and children’s songs leading all of the other age categories, giving them the highest overall scores.

Analysis of Results by School Type

Table 16 provides results in the comparison between private and public schools. The trend to teach some patriotic songs, few children’s songs, and even fewer folk songs

Table 16. School type—weighted average of responses

School Type	Children’s Sum LS Mean	Folk Sum LS Mean	Patriotic Sum LS Mean	Total Sum LS Mean
Private	1.78165674	1.47095405	2.45112615	1.70409016
Public	1.68646611	1.15660446	2.28733762	1.48376464

continues in this comparison. Private schools significantly outperform public schools in the overall teaching of songs of the American children’s folk heritage, as shown in Table 16. The extent of their teaching of American folk songs gives them a significant lead, even though they surpass the public schools in the extent to which they teach every category of song.

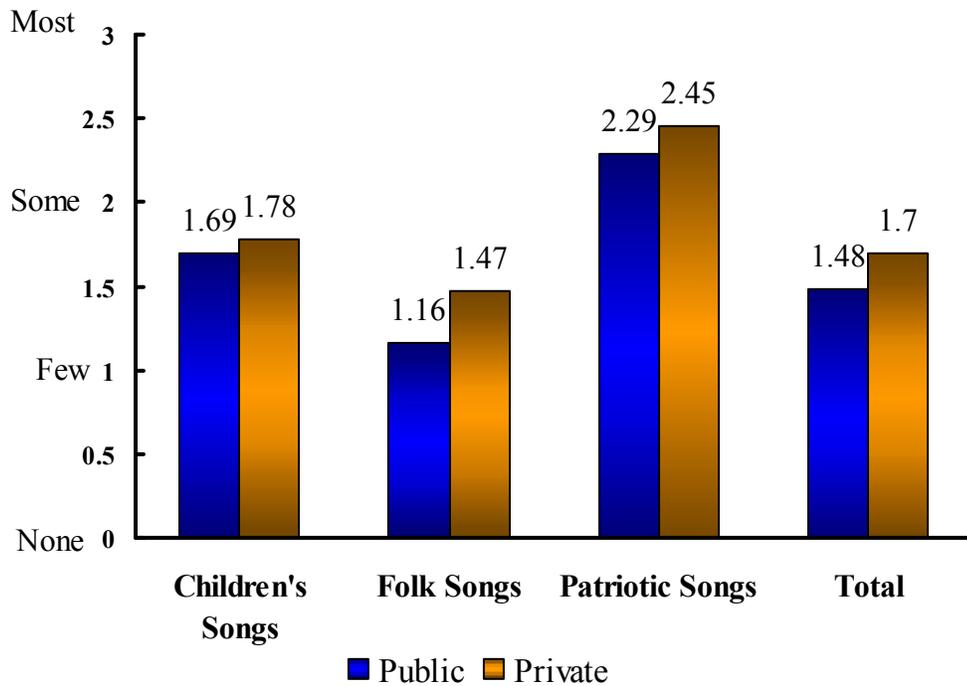


Figure 23. Weighted average of the extent songs are taught by school type

The level of the public school teaching of American folk songs borders a score of “None” indicating that between no and practically no public school students may be expected to know any songs of their American folk heritage by memory. Figure 23 is a

graphic representation of Table 16, indicating how public schools perform in comparison to private schools in regard to the extent to which they teach American children’s folk songs. The teacher in the private sector outperformed the teacher in the public school in every category, as is visible in Figure 23.

Analysis of Results by Music Series Textbook Used

The vast majority (80%) of teachers in this study, in both private and public schools, use music series textbooks. Figure 9 of chapter three shows the percentage of teachers who use each of the major textbooks discussed. Table 17 provides a breakdown

Table 17. Music series textbook used—weighted average of responses

Music Series Textbook Used	Children’s Sum LS MEAN	Folk Sum LS MEAN	Patriotic Sum LS MEAN	Total Sum LS MEAN
Silver Burdett—Music Connection	1.71140678	1.33822205	2.41037588	1.60456671
Macmillan—Music & You	1.69437710	1.28021961	2.30129291	1.55392936
McGraw-Hill—Share the Music	1.77783031	1.31472174	2.41506654	1.61531776
Silver Burdett—World of Music	1.85325149	1.45550718	2.45880302	1.72105090
Other or None	1.63344146	1.18022568	2.26062106	1.47477226

of the extent to which teachers who use each specific textbook series teach songs of the American children’s folk heritage. Table 17 shows that teachers who use any of the major music series textbooks listed teach more songs of the American children’s folk heritage than those who do not use one of these major textbooks or use no textbook at all.

Silver Burdett’s World of Music leads the other textbooks in their overall score as well as in every single category. This does not necessarily indicate that Silver Burdett’s World of Music contains more songs of the American children’s folk heritage, but

specifically that general music teachers who use Silver Burdett’s World of Music are teaching more children’s, folk, and patriotic songs of the American heritage to a greater extent than those using other textbooks or no textbook. The lowest scores both total and in every category are registered by teachers who do not use one of these major textbooks

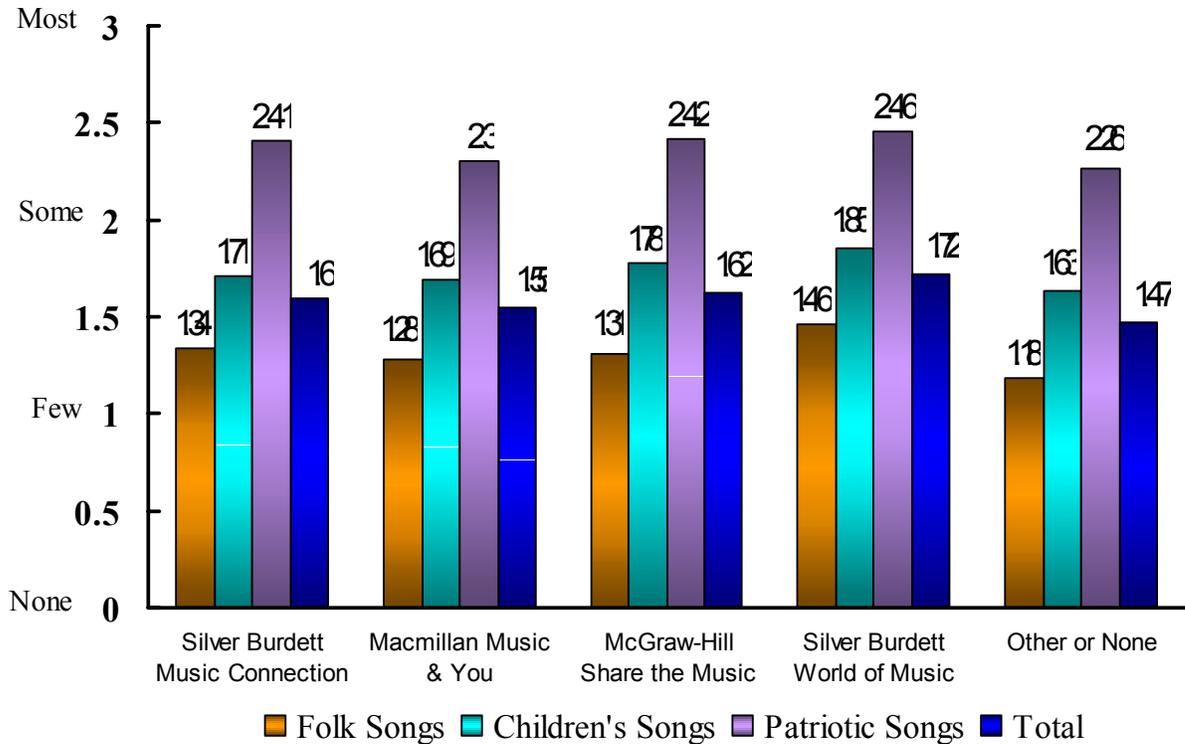


Figure 24. Weighted average of the extent songs are taught by music series textbook used

or use no textbook at all. Teachers who do not use a textbook, or one of the above textbooks, teach markedly less folk songs than those who use one of the listed major textbooks. Teachers who use an “other or none” textbook are lower overall. They are lower in every category, but still competitive regarding children’s songs.

Figure 24 displays the numerical values of Table 17 in a bar graph. Its visible format shows how teachers using each of the textbooks compare to each other. Folk songs are taught to a greater extent by teachers who use Silver Burdett’s World of Music,

with Silver Burdett’s Music Connection containing the next highest score. Silver Burdett’s World of Music is used by teachers who teach the most children’s songs (and to a greater extent), with McGraw-Hill’s Share the Music being the next highest choice. Silver Burdett’s World of Music is used by teachers who teach the most patriotic songs (and to a greater extent), with McGraw-Hill’s Share the Music and Silver Burdett’s Music Connection all maintaining a lead over the other textbooks.

Macmillan’s Music & You trails behind the other textbooks in every category. This does not necessarily indicate that it contains less American children’s folk songs, but that teachers who use Music & You teach less American children’s folk songs (and to a less extent) than those who use the other textbooks listed above. Children’s songs are taught with relative consistency across each of the textbook variables. This is interesting when compared to the variation found in the children’s song category of Figure 22, which explores the variables in relation to the age of the teacher.

Analysis of Results by School Level

Table 18. School level—weighted average of responses

School Level	Children’s Sum LS Mean	Folk Sum LS Mean	Patriotic Sum LS Mean	Total Sum LS Mean
Elementary and Preschool	2.03329900	1.28245316	2.37421814	1.67966773
Middle School	1.06648767	1.22956237	2.23780715	1.30535309
High School and above	2.10239761	1.42932223	2.49567036	1.79676136

Performance in each of the song categories is somewhat consistent with the textbook comparison. Much more variation is visible when school level is examined. General music teachers who teach high school or beyond lead the group in the teaching of American children’s folk songs with a score of 1.797, as Table 18 evinces. They are

followed by Elementary and Preschool teachers at 1.68. The mean scores of both the elementary and high school teachers round up to “Some.” The mean of the middle school teachers rounds down to “None.” Middle School general music teachers

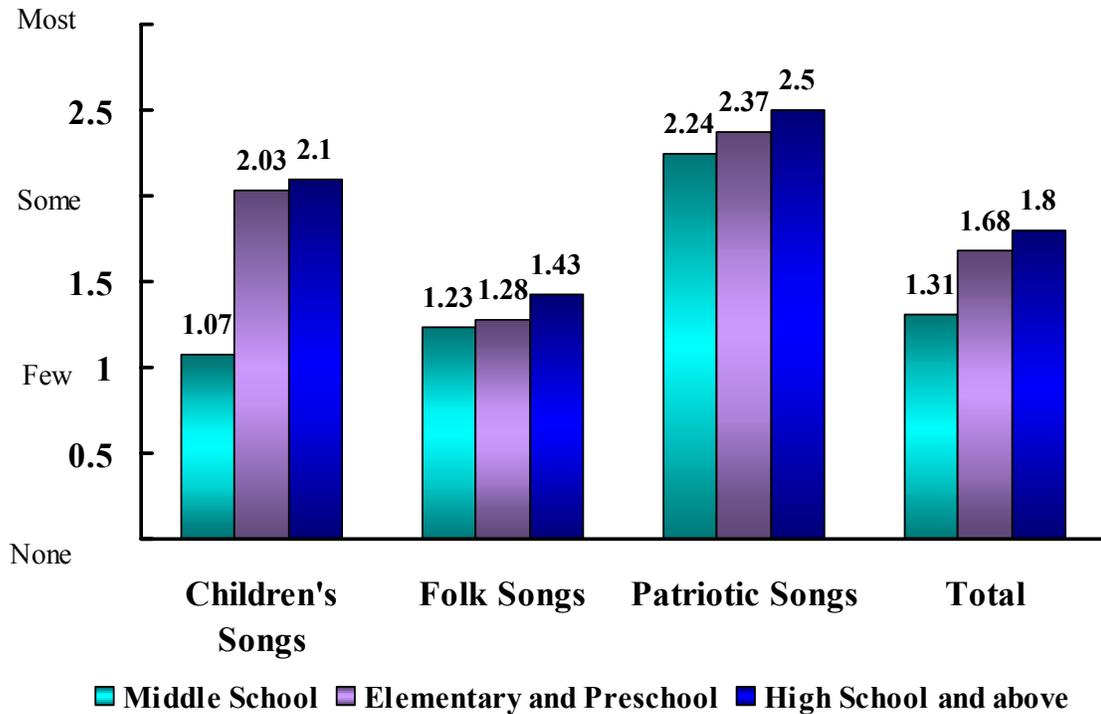


Figure 25. Weighted average of the extent songs are taught by school level are teaching very, very few American children’s folk songs (and to a lesser extent than others). Their scores for the extent to which they teach children’s songs were extremely low, as could be expected, in consideration of the content. Their consistently lower scores in folk songs and patriotic songs were also the lowest scores. Interestingly, the high school and above teachers surpassed the elementary and preschool teachers in the extent to which they teach children’s songs. This appears as quite an interesting phenomenon.

Figure 25 is a graphic representation of Table 18, elucidating how the different levels of public school compare in regard to the extent to which they teach American children’s folk songs. High school and above clearly outperform both middle and

elementary school in every category. Middle school evinces the worst achievement in every category.

Analysis of Results by Years in the Profession

The anomalies found in the analysis of school level disappear and a trend emerges when the data is analyzed according to the years each teacher has taught general music, as shown in Table 19. The longer a teacher teaches, the more songs of the American children's folk heritage he/she teaches. This is apparent in the data of Table 19 and visually illustrated in Figure 26. This trend is not linked to the teacher's age, as may be seen in a comparison between Figure 26 and Figure 22—which contains the results of the age analysis.

Table 19. Years the teacher has taught general music—weighted average of responses

Years Teaching General Music	Children's Sum LS Mean	Folk Sum LS Mean	Patriotic Sum LS Mean	Total Sum LS Mean
0-5	1.53868585	1.16489951	2.13066016	1.41756167
6-10	1.71161932	1.24716684	2.32728589	1.54549710
11-15	1.73054469	1.34539698	2.39458089	1.61280217
16+	1.95539584	1.49765369	2.62440060	1.79984865

Figure 26 is a graphic representation of Table 19, indicating how teachers who have been in the career for differing lengths of time compare with each other. Those who have been in the career longer, teach every category of the songs of the American children's folk heritage to a greater extent than teachers who have been in the career less time. Teachers just beginning their careers as music teachers hold the worst scores in every category. Likewise, teachers who have taught 16+ years outperform all other teachers, in every category. Additionally, scores across all age groups continue to

increase with time in the field, and at no point and in no category do they decrease or break this trend.

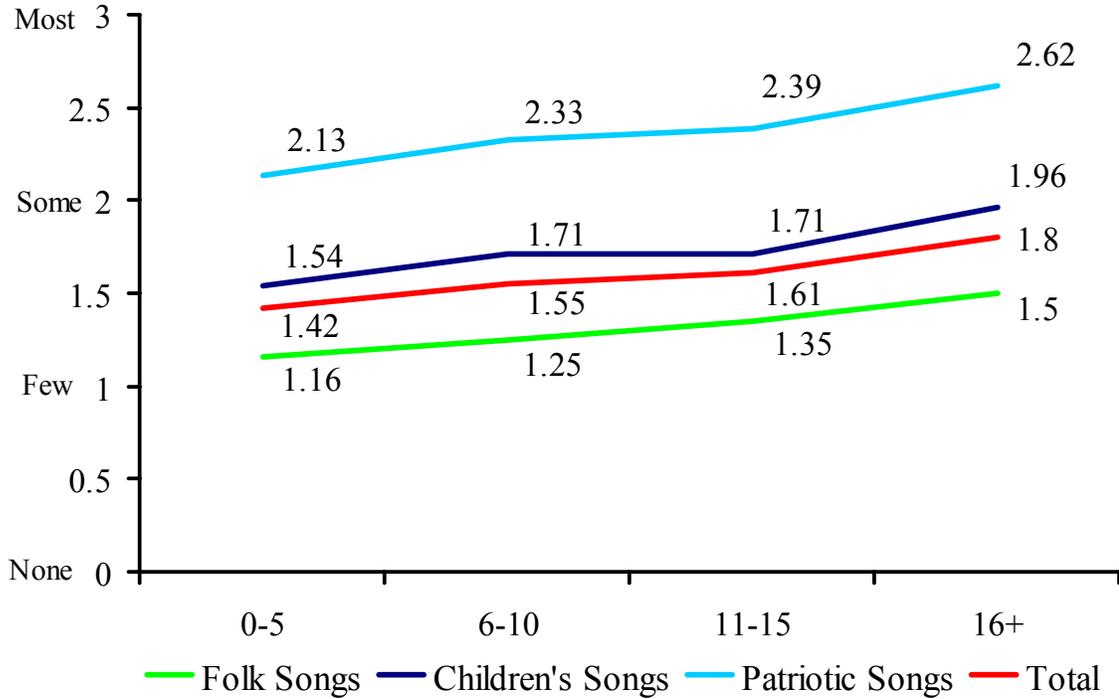


Figure 26. Weighted average of the extent songs are taught by years the teacher has taught general music

Analysis of Results by School Setting

As veteran teachers outperform new teachers and high school teachers outperform middle school teachers, so urban schools outperform suburban schools. The weighted mean responses of the teachers in the study were analyzed according to the school setting

Table 20. School setting—weighted average of responses

School Setting	Children’s Sum LS MEAN	Folk Sum LS MEAN	Patriotic Sum LS MEAN	Total Sum LS MEAN
rural	1.76991700	1.33514008	2.37172688	1.61780869
suburban	1.57836430	1.24284779	2.30324685	1.49483103
urban	1.85390298	1.36334989	2.43272193	1.66914247

and the results are provided in Table 20. Urban schools teach more songs of the American children’s folk heritage (and to a greater extent) than do either rural or suburban schools, as Table 20 discloses. They are closely followed, in every area, by rural schools, which are not so closely followed by suburban schools. Suburban schools lag behind in every category with children’s songs and folk songs contributing the greatest gaps in their repertoire.

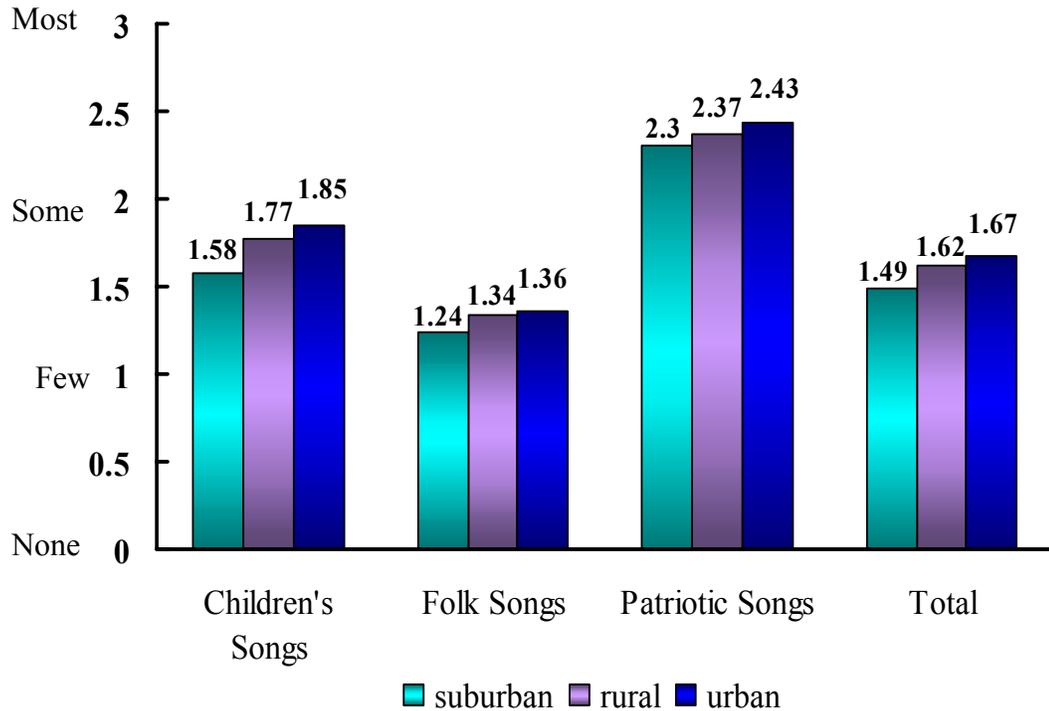


Figure 27. Weighted average of the extent songs are taught by school setting

Figure 27 is a graphic representation of Table 20, showing how the different school settings perform in comparison to each other in the extent to which they teach songs of the American children’s folk heritage. Suburban schools record the worst achievement in every category, and urban schools record the highest achievement in every category. The higher patriotic song scores and low folk song scores are clearly evident here and consistent with the other demographic analyses.

Analysis of Results by Ethnicity

Analysis by school setting provides results which are quite consistent across the categories. Interesting inconsistencies emerge when the teachers' ethnicities are examined. Results of the ethnicity comparison are provided in Table 21.

Table 21. Ethnicity of teacher—weighted average of responses

Ethnicity	Children's Sum LS Mean	Folk Sum LS Mean	Patriotic Sum LS Mean	Total Sum LS Mean
Asian/Pacific Islander	1.48998847	0.94242174	2.12512694	1.28233324
Black/African American	1.91670062	1.56693257	2.27515164	1.77791383
Hispanic/Latina(o)/ Chicana(o)	2.11506973	1.55043418	2.84327590	1.91056129
Native American/Alaskan	1.42760050	1.11012917	2.26982712	1.36894185
White/Caucasian	1.72094781	1.39897861	2.33277783	1.62988678

Overall, Hispanic teachers teach more American children's folk songs (and to a greater extent) than teachers of other ethnicities, maintaining a significant lead over all other ethnicities in their total score. Surpassed only by Black/African American teachers in the extent to which they teach folk songs, Hispanic/Latina(o)/Chicana(o) teachers lead all ethnicities in every other category. The second highest total score was held by Black/African American teachers. Both the Hispanic and African American teachers maintained a significant lead over other ethnicities in the extent to which they teach children's songs. All of the ethnic groups were fairly even in the extent to which they teach patriotic songs, except for the Hispanic/Latina(o)/Chicana(o) teachers, who rose significantly above all other ethnicities in this area.

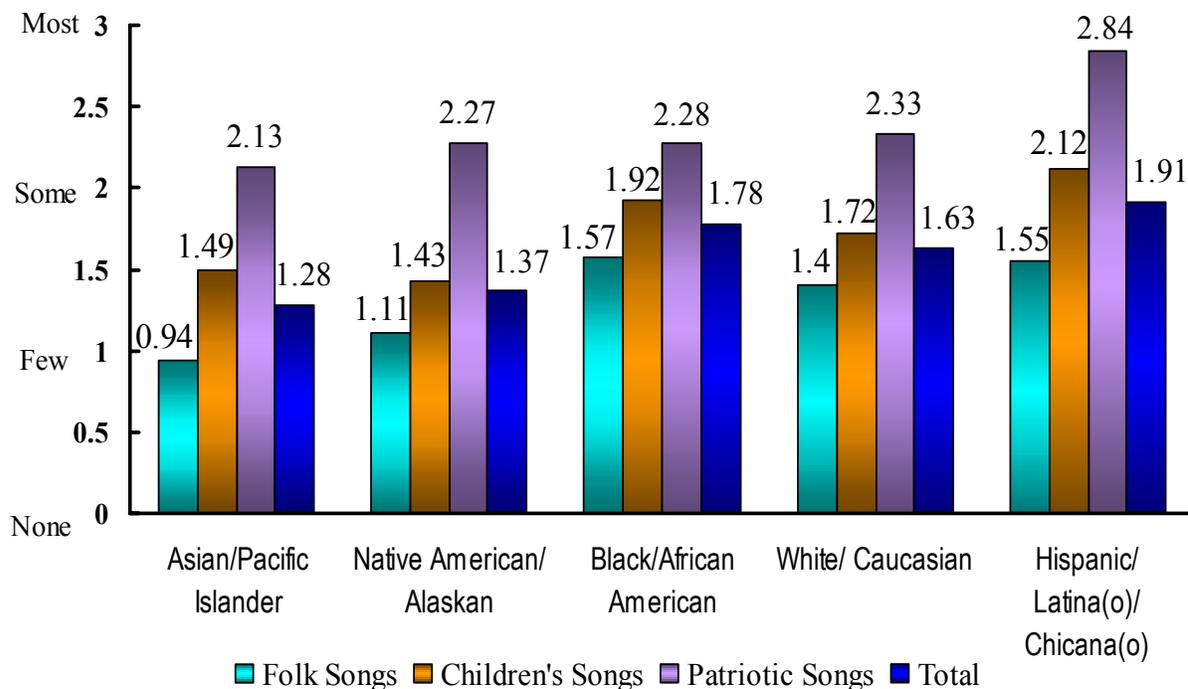


Figure 28. Weighted average of the extent songs are taught by ethnicity of teacher

Table 21 and Figure 28 elucidate the lowest weighted average score seen to this point in the analysis of the data. General music teachers of Asian/Pacific Islander descent teach an average of “No” American folk songs to their students. The results of the data analysis reveal that students of Asian/Pacific Islander music teachers cannot be expected to know American folk songs. Figure 28 shows Asian/Pacific Islander and Native American/Alaskan teachers teaching by far the least American folk songs.

Analysis of Results by State

Information regarding the extent to which songs of the American children’s folk heritage are taught in each different state in the United States provides some compelling discoveries. Table 22 records both the aggregate scores and the scores of each state by category. Comparisons can be made between different states and within one state among different categories. The total column on the right provides a precise indication of the extent to which teachers in a particular state are teaching songs of the American

children's folk heritage. A score of "1." indicates that a "Few" students may be expected to be able to sing few of the songs from memory. In evaluation of the patriotic song category, a score of "2." indicates that "Some" students may be expected to be able to sing some of the songs from memory.

Quick perusal of Table 22 provides an abundance of substantive information. A quick glance down the children's song column points out that Kansas, Nebraska, North Carolina, Oklahoma, South Dakota, and West Virginia are well ahead of the other states in the teaching of children's songs. A quick glance down the folk song column exposes that Georgia, Kentucky, and New York are states where American folk songs are not being taught. In the patriotic column, it was interesting to note that not one state in the nation registered a "3." (Most) for patriotic songs.

Aggregate ranking by state

Table 23 translates the total score column of Table 22 into a rank-ordered list. It clearly establishes how states compare to each other, overall, in the extent to which their general music teachers are teaching American children's folk songs. Examination of overall results by state shows that Nebraska leads the nation in the extent to which their general music teachers teach American children's folk songs. Nebraska is closely followed by South Dakota. West Virginia, Kansas, Oklahoma, and North Carolina trail behind, as may also be seen from a visual inspection of Table 22.

Kentucky scored worst in the nation, closely followed by New York. Trailing behind them, in order, are Georgia, Hawaii, and Utah. General music teachers in these states teach an average of no American children's folk songs, including patriotic songs. Their scores were well below that of the music teachers in all of the other states in the nation. Table 23 shows how the general music teachers in each state compare to each

Table 22. State—weighted average of responses

State	Children's Sum LS MEAN	Folk Sum LS MEAN	Patriotic Sum LS MEAN	Total Sum LS MEAN
Alabama	1.87140074	1.49922070	2.46303450	1.75110541
Alaska	1.61765220	1.32335339	2.29753116	1.55013565
Arizona	1.53037333	1.16658865	2.44884220	1.45703031
Arkansas	1.77653311	1.52452858	2.39603323	1.72360806
California	1.17819351	1.08967478	2.19406108	1.26341378
Colorado	1.96701226	1.46274475	2.67670881	1.79206734
Connecticut	1.76346571	1.25615576	2.42240670	1.57906617
Delaware	1.91936941	1.26002347	2.15857707	1.60100169
Florida	1.83555961	1.35286509	2.61277716	1.68082942
Georgia	1.31906101	0.97213527	2.14123370	1.24214031
Hawaii	1.28359175	1.14597960	1.76315246	1.27314022
Idaho	1.90054438	1.48163968	2.61206570	1.77107383
Illinois	1.77600943	1.39926722	2.36862938	1.65345618
Indiana	1.72039548	1.46558776	2.47763392	1.68382566
Iowa	1.82987085	1.24662407	2.29474508	1.58122402
Kansas	2.03722996	1.65517738	2.37531810	1.87872435
Kentucky	1.47330449	0.84018183	1.70659648	1.16807629
Louisiana	1.75177461	1.18386419	2.21037659	1.51047404
Maine	1.98270911	1.30255127	2.39001937	1.67521759
Maryland	1.93820329	1.48947732	2.59200247	1.78540464
Massachusetts	1.66878681	1.36160158	2.48568127	1.61228089
Michigan	1.84145490	1.37350256	2.40376028	1.66665077
Minnesota	1.51627191	1.42315277	2.29040922	1.56757517
Mississippi	1.67947191	1.24522883	2.28171779	1.52769158
Missouri	1.89564802	1.20812041	2.15307923	1.56478238
Montana	1.99981097	1.50816203	2.39210312	1.79030291
Nebraska	2.22183196	1.63866898	2.63356303	1.96656461
Nevada	1.71676867	1.42293753	2.57509122	1.67219218
New Hampshire	1.28875615	1.23898101	2.67795250	1.44301021
New Jersey	1.80997123	1.33021214	2.36133982	1.62750038
New Mexico	1.58770403	1.02192129	2.06916125	1.35049478
New York	1.25264398	0.89242100	2.11124930	1.17338848
North Carolina	2.09036922	1.46627003	2.55243435	1.81970239
North Dakota	1.56355959	1.22777823	1.28721694	1.47973239
Ohio	1.54713811	1.31455798	2.34311673	1.52743790
Oklahoma	2.00353693	1.60321777	2.55652812	1.86329888

Table 22. Continued

State	Children's Sum LS MEAN	Folk Sum LS MEAN	Patriotic Sum LS MEAN	Total Sum LS MEAN
Oregon	1.79987897	1.41056123	2.26539689	1.65409449
Pennsylvania	1.88177530	1.32318750	2.57353971	1.67569395
Rhode Island	1.95246556	1.36490057	2.59282940	1.72437824
South Carolina	1.61475137	1.24139100	2.38933818	1.51793506
South Dakota	2.03360628	1.60696970	2.76841508	1.90326530
Tennessee	1.75848396	1.19279040	2.24709119	1.52225727
Texas	1.59916595	1.09031966	2.08802951	1.39310860
Utah	1.39285084	1.00699810	1.90418555	1.25493394
Vermont	1.50421176	1.13901587	2.37593045	1.42404740
Virginia	1.93584047	1.33447002	2.60326129	1.70389764
Washington	1.54825639	1.12911713	2.38949111	1.43555433
West Virginia	2.10509121	1.57244839	2.68605811	1.89833587
Wisconsin	1.69841677	1.45679716	2.38329716	1.65945343
Wyoming	1.72229787	1.42592110	2.41858127	1.65579347

others' total score. Figure 29 is a United States geographical map that shows each state's total score, as divided into five categories. Each of the categories represents approximate groups of ten, enabling quick identification of states by their ranking in either the top ten, the bottom ten, or those grouped in higher and lower categories. Figure 29 reveals that no clear geographical pattern exists, for either the teaching of American children's folk songs, or the lack of it. States in the heartland of America scored well, except for Texas, New Mexico, and Utah. States along the eastern seaboard scored well, except for Georgia and New York. Figure 29 graphically displays both the best and worst states clearly and distinctly.

Children's song ranking by state

Table 24 reveals that Nebraska leads the nation in teaching children's songs. It is followed by West Virginia, North Carolina, Kansas, South Dakota, and Oklahoma, in that

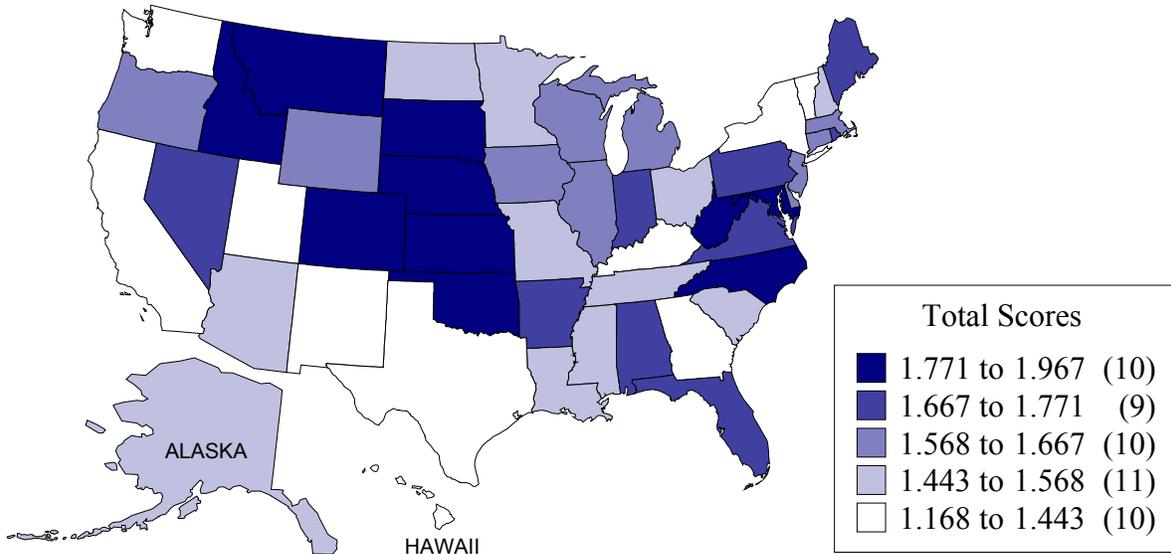


Figure 29. Map of total scores by state

Table 23. Weighted average of total song responses by state

States Rank-Ordered by Total Score	
1. Nebraska	26. Massachusetts
2. South Dakota	27. Delaware
3. West Virginia	28. Iowa
4. Kansas	29. Connecticut
5. Oklahoma	30. Minnesota
6. North Carolina	31. Missouri
7. Colorado	32. Alaska
8. Montana	33. Mississippi
9. Maryland	34. Ohio
10. Idaho	35. Tennessee
11. Alabama	36. South Carolina
12. Rhode Island	37. Louisiana
13. Arkansas	38. North Dakota
14. Virginia	39. Arizona
15. Indiana	40. New Hampshire
16. Florida	41. Washington
17. Pennsylvania	42. Vermont
18. Maine	43. Texas
19. Nevada	44. New Mexico
20. Michigan	45. Hawaii
21. Wisconsin	46. California
22. Wyoming	47. Utah
23. Oregon	48. Georgia
24. Illinois	49. New York
25. New Jersey	50. Kentucky

order. Nebraska also leads the nation in the aggregate ranking of all American children's folk songs. Not only is Nebraska first overall, but they place first in the nation in the teaching of children's songs as well.

The greatest changes in ranking from the aggregate standings to the children's song ranking was made by Missouri which moved up 16 places, from 35th in the nation overall to 15th in the nation regarding the teaching of children's songs. Other notable changes appear in the movements of Delaware and Indiana. Delaware rose 14 places, from 27th in the nation overall to 13th in the children's song ranking. Indiana fell 14 places from 15th in the nation to 29th in the children's song ranking. Minnesota fell 12 places, from 30th in the nation to 42nd. Nevada fell 11 places, from 19th to 30th. Maine and Louisiana both rose 10 places in the ranking, Maine moving up from 18th to 8th, placing them in the top ten, and Louisiana moving up from 37th to 27th. Wisconsin and Arkansas both fell 10 places in rank. Arkansas falling from 13th to 23rd and Wisconsin falling from 21st to 31st. California is worst in the nation for teaching children's songs, followed by New York. Figure 30 shows that at the center of America (Oklahoma, Kansas, Nebraska, South Dakota, and Colorado) scores are higher than those at the Pacific coast or in the Great Lakes areas (except for Michigan).

Folk song ranking by state

Table 25 provides a rank-ordering of the states by the extent to which they teach American folk songs. It shows that Kansas has moved up four places and now leads the nation in the teaching of American folk songs, followed by Nebraska, who falls out of the lead. Kentucky and New York, in that order, are the worst states in the nation in regards to teaching American folk songs. New York maintains its ranking as 49th in the nation

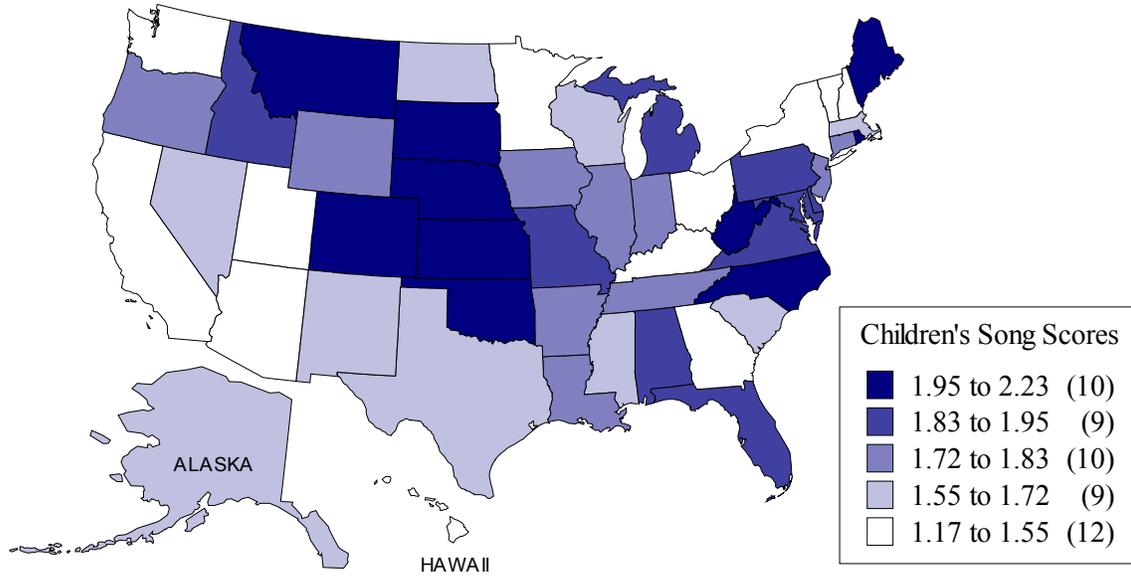


Figure 30. Map of children's song scores by state

Table 24. Weighted average of children's song responses by state

States Rank-Ordered by Children's Song Mean	
1. Nebraska	26. Tennessee
2. West Virginia	27. Louisiana
3. North Carolina	28. Wyoming
4. Kansas	29. Indiana
5. South Dakota	30. Nevada
6. Oklahoma	31. Wisconsin
7. Montana	32. Mississippi
8. Maine	33. Massachusetts
9. Colorado	34. Alaska
10. Rhode Island	35. South Carolina
11. Maryland	36. Texas
12. Virginia	37. New Mexico
13. Delaware	38. North Dakota
14. Idaho	39. Washington
15. Missouri	40. Ohio
16. Pennsylvania	41. Arizona
17. Alabama	42. Minnesota
18. Michigan	43. Vermont
19. Florida	44. Kentucky
20. Iowa	45. Utah
21. New Jersey	46. Georgia
22. Oregon	47. New Hampshire
23. Arkansas	48. Hawaii
24. Illinois	49. New York
25. Connecticut	50. California

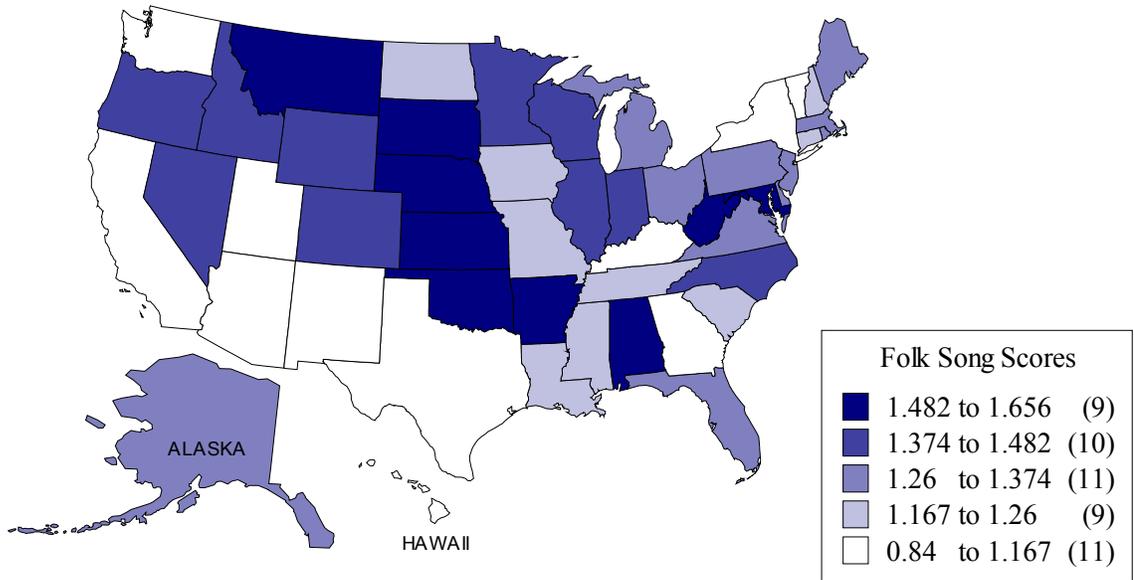


Figure 31. Map of folk song scores by state

Table 25. Weighted average of folk song responses by state

States Rank-Ordered by Folk Song Mean	
1. Kansas	26. Alaska
2. Nebraska	27. Pennsylvania
3. South Dakota	28. Ohio
4. Oklahoma	29. Maine
5. West Virginia	30. Delaware
6. Arkansas	31. Connecticut
7. Montana	32. Iowa
8. Alabama	33. Mississippi
9. Maryland	34. South Carolina
10. Idaho	35. New Hampshire
11. North Carolina	36. North Dakota
12. Indiana	37. Missouri
13. Colorado	38. Tennessee
14. Wisconsin	39. Louisiana
15. Wyoming	40. Arizona
16. Minnesota	41. Hawaii
17. Nevada	42. Vermont
18. Oregon	43. Washington
19. Illinois	44. Texas
20. Michigan	45. California
21. Rhode Island	46. New Mexico
22. Massachusetts	47. Utah
23. Florida	48. Georgia
24. Virginia	49. New York
25. New Jersey	50. Kentucky

for the overall teaching of American children's folk songs, children's songs, only to be worsted by Kentucky, the worst in the nation. The largest changes in ranking from the children's song ranking to the folk song ranking were made by Minnesota who moved up 26 places from their children's song ranking and 14 places in their aggregate ranking, Missouri who fell 22 places from their children's song ranking, and Maine who fell 21 places. Other notable changes appear in the movements of Arkansas, Indiana, Wisconsin, and Ohio. Arkansas rose 17 places from their children's song ranking of 23 to 6, placing them in the top ten. Indiana and Wisconsin rose 17 places from their children's song scores of 29 to 12 and 31 to 14, respectively. Ohio rose 16 points from their aggregate score, from 34 to 28. Figure 31 reveals that states along the southwest border of the United States (with Utah, Georgia, Kentucky, and New York) form a line where folk songs are not taught.

Patriotic song ranking by state

Table 26 shows the patriotic song ranking by state. In regard to the teaching of patriotic songs, South Dakota catapults over Nebraska and Kansas and takes the lead nationwide. A very high average of "Some," bordering on "Most" of South Dakota's students may be expected to know patriotic songs by memory. South Dakota is followed by West Virginia, New Hampshire, and Colorado. North Dakota falls 12 places to become the worst state in the nation for teaching patriotic songs. Descending from rankings no lower than 38th on any previous classification, North Dakota falls to the very bottom of the nation, registering as the worst state in the U.S. for teaching patriotic songs. It is quite interesting to note that out of 50 states, the two Dakotas here rank as both the best and the worst in the nation.

No change in state ranking in this entire study can compare with the movement by New Hampshire in the patriotic song ranking. At one point, 47th in the nation (for teaching folk songs), New Hampshire leapt from the bottom of the rankings to 3rd place in the teaching of patriotic songs. Other significant moves were made by Kansas, who fell from 4th and 1st place to 29th, a fall of 25 and 28 levels, and Arizona who leapt up 22 states moving from 39th, 40th, and 41st (scores for the previous rankings) to 18th in the nation for patriotic songs. New Hampshire, Florida, Virginia, and Rhode Island all rank in the top ten for the first time.

Massachusetts rose 13 places from their overall position of 26th to 15th. Montana fell from its previous position in the top ten (which it had maintained consistently in every previous ranking) to 23rd in the nation. Washington rose 16 places from their aggregate ranking—from 41st overall, 39th in children's songs, and 43rd in folk songs to 25th in regard to patriotic songs. Oregon fell 19 places, from 23rd overall and 18th in children's songs to 37th in patriotic songs. Delaware dropped a striking 28 places, from 13th in the nation regarding children's songs to 41st in the nation for patriotic songs. Vermont moved up 14 places, from 42nd in the nation overall, 43rd in children's songs, and 42nd in folk songs to 28th in the teaching of patriotic songs. Oklahoma fell from the top ten for the first time in these rankings, from 5th in the nation overall, 6th in teaching children's songs, and 4th in teaching folk songs, to 13th in teaching patriotic songs.

Aside from the southern block of Texas and New Mexico, there is no geographical pattern in the extent to which patriotic songs are taught in different states. The top ten, the bottom ten, and the various other sections of the ranking are geographically sprinkled across the nation, as shown in Figure 32.

Compendium of Findings by Isolated Song Type

The Extent to Which Children’s Songs of the American Heritage Are Taught in General Music Classrooms Throughout the United States

The children’s songs in the study were isolated and analyzed separately from the total. Previous analyses have been concerned with children’s song scores in relation to demographic variables. The following analysis examines the aggregate scores for songs in the children’s song category.

In the children’s song category, the overall average was a very low “Some.” Some children in the United States will know some of the children’s songs of their American heritage by memory. This includes “Mary Had A Little Lamb,” “Twinkle, Twinkle, Little Star,” “Old MacDonald,” “Bingo,” etc. Table 27 shows the mean children’s song score. The p-value indicates that the results are significant.

Table 27. Children’s song base values

Children’s Songs Total Mean	Root MSE	F Value	Pr > F
2.090984	0.791995	8.35	<.0001

Like the p-value, the F-value reveals the significance of the children’s songs in regards to the study. The table of F critical values, located in Appendix H, may be used to confirm the p-value listed in Table 27, and denotes that the children’s song category is significant. The F statistic and its p-value are used to discriminate between the status quo (no relationship exists between the extent to which children’s songs are taught across the nation, and the demographic variables of the teachers) and the proposition (a relationship does exist between the extent to which children’s songs are taught across the nation, and the demographic variables of the teachers). The F and p-values of Table 15 confirm that the results of the children’s song analysis are significant.

The standard deviation, or Root MSE, indicates that teachers' responses across the nation encompass the range of 2.883 to 1.299, with an average score of 2.091. This means that between "Some" (which could be rounded to "Most") and a "Few" students in the nation may be expected to know between some to a few children's songs by memory. General music teachers across the nation are teaching between "Some" and a "Few" children's songs to the extent that "Some" and/or a "Few" children could sing those songs from memory.

The bell-shaped normal curve of Figure 33 is a graphic representation of the overall study results in regards to children's songs. It shows both the average of the responses and the standard deviation, revealing where the answers to the aggregate children's song responses cluster. Since children's songs are generally learned in elementary school, the weighted mean of children's songs taught in elementary school are shown to the side.

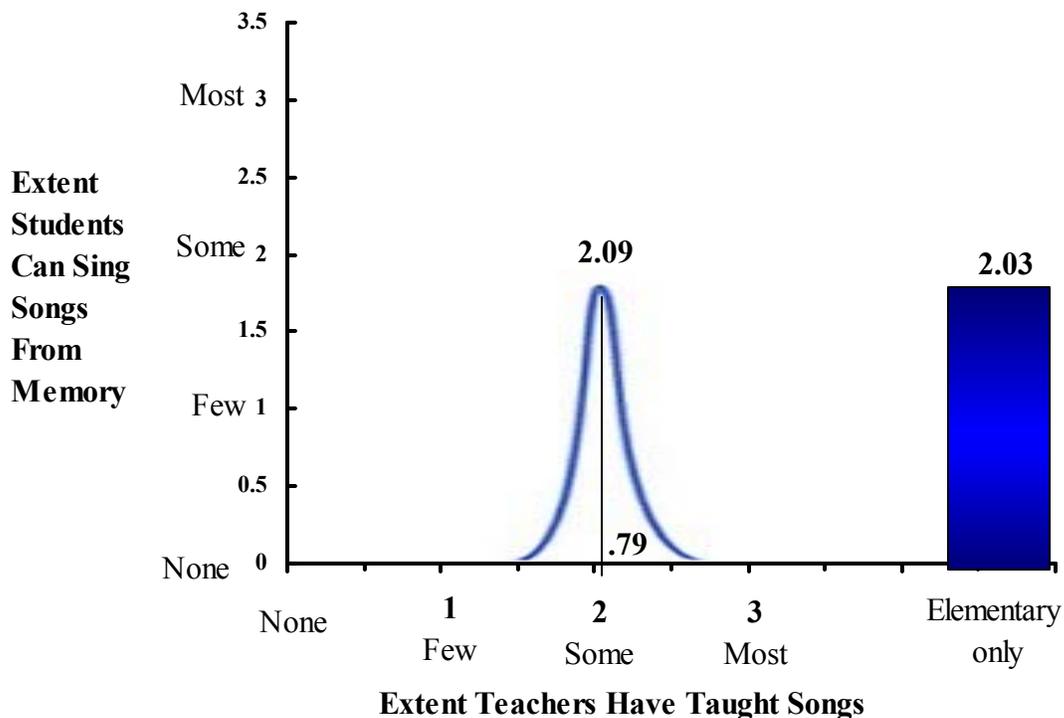


Figure 33. Children's song base values

This comparison, although quite close in number, may provide a more accurate representation of the extent to which people may be expected to know the children's songs of their American heritage, since it factors out the low scores of middle school teachers and the exceptionally high scores of high school and college teachers. Factoring these scores out may be most prudent. It is not expected that songs such as "Mary Had a Little Lamb" be taught in middle school or high school, and general music courses are not required in many middle schools or high schools. Since all students may be expected to attend elementary school and the teaching of children's songs is in the traditional domain of the elementary and preschool years, isolating the elementary score for teaching children's songs here provides valuable information. Figure 33 shows the isolated elementary general music teachers' score for children's songs as well as the overall children's song score. The aggregate children's song score shows that "Some" students may be expected to know some songs from memory. The blue bar which isolates the elementary general music teachers' least square mean shows that a slightly lower score of "Some" elementary students may be expected to know some children's songs from memory. The relative consistency of these two figures is apparent in Figure 33.

Summary. In the analysis of the children's songs as an isolated category, the most significant demographics were gender, grade taught, years teaching, rural/suburban/urban school, and state, as indicated in Table 28. Of less significance, but still significant was the age of the teacher. The distinction between private and public school proved to be insignificant in regards to the extent to which general music teachers teach children's songs, as did the music series textbook used by the general music teacher and the race of the teacher.

Table 28. Type III sum of squares indicating demographic significance in regards to teaching children's songs

Source	DF	Type III SS	Mean Square	F Value	Pr > F
Gender	1	23.35803254	23.35803254	37.24	<.0001
Age	6	13.15733434	2.19288906	3.50	0.0019
Race	4	5.84227291	1.46056823	2.33	0.0542
Private/Public school	1	1.14457064	1.14457064	1.82	0.1769
Music Series Textbook	4	5.32641451	1.33160363	2.12	0.0756
Grade Taught	2	95.23350965	47.61675483	75.91	<.0001
Years Teaching	3	25.15969227	8.38656409	13.37	<.0001
Rural/Suburban/ Urban School	2	19.29067821	9.64533911	15.38	<.0001
State	49	85.40076123	1.74287268	2.78	<.0001

The Extent to Which Folk Songs of the American Children's Heritage Are Taught in General Music Classrooms In the United States

The folk songs in the study were isolated and analyzed separately from the total.

The following analysis examines the aggregate scores for songs in the folk song category.

Table 29. Folk song base values

Folk Songs Total Mean	Root MSE	F Value	Pr > F
1.347725	0.648248	5.25	<.0001

A low "Few" students may be expected to know a few folk songs, according to the average of folk song scores in the data gleaned from general music teachers across the nation. The total mean score as well as the standard deviation, and significance level are found in Table 29. The results of the analysis of folk songs as a separate category are significant, as shown in the p-value. The total mean is lower for folk songs than any other category. This means that very few children in the United States will know very few of the folk songs of their American heritage by memory. These songs include "Erie

Canal,” “I’ve Been Workin’ On the Railroad,” “Over the River and Through the Woods,” “Home on the Range,” etc.

The folk song category, when compared to the children’s songs and patriotic song categories, received the lowest scores across the nation in the study. This trend was consistent across all demographics, revealing that general music teachers neglect the study of folk songs even more than either children’s songs or patriotic songs. The standard deviation for folk songs was lower than that of either children’s or patriotic songs, showing that teacher responses were more consistent with each other and showed a smaller range of variation. Both the average and the standard deviation are shown in Figure 34.

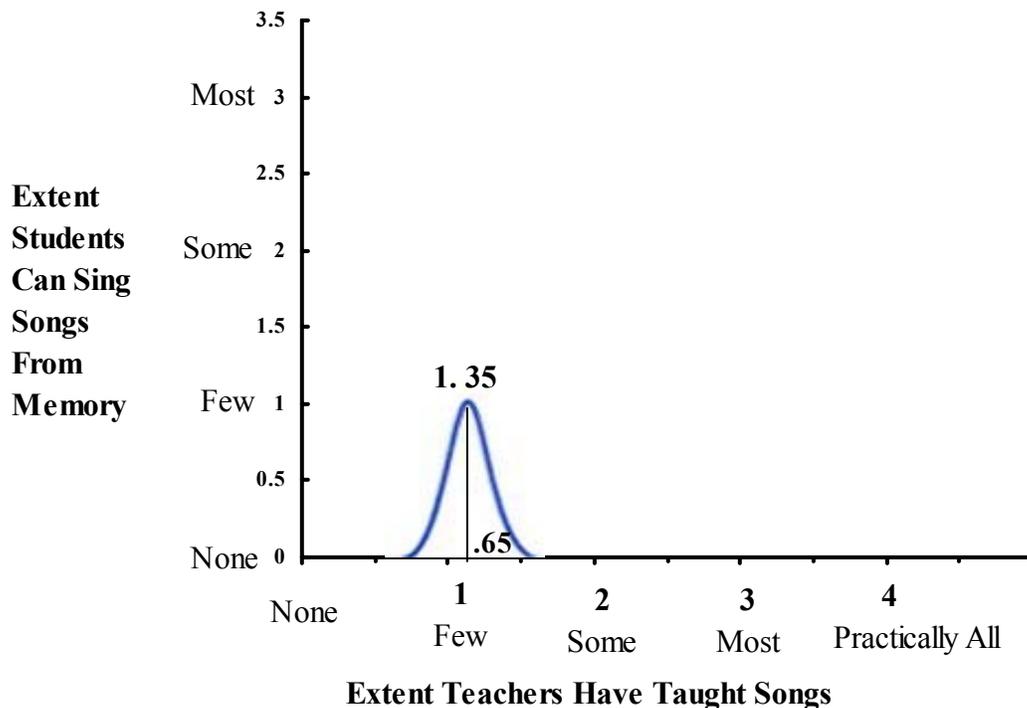


Figure 34. Folk song base values

The standard deviation, or Root MSE, indicates that teachers’ responses across the nation encompassed the range of 1.996 to 0.699 with an average score of 1.348. This

means that between a “Few” and “No” students in the nation can be expected to know any folk songs by memory. General music teachers across the nation are teaching between a “Few” and “No” folk songs.

In the category of folk songs, the most significant demographics included private and public schools, years a teacher has been teaching, and the state in which the teacher teaches, as shown in Table 30. Of a little less significance but still very significant was the age of the teacher. The textbook used, gender of the teacher, whether the school was set in a rural, suburban, or urban environment, as well as the race of the teacher, were all significant factors in the teaching of folk songs. Grade taught was of no significance at all in regards to the data analysis of folk song responses.

The F-value and p-value of private/public schools suggests a closer look may be in order. Private schools teach an average score of 1.47 (rounds to “Some”) folk songs. Public schools teach an average of 1.16 (rounds to “None”) folk songs.

Table 30. Type III sum of squares indicating demographic significance in regards to teaching folk songs

Source	DF	Type III SS	Mean Square	F Value	Pr > F
Gender	1	3.62542989	3.62542989	8.63	0.0034
Age	6	10.92927305	1.82154551	4.33	0.0002
Race	4	5.02014272	1.25503568	2.99	0.0180
Private/Public school	1	12.48188061	12.48188061	29.70	<.0001
Music Series					
Textbook	4	7.36026007	1.84006502	4.38	0.0016
Grade Taught	2	0.71002759	0.35501380	0.84	0.4298
Years Teaching	3	17.74799507	5.91599836	14.08	<.0001
Rural/Suburban/ Urban School	2	3.93869337	1.96934669	4.69	0.0093
State	49	54.18870689	1.10589198	2.63	<.0001

The F-value and p-value of years teaching, though not as strong as that of private/public school, propounds information of interest. As they mature in their careers, the analysis of the data showed that general music teachers steadily increased in the amount and extent to which they teach folk songs. Beginning teachers teach an average of 1.16 folk songs (rounds to “None”). Teachers who have taught for 16+ years teach an average of 1.5 folk songs (rounds to “Some”). The growth in proportion to years a teacher has taught may be seen in Figure 26.

The Extent to Which Patriotic Songs of the American Children’s Heritage Are Taught in General Music Classrooms in the United States

Table 31 reveals the total mean, standard deviation, and significance levels of the patriotic songs in the study. The p-value indicates that the results were significant. In the patriotic song category, the overall average was a strong “Some.” Some children in the United States will know some of the patriotic songs of their American heritage by memory. This includes “The Star-Spangled Banner,” “This Land Is Your Land,” “Yankee Doodle,” etc. Table 31 records the total mean, standard deviation, and significance levels for the patriotic songs in the study.

Table 31. Patriotic song base values

Patriotic Songs Total Mean	Root MSE	F Value	Pr > F
2.437375	0.753389	5.07	<.0001

The standard deviation, or Root MSE, indicated that teachers’ responses across the nation encompassed the range of 3.191 to 1.684, with an average score of 2.437. This means that between “Most” (it can only barely be considered most) and a “Few” students in the nation can be expected to know between most and/or a few patriotic songs by memory. Approximately 95% of the responses in the patriotic song category fall within

the range of two standard deviations from the center. Figure 16 verifies the 68-95-99.7 Rule for Normal Distributions which is accepted in statistical analysis. This promulgates that across the nation, 95% of students may be expected to know between a strong “Most” and a low “Few” patriotic songs by memory. In particular, “The Star-Spangled Banner” rated a strong “Most” across the nation. The highest scores were recorded by America (3.61), The Star-Spangled Banner (3.59), and America, The Beautiful (3.57).

A bell curve showing the current mean level of student knowledge of patriotic songs and the standard deviation indicating where children across the nation fall in regard to how many may be expected to know these songs by memory is depicted in Figure 35.

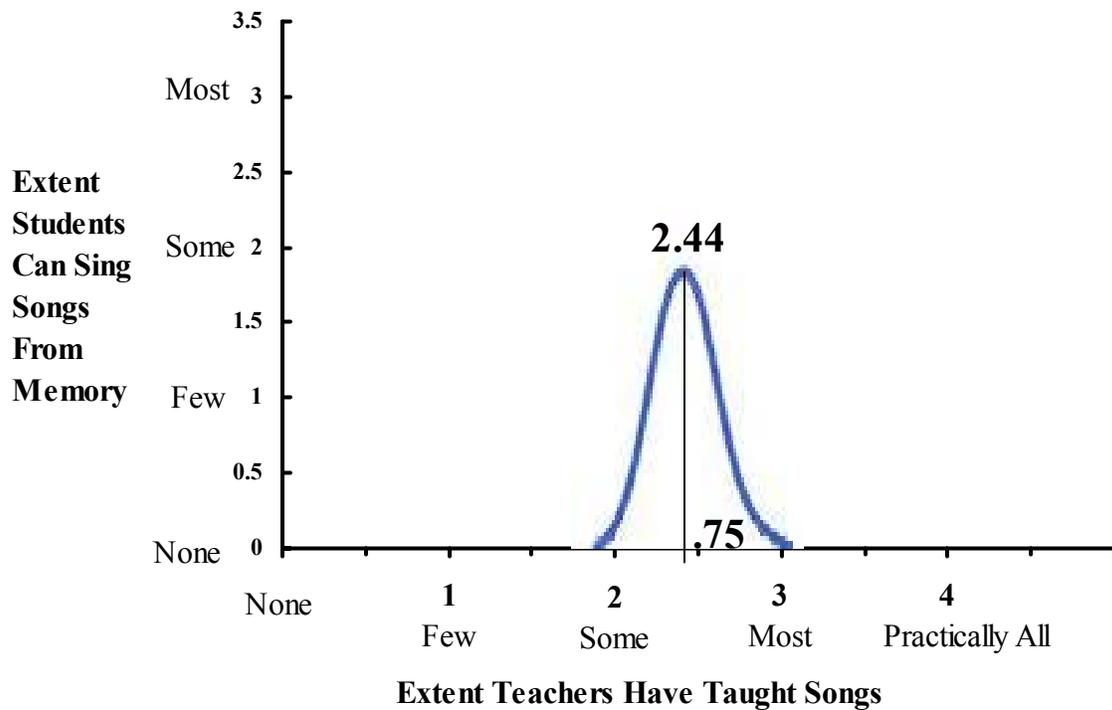


Figure 35. Patriotic song base values

In the category of patriotic songs, the most significant demographics were gender, years the teacher has been teaching, and the state in which the teacher teaches, as shown in Table 32. Also of significance was age, whether the teacher taught at a private or

public school, the music series textbook he/she used, grade taught, and whether he taught at a rural, suburban, or urban school. The race of the teacher was of no significance.

Table 32. Type III sum of squares indicating demographic significance in regards to teaching patriotic songs

Source	DF	Type III SS	Mean Square	F Value	Pr > F
Gender	1	18.52754609	18.52754609	32.64	<.0001
Age	6	8.43482798	1.40580466	2.48	0.0218
Race	4	4.95896029	1.23974007	2.18	0.0685
Private/ Public school	1	3.38860703	3.38860703	5.97	0.0147
Music Series Textbook	4	6.81291847	1.70322962	3.00	0.0176
Grade Taught	2	2.23421081	1.11710541	1.97	0.1400
Years Teaching	3	34.08801176	11.36267059	20.02	<.0001
Rural/Suburban/ Urban School	2	3.80790237	1.90395118	3.35	0.0352
State	49	70.57803927	1.44036815	2.54	<.0001

Summary

The extent to which general music teachers were teaching songs of the American children's folk heritage in the early 21st century was "Few." Few teachers were teaching few songs to the extent that their students could sing them from memory. Patriotic songs were taught to a greater extent than children's or folk songs. Folk songs were taught to a lesser extent than any other category in the study. In regards to the demographic data, gender, the grade level at which the teacher taught, age, whether he or she taught at a private or public school, the music series textbook he used, the years the teacher had been teaching, whether he taught at a rural, urban, or suburban school, and the state the teacher resided in all significantly affected the extent to which he taught songs of the American children's folk heritage.

Notable discoveries included that the longer a general music teacher has been in the profession, the greater the extent to which he/she taught songs of the American children's folk heritage. Results revealed that Hispanic teachers taught more American children's folk songs than any other ethnicity, showing a significant lead in the extent to which they taught patriotic songs, in particular. Asian/Pacific Islander teachers showed a significant deficiency in the extent to which they taught American folk songs. Private school teachers taught markedly more American folk songs than did public school teachers. Teachers between the ages of 26 and 29 taught markedly fewer children's songs than did teachers of other ages, and teachers between the ages of 40 and 45 taught markedly fewer folk songs.

Significant leaders in the extent to which American children's folk songs are taught were found in Nebraska, South Dakota, West Virginia, Kansas, Oklahoma, North Carolina, Colorado, Montana, Maryland, and Idaho (the top ten overall, ranked in that order). Significant deficiencies in the teaching of American children's folk songs were found in Kentucky, New York, Georgia, Utah, California, Hawaii, and New Mexico.

California was the least child-song-friendly state, registering the lowest scores in the nation for teaching children's songs. North Dakota was the least patriotic state, registering the lowest scores in the nation for teaching patriotic songs. Nebraska ranked as the most child-friendly state, registering the highest scores in the nation for teaching children's songs; and South Dakota was the most patriotic state, registering the highest scores for teaching patriotic songs. Kansas taught the most folk songs; and Nebraska ranked first overall in the extent to which they teach songs of the American children's folk heritage. The discrepancy analysis determined that the results were reliable and the

simple linear regression analysis determined that the results were significant to the $<.0001$ level.

CHAPTER 5 SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The purpose of this study was to determine the extent to which general music teachers across the nation are teaching songs of the American children's folk heritage. The methodology of the study involved three phases. The first phase consisted of selecting the song list which would be foundational to the study. One hundred and sixty-seven music textbooks and songbooks from the 1700's to 1950 were used to create an initial song list. Songs appearing in at least three of the books were placed in the initial list. The song lists created from the research studies of Willis (1985) and Foy (1988) were added to the list. The initial list included 500+ songs. Next, 223 people over the age of 62 who had grown up in America and represented 44 states were consulted to transform that list into one which truly consisted of songs of the American children's folk heritage. They took the initial list and indicated which songs they had learned as children in America (they were also allowed to add songs to the list). The resulting 250+ song list created by the elder study was used to create a pilot study. Participants in the pilot study requested that the list be shortened to 100 songs. The supervisory chair to the doctoral committee agreed that the list be shortened to 100 songs.

The second phase was an empirical study which involved condensing the list created by the elder study (250+ songs) into a representative 100 songs. Thirty elementary music specialists at the top ranked universities in the nation (according to the *U.S. News and World Report, 2002 College Rankings*) rated the songs. They ranked

them according to their suitability for placement in a representative list of songs of the American children's folk heritage.

The third phase consisted of a national song assessment which was used to achieve the purpose of this study, determining the extent to which songs of the American children's folk heritage are taught by general music teachers throughout the United States. Four thousand general music teachers, eighty in each of the fifty states, were asked to assess the extent to which their students could sing each of the 100 songs of the American children's folk heritage from memory.

After the study was completed, the results of the final song list created by the elementary music specialists were compared to the elder study data one last time. Datum from each song chosen by the university elementary music specialists was analyzed in regard to the number of participants in the elder study who had recalled learning the song as a child in the United States. A recommended song list was created from songs which had been selected by 50 or more elder study participants and those most highly ranked by university elementary music specialists.

Conclusions

Generalizations to the Population

1. Overall, few students in the nation can sing few songs of the American children's folk heritage by memory. This reveals that at the beginning of the 21st century, most general music teachers in the United States do not teach their students hardly any of the songs that represent the American children's folk heritage. General music teachers have introduced some of the songs to their students, but they have spent little time teaching these songs, so little that their students would not be able to memorize the songs, with many of the songs not being taught at all.
2. Some students, but not a majority of the students in the nation can sing patriotic songs including the national anthem by memory. This reveals that general music teachers may have introduced a number of patriotic songs to their classes, but that they have not spent enough time teaching the songs to enable a majority of their students to know any particular song by memory. This includes the national anthem. Results indicate that the vast majority of children in America have not

- been taught the national anthem and other patriotic songs to the extent that they could sing them by memory.
3. Very few students in the nation, and in some states no or practically no students can sing American folk songs (e.g., “Home on the Range,” “I’ve Been Workin’ on the Railroad,” and “Over the River and Through the Woods”) by memory. This exposes that a majority of general music teachers are not teaching American folk songs, or have not taught them within four years. A small number of general music teachers have spent some time teaching some folk songs and/or have not taught them consistently every year to all of the students in a particular grade, but have taught particular songs well enough that “Some” or a “Few” students will know a few songs by memory. In a number of states, results indicate that general music teachers are not teaching American folk songs at all.
 4. Few students in the nation can sing American children’s songs (e.g., “Mary Had A Little Lamb,” “Old MacDonald,” and “Bingo”) by memory. This divulges that general music teachers have introduced some children’s songs, others have spent a little time teaching children’s songs, but all would agree that they have spent so little time teaching the songs that few, if any, of their students would be able to sing them from memory.

Discussion

Discussion of the results and conclusions which may be drawn from the analysis, along with practical suggestions for the implementation of findings are presented here. The results of the study indicate that there is much room for improvement in the extent to which general music teachers are teaching songs of the American children’s folk heritage. No state or region scored well enough to refrain from taking action.

Provide lists of songs to be memorized

General music teachers need lists of “songs to be memorized.” Music teachers can work with classroom teachers to accomplish the goal of teaching these songs. Parents and day care facilities also need lists. In the same way that students are given required summer reading lists, music teachers could assign a list of “songs to be memorized” over the summer. Information regarding compact disks, cassettes, Internet recordings, and library recordings of songs could be made available to students and their parents for summer memorization. Different music classes could each record a few songs, and

music teachers could sell the compact discs to facilitate summer memorization and make money for their programs. This could serve to benefit music programs and increase community support of both the programs and the song content. Taking action by employing the ideas presented above could have tremendous results across the nation.

Increase awareness and improve resources

General music teachers are professionals who are responsible for a multitude of professional decisions regarding every aspect of the music education their students receive. It is acknowledged that theirs is not an easy job. Making them aware of the current national standings of their states and demographic characteristics could serve to provide insight, encourage, and challenge teachers as to areas where they need to improve, and areas where they are strong. Making quality resources which are rich in American children's folk songs, available and convenient to teachers, would be of great value. Quality resources would include sheet music with chord changes for harmony instruments in series textbooks, quality recordings of the songs, overhead transparencies with ostinato accompaniments for multiple age ranges, and information in teachers' (and possibly students') editions regarding meanings, context, and any pertinent issues or life struggles of the people who sang a particular American children's folk song.

Establish a core repertoire rich in American children's folk songs

Making general music teachers aware of the importance of teaching American children's folk songs to the extent that practically all of their students can sing the songs from memory is critical. This concept is not new to this present study, but was also found in the research of Foy. "Music educators completing the Song Survey were asked whether or not they believed a list of core songs would be helpful to them in planning a curriculum. Almost all agreed that such a list would be helpful" (Foy, 1988, p. 48).

Encouraging teachers to choose a core repertoire rich in American children's folk songs and teach that repertoire, working toward memorization, is critical. To this end, veteran teachers can assist teachers newer to the profession in determining when and how to develop a song repertoire for the coming year or for the different grades they teach. Teachers of the same district could meet together and collectively determine a repertoire of works their students should know by memory. This list of "songs to be memorized" could be placed in the Elementary/Middle/High School Music Teacher's Handbook, on the chart which lists core concepts for each grade to master regarding rhythm, sightsinging, harmony, form, instruments, vocabulary, etc.

Administrators should be encouraged to not create all-encompassing lists which include contemporary music and leave no room for a teacher's individual preferences and choices, but should be limited to standards in the American children's, folk, and patriotic repertory. Other particularly wonderful songs could be sent to the teachers yearly as "preferred picks for this year" by the music supervisor or selected by the music teachers.

Keeping "preferred picks" separate from those required is important. Teachers will not confine themselves to the required list. They must be free to acquire and use contemporary music to best meet the needs of their students and build cutting-edge and engaging music programs. Including such songs in a list required for memorization would result in a list that would be too large and oppressive. Alternately, having no list of American children's folk songs "required for memorization" in the curriculum guide and Teacher's Handbook leaves teachers at a loss when it comes to deciding which songs they should place in their core repertory and the extent to which their students need to know a song.

Increase the teaching of American folk songs

The analysis indicated that the teaching of American folk songs was particularly low across the nation. A great deal of improvement is warranted. Because music classes are frequently required only in elementary school, it falls to the elementary music teacher to insure that students learn all of these songs—patriotic songs, children’s songs, and folk songs of the American heritage. This may appear to be a tremendous burden, but it is of paramount importance.

The currently visible loss of American identity as seen in high school and college students across the nation may be due to the loss of their cultural heritage as Americans. This can be fixed. It is important that teachers take action and increase the extent of their teaching of American folk songs. If a generation of teachers rises up who do not know the songs of their American heritage, they will not teach them to their students. Our nation could lose its own heritage very quickly.

Increase the teaching of American children’s songs

The analysis indicated that there is room for improvement in the teaching of American children’s songs in elementary and general music classrooms across the nation. As was shown in chapter two, children learn a great deal from these songs, benefiting in a multitude of ways from knowing them. Leaders, teachers, and administrators in preschools and elementary schools need to invest time to make sure the task is accomplished.

Preschool curriculum. Preschools across the nation are an untapped resource. Even though they traditionally have had no formal music curriculum, creating and promoting a national preschool music curriculum would be of tremendous value. Learning colors, shapes, the alphabet, along with a strong repertoire of American

children's songs should be some of the outcomes of attending daycare. Preschools should use the list of children's songs herein for a place to begin.

In the elementary setting, music teachers could take the lead, encouraging classroom teachers in the elementary school to incorporate these songs into their school day. Making classroom teachers aware that students are no longer learning the children's songs of their own heritage and providing them, as well as directors of after-school programs, with a list of the songs, sheet music, and recordings may very well be all that is necessary. It would be of monumental value to the nation's cultural heritage in the long run.

Increase the teaching of American patriotic songs

The analysis also indicated that there is room for improvement in the teaching of American patriotic songs in general music classrooms across the nation. The national anthem, "The Star-Spangled Banner", could be taught to a greater extent across the nation. It should not be infeasible that practically all students should be able to sing the first verse from memory.

Because elementary music classes are frequently the only music classes required of all students, elementary general music teachers must teach patriotic songs to the extent that their students can sing them from memory. Elementary music teachers must become consciously aware of the extent to which they're teaching both songs and concepts in their classes. This is of vital importance to efforts to raise the level of student achievement in many areas of music. Constant and consistent review is necessary in order to raise student knowledge and achievement on a large scale (as opposed to raising the achievement levels of some of the students) across the nation in music.

Increase the influence of veteran teachers

The analysis indicated (Figure 26) that time in the profession may translate into either enhanced ability to make value judgments regarding song repertory and/or a greater commitment to memorization of the songs of the American children's folk heritage. Veteran teachers are of increasing value in regards to the increasing level American children's folk song repertoire they teach and the extent to which they teach it in the general music classroom. Creating and instituting mentoring programs should be considered. In addition, veteran teachers should be encouraged to lead music in-service sessions regarding song repertory—how to choose, what to choose, what is of value, and teaching for memorization.

Recommendations From This Study

The results from the elder study and the college and university elementary music specialists' song assessment recommendations were conjoined to create a list of American children's folk songs which truly represent the American heritage, and offer a place to begin in the move to increase the extent to which American children's folk songs are being taught across the nation. This list is presented in Appendix K. It will provide a place to begin, a standard. In order to create the list, the 100 songs the college and university elementary music specialists rated as most representative of the American children's folk heritage were used as foundational material. From that list, the scores from the study of songs taught to children in America between 50 and 100 years ago (elder study) were consulted. Songs which less than 50 people selected (not selecting a song indicated that the study participant had not been taught that particular song, as a child growing up in the United States) were removed from the list, and a shorter, more representative list is presented in Appendix K.

Recommendations For Further Research

Recommendations for further research are discussed below.

1. An action research study aimed at answering the question, “What could be done to improve the situation, causing general music teachers in the United States to teach more songs of the American children’s folk heritage to a greater extent?” appears to be the next logical step from this research study. Gifted general music teachers or researchers could seek to develop a new approach or solve this problem, providing direct application to the general music teacher.
2. A descriptive study regarding which music series textbooks currently contain the most children’s, folk, and patriotic songs of the American children’s folk heritage would be of tremendous value. Compelling questions include:
 - Which textbook series contains the most songs of the American children’s folk heritage overall?
 - Which textbook series contains the most different songs (frequently series authors will print the same song in a number of different books in their series)?
 - Specifically what songs do they contain? A categorized list would be greatly helpful. Knowing the totals for different categories might enable textbook publishers to determine the best improvements to be scheduled for the next publishing date of their series.
 - What additional teaching aids do they contain? This would include sheet music with chord changes for harmony instruments in series textbooks, quality recordings of the songs, as well as overhead transparencies with ostinato accompaniments for multiple age ranges, and information in the teachers’ (and possibly the students’) editions regarding meanings, context, and any pertinent issues or life struggles of the people who sang the particular song.
3. A study of the song repertoire choices of general music teachers of various cultural backgrounds would be beneficial. This could include categorization of their song selections by type and genre, and investigation into the extent to which they teach each type of song. A study regarding the beliefs and values which influence the extent to which they do or do not teach American children’s folk songs, both the amount and extent of the songs they teach would also be estimable. This study would be more feasible with an accessible sample of teachers.
4. A study investigating why general music teachers teach so few songs of the American children’s folk heritage. Song results of this present study were low in every area. This gives rise to a number of questions.
 - What are general music teachers teaching?
 - Are they currently teaching songs to the point of memorization or just going over songs a few times before moving to different songs?

- Do children sing much in music class anymore?
- What are children singing?
- Where did they learn the songs they have memorized (radio, home, television, school)?

Investigating the extent to which variations in the extent to which students know songs of the American children's folk heritage correspond to variations in other factors, such as teacher values, time constraints, and tiring of repetition would be of tremendous value.

5. Longitudinal studies designed to answer the question, "Is America losing its children's song heritage (is this a continuing trend—when did it start, how fast is it moving [what is the rate of decline from one generation to the next])?" would be of great value, both to the profession and the nation. Sociological or anthropological study of America's connection with its ancestors and history, and whether or not Americans are losing that connection would be of consequence to music education and other fields, as well.
6. A study providing curricular direction and materials for teachers would be valuable. The study could create a curriculum, try an innovative curriculum, or supplement music series textbook songs and materials. Direction regarding how to teach particular songs, background and song study information, as well as overhead transparencies, Orff accompaniments, recordings, and other aids could be developed.

APPENDIX A
THE SONGS EVERY AMERICAN SHOULD KNOW, FROM MENC: THE
NATIONAL ASSOCIATION FOR MUSIC EDUCATION'S "GET AMERICA
SINGING ... AGAIN!" VOLUMES I AND II

Source: "Songs for home, school, and classroom" (located at <http://www.menc.org/information/prek12/again.html#list>). Accessed March 21, 2003. Reprinted with permission from the publisher.

Volume 1

- | | |
|---|---|
| 1. Amazing Grace | 17. Home on the Range |
| 2. America (My Country, 'Tis of Thee) | 18. I've Been Working on the Railroad |
| 3. America the Beautiful | 19. If I Had a Hammer (The Hammer Song) |
| 4. Battle Hymn of the Republic | 20. Let There Be Peace on Earth |
| 5. Blue Skies | 21. Lift Ev'ry Voice and Sing |
| 6. Danny Boy (Londonderry Air) | 22. Michael (Row the Boat Ashore) |
| 7. De Colores | 23. Dona Nobis Pachem |
| 8. Do-Re-Mi | 24. Music Alone Shall Live |
| 9. Down by the Riverside | 25. My Bonnie Lies Over the Ocean |
| 10. Frère Jacques | 26. Oh, What a Beautiful Mornin' |
| 11. Give my Regards to Broadway | 27. Oh! Susanna |
| 12. God Bless America | 28. Over My Head |
| 13. God Bless the U.S.A. | 29. Puff the Magic Dragon |
| 14. Green, Green Grass of Home | 30. Rock-A-My Soul |
| 15. Havah Nagilah | 31. Sakura |
| 16. He's Got the Whole World in His Hands | 32. Shalom Chaverim |

- | | |
|--|---|
| 33. She'll Be Comin' 'Round the Mountain | 54. Follow the Drinkin' Gourd (traditional) |
| 34. Shenandoah | 55. Getting to Know You (Rodgers and Hammerstein) |
| 35. Simple Gifts | 56. Guantanamera (Pete Seeger & Jose Marti) |
| 36. Sometimes I Feel Like a Motherless Child | 57. I Love the Mountains (traditional) |
| 37. Swing Low, Sweet Chariot | 58. I've Got Rhythm (George Gershwin) |
| 38. This Land is Your Land | 59. Irene Goodnight (Huddie Ledbetter) |
| 39. The Star Spangled Banner | 60. It's a Small World (Shermans) |
| 40. Take Me Out to the Ball Game | 61. Jamaica Farewell (Irving Burgie) |
| 41. This Little Light of Mine | 62. Kum Ba Yah (traditional) |
| 42. Yesterday | 63. Let It Be (Lennon & McCartney) |
| 43. Zip-A-Dee-Doo-Dah | 64. Let Me Call You Sweetheart (traditional) |

Volume 2

- | | |
|--|---|
| 44. All Through the Night (traditional) | 65. Make New Friends (traditional) |
| 45. Auld Lang Syne (traditional) | 66. Midnight Special (Huddie Ledbetter) |
| 46. Both Sides Now (Joni Mitchell) | 67. My Favorite Things (Rodgers and Hammerstein) |
| 47. Camptown Races (Stephen Foster) | 68. Old MacDonald Had a Farm (traditional) |
| 48. Clementine (traditional) | 69. Over the Rainbow (Harold Arlen) |
| 49. Down In the Valley (traditional) | 70. Peace Like a River (traditional) |
| 50. Edelweiss (Rodgers and Hammerstein) | 71. Precious Lord (Thomas Dorsey) |
| 51. Erie Canal (traditional) | 72. Red River Valley (traditional) |
| 52. Ev'ry Time I Feel the Spirit (traditional) | 73. Rock Around the Clock (Max Freedman & Jimmy DeKnight) |
| 53. Five Hundred Miles (Hedy West) | |

- | | |
|--|---|
| 74. Side By Side (Harry Woods) | 82. When the Saints Go Marching In (traditional) |
| 75. Take Me Home, Country Roads (John Denver/Bill Danoff/Taffy Danoff) | 83. Where Have All the Flowers Gone (Pete Seeger) |
| 76. To Every Season (Turn! Turn! Turn!) (Pete Seeger) | 84. Yankee Doodle (traditional) |
| 77. Try to Remember (Harvey Schmidt & Tom Jones) | 85. You Are My Sunshine (Davis/Mitchell) |
| 78. The Water Is Wide (traditional) | 86. You Are the Sunshine of My Life (Stevie Wonder) |
| 79. We Shall Overcome (Horton, Seeger, Carawan) | 87. You're a Grand Old Flag (George M. Cohan) |
| 80. What a Wonderful World (Theile Weiss) | 88. You've Got a Friend (Carole King) |
| 81. When Johnny Comes Marching Home (Patrick Gilmore) | |

APPENDIX B
FIFTY SONGS EVERY CHILD SHOULD KNOW

List compiled by Lisa Kleinman in "Name That Tune" (Kleinman, n.d.) and located at <http://family.go.com/entertain/music/feature/dony108songs/dony108songs2.html>.

Accessed March 21, 2003.

SIMPLEST PRESCHOOL SONGS

- | | |
|--|-------------------------------------|
| 1. Aiken Drum | 16. Old MacDonald Had a Farm |
| 2. Alouette | 17. Pop Goes the Weasel |
| 3. Baa Baa Black Sheep | 18. Ring Around the Rosies |
| 4. Bingo | 19. Row, Row, Row Your Boat |
| 5. Did You Ever See a Lassie | 20. Sing a Song of Sixpence |
| 6. Eency Weency Spider | 21. Three Blind Mice |
| 7. Here We Go 'Round the Mulberry Bush | 22. A Tisket, a Tasket |
| 8. Hole in the Bucket | 23. Twinkle, Twinkle, Little Star |
| 9. The Hokey Pokey | 24. The Wheels on the Bus |
| 10. If You're Happy and You Know It | |
| 11. I've Been Working on the Railroad | EARLY SCHOOL YEARS |
| 12. Mary Had a Little Lamb | 25. The Ants Go Marching |
| 13. The Muffin Man | 26. Baby Beluga |
| 14. Oats, Peas, Beans, and Barley Grow | 27. The Bear Went Over the Mountain |
| 15. Oh, Dear, What Can the Matter Be? | 28. Clementine |
| | 29. Down by the Riverside |
| | 30. Frère Jacques |

31. He's Got the Whole World in His Hands
32. Home on the Range
33. If I Had a Hammer
34. Little Bunny Foo Foo
35. London Bridge Is Falling Down
36. Michael, Row the Boat Ashore
37. Mister Frog Went A Courtin'
38. Oh Susanna
39. On Top of Spaghetti
40. Puff the Magic Dragon
41. Rise and Shine
42. She'll Be Comin' Round the Mountain
43. Simple Gifts
44. Skip, Skip, Skip to My Lou
45. Take Me Out to the Ball Game
46. This Land Is Your Land
47. This Little Light of Mine
48. When Johnny Comes Marching Home
49. Yankee Doodle
50. You Are My Sunshine

APPENDIX C
ELDER STUDY MEASUREMENT INSTRUMENTS

This initial list of songs was created by compiling songs found multiple times in the textbooks and songbooks in Appendix J, as well as including the recommended song lists from the dissertations of Foy (1988) and Willis (1985). Cues were added to the titles in order to facilitate recognition of the songs.

The song list, initially 510 songs, was divided in half in order to create the elder study. It was determined that one survey containing all of the songs would have been too much to ask people to complete. All 510 songs are presented here.

American Children's Folk Song Survey

Children's Folk Songs Taught in U.S. Schools 40+ Years Ago

1. Age: 62-65 66-70 71-75 76-80 81-85 86-90 91+

2. The state(s) you grew up in: _____

Check each song you were taught in school.

- | | |
|--|---|
| <input type="checkbox"/> A Fair Flower (far from the noise of dusty street, a stately lily bloomed so sweet) | <input type="checkbox"/> All The Pretty Little Horses (Hushaby, don't you cry, go to sleep little baby, when you wake, you shall have) |
| <input type="checkbox"/> A Hot Time (when you hear them bells go ding-ling-ling, all join round) | <input type="checkbox"/> All Through the Night (sleep my child and peace attend thee) |
| <input type="checkbox"/> A Mighty Fortress (is our God) | <input type="checkbox"/> Alouette (gentille alouette) |
| <input type="checkbox"/> A Paper of Pins ('cause that's the way my love begins) | <input type="checkbox"/> Amazing Grace (how sweet the sound that saved a wretch like me) |
| <input type="checkbox"/> A Tisket, A Tasket (a green and yellow basket) | <input type="checkbox"/> America (my country 'tis of Thee, sweet land of liberty) |
| <input type="checkbox"/> Abide With Me (fast falls the even-tide) | <input type="checkbox"/> America, the Beautiful (Oh beautiful for spacious skies) |
| <input type="checkbox"/> Acres of Clams (I've wandered all over this country, prospecting and digging for gold) | <input type="checkbox"/> Angel Band, The (there was one, there were two, there were three little angels) |
| <input type="checkbox"/> After the Rain (bright is the sunlight o'er the mountain and plain) | <input type="checkbox"/> Angels We Have Heard On High (sweetly singing o'er the plains) |
| <input type="checkbox"/> A-Hunting We Will Go (we'll catch a fox and put him in a box, and then we'll let him go) | <input type="checkbox"/> Animal Fair (the birds and the beasts were there, the big baboon, by the light of the moon, was combing his auburn hair) |
| <input type="checkbox"/> Ain't Gonna Rain (it ain't gonna rain, it ain't gonna rain no more) | <input type="checkbox"/> Annie Laurie (Maxwelton's brae's are bonnie) |
| <input type="checkbox"/> All Among the Barley (who would not be blithe, when the free and happy barley is smiling on the scythe) | <input type="checkbox"/> Are You Sleeping? (are you sleeping, brother John) |
| <input type="checkbox"/> All Around the Kitchen (cocky doodle doo) | <input type="checkbox"/> Ash Grove, The (down yonder green valley where stream-lets meander) |
| <input type="checkbox"/> All God's Chillun | |
| <input type="checkbox"/> All Night, All Day (angels watchin' over me, my lord) | |

- Au Clair De La Lune (mon ami Pierrot: ma chandelle est morte)
- Auld Lang Syne (should auld acquaintance be forgot and never brought to mind)
- Aura Lee (maid of golden hair, sunshine came along with thee, and swallows in the air)
- Autumn Colors (Autumn leaves are many colored, brown, and red, and orange, too)
- Away in a Manger (no crib for a bed)
- Baa! Baa! Black Sheep (have you any wool)
- Ballad of the Boll Weevil, The (come to try the Texas soil, and he thought he'd better stay, just a-lookin for a home)
- Balm in Gilead (way down on the peach-blow farm)
- Barbara Allen (All in the merry month of May when green buds were a-swelling)
- Barber's Cry (lather and shave, shampoo and shear)
- Barnyard Song (I had a cat, and the cat pleased me)
- Battle Hymn of the Republic (glory, glory hallelujah, His truth is marching on)
- Bear Went Over the Mountain, The (to see what he could see)
- Bee, The (as Cupid in a garden strayed, transported with the damask shade, a little bee unseen among the silken weeds his finger stung)
- Believe Me if All Those Endearing Young Charms (which I gaze on so fondly today)
- Belinda (won't you be my darling?)
- Bell Doth Toll, The (its echoes roll, I know the sound full well)
- Bile Them Cabbage Down (bake that hoecake brown, brown)
- Billy Barlow (Let's go hunting says)
- Billy Boy (Oh where have you been Billy Boy, Billy Boy)
- Bingo (there was a farmer had a dog and Bingo was his name-o)
- Black is the Color (of my true love's hair)
- Blow the Man Down (Yo, Ho, Blow the man down, give me some time to blow the man down)
- Blue (I had a dog and his name was Blue, bet you five bucks he's a rounder, too)
- Blue Tail Fly, The (Jimmy crack corn and I don't care, my master's gone away)
- Blue-Bell, The (My shy Blue-Bell)
- Bluebells of Scotland (oh where and oh where has your highland laddie gone)
- Boll Weevil Song (A lookin' for a home, just a lookin' for a home)
- Bought Me A Cat (and the cat pleased me, I fed my cat under yonder tree)
- Bound for the Promised Land (on Jordan's stormy banks I stand and cast a wishful eye)
- Brave Old Oak, The (then sing to the oak, the brave old oak, who hath stood in his pride so long)
- Brown Girl, The (has both houses and lands)
- Buffalo Gals (won't you come out tonight)
- Bunker Hill (The American Hero)
- Burial at Sea, The (O bury me not in the deep, deep sea where the billow's shroud shall roll o'er me)
- Bury Me Not on the Lone Prairie (these words came low and mournfully)
- But the Lord is Mindful (of His own, He remembers His children)
- Bye, Baby Bunting (daddy's gone a-hunting)

- Bye'm Bye (stars shinin' number, number one, number two, number three)
- Caissons Song (over hill over dale, we will hit the dusty trail, as those)
- Camptown Races, The (camptown ladies sing this song, doo-dah, doo-dah)
- Canoe Song, The (my paddles keen and bright, flashing with silver follow the wild goose flight dip, dip, and swing)
- Capital Ship, A (for an ocean trip was the Walloping Window Blind)
- Captain Jinks (I'm captain Jinks of the horse marines, I feed my horse on corn and beans)
- Captain Kidd (take warning now for me, and shun bad company)
- Carrousel (ha, ha, ha, happy are we, Anderson and Henderson and Lundstrom and me)
- Carry Me Back to Old Virginy (there's where the cotton and the corn taters grow)
- Casey Jones (the caller called Casey at a-half past four, kissed his wife at the station door)
- Chanticleer (of all the birds from east to west, that tuneful are and dear)
- Cherry-Tree Carol (Joseph was an old man and an old man was he)
- Chester (let tyrants shake their iron rod and slavery clank her galling chains, we'll fear them not)
- Child's Prayer, A (soft the shadows round me creep)
- Children Go Where I Send Thee (and how shall I send thee)
- Children's Prayer (when at night I go to sleep, fourteen angels watch do keep, two my head are guarding, two my feet are guiding)
- Christian Dost Thou See Them? (on the holy ground, how the hosts of darkness)
- Christmas Is Coming (the goose is getting fat)
- Christ Was Born
- Cielito Lindo (Vienen bajando)
- Cindy (Get along home, Cindy Cindy, I'll marry you some day)
- Clap Your Hands
- Clementine (Oh my darling, oh my darling, oh my darling Clementine)
- Coasts of High Barbary
- Cock Robin (who killed cock Robin? 'I' said the sparrow)
- Colorado Trail (weep all ye little rains, wail winds wail, all along, along, along the)
- Columbia, the Gem of the Ocean (when born by the red, white, and blue, thy banners make tyranny tremble)
- Come Thou Almighty King (Father all glorious, o'er all victorious, come and reign over us)
- Come, Ye Thankful People (come, raise the song of harvest home)
- Comin' Through the Rye (if a body meet a body, comin' through the rye)
- Cotton-Eyed Joe (where do you come from, where do you go, where do you come from Cotton-eyed Joe)
- Cowboy's Life (some say it's free from care, rounding up cattle from morning till night in the middle of the prairie so bare)
- Cradle Song (sleep, baby, sleep)
- Crawdad Song (You get a line, and I'll get a pole honey)
- Cuckoo, The (she's a pretty bird, she sings as she flies)
- Cumberland Gap (me and my wife, and my wife's pap, we all live down in Cumberland Gap)

- Daddy Shot a Bear (shot him through the keyhole, and never touched a hair)
- Dance to Your Daddy (my little laddie, dance to your daddy my little man)
- Darling Corey (go dig a hole in the meadow, go dig a hole in the ground)
- Darling Nelly Gray (Oh, my poor Nelly Gray, they have taken you away and I'll never see my darling any more)
- Davy Crockett (king of the wild frontier)
- Dearest Spot on Earth, The (to me is home, sweet home)
- Deck the Halls (with boughs of holly)
- Deep River (my home is over Jordan, deep river, Lord, I want to cross over into campground)
- Dem Bones (the foot bone's connected to the ankle bone)
- Devil and the Farmer, The (sing right-ful aw-ful ay-ful a-ni-go-lee)
- Did You Ever See A Lassie? (a lassie, a lassie, did you ever see a lassie go this way and that)
- Didn't My Lord Deliver Daniel? (and why not every man)
- Dinah (Someone's in the kitchen with Dinah)
- Ding Dong Bell (pussy's in the well)
- Dixie (Oh, I Wish I Was in the Land of Cotton)
- Dog Tick (why can't a dog tick dance like a baccho worm?)
- Dollar, Dollar (how you wander, from one hand to the other)
- Don't Talk About It ('bout it, if you do I'll cry, don't talk about it, 'bout it, if you do I'll die)
- Donkey, The (sweetly sings the donkey at the break of day, if you do not feed him, this is what he'll say)
- Do Re Mi
- Down By the Riverside (and study war no more)
- Down by the Station (early in the morning, see the little engines all in a row)
- Down in Mobile (Crows won't steal, I have heard folks say, way down yonder in the corn field)
- Down in the Valley (valley so low, hang your head over)
- Draw A Bucket of Water (for my only daughter)
- Drill, Ye Tarriers, Drill! (for it's work all day for sugar in your tay, down behind the railway)
- Drink to me only with thine eyes (and I will pledge with mine)
- Drunken Sailor (What shall we do with a)
- Ducklings, The (all my little ducklings, swimming here and there, heads beneath the water, tails up in the air)
- Ducks in the Millpond (a-geese in the clover a fell in the mill pond a-wet all over)
- Early to Bed (and early to rise, makes a man healthy, and wealthy, and wise)
- Eating Goober Peas (Goodness, how delicious)
- Edward (how came that blood on your shirt sleeve)
- Eency, Weency Spider (went up the water spout)
- El-a-noy (then move your family westward, good health you will enjoy)
- Elephant and the Flea, The (boom, boom ain't it great to be crazy)
- Elephants, The (One elephant went out to play, on a spider's web one day)

- Erie Canal, The (I've got a mule, her name is Sal, 15 miles on the Erie Canal)
- E-ri-e, The (we were forty miles from Albany, forget it)
- Every Monday Morning (when the bluebirds begin to sing)
- Every night (when the sun goes in)
- Every Time I Feel the Spirit (moving in my heart, I will pray)
- Fair Charlotte (lived on a mountain side in a wild and lonely spot)
- Fairest Lord Jesus (ruler of all nature)
- Farmer in the Dell, The (hi-ho the dairy-o, the farmer in the dell)
- Farmer, The (the farmer is the man who feeds them all)
- Farmer's Cursed Wife, The (Twice fa-la, fa-lilly fa-lay)
- Fire Down Below (it's fetch a bucket of water boys, it's fire down below)
- First Noel, The (the angel did say, was to certain poor shepherds)
- Flow Gently, Sweet Afton (among thy green braes, flow gently I'll sing thee a song in thy praise)
- Foggy Dew
- Follow the Drinkin' Gourd (for the old man is a-waitin' for to carry you to freedom)
- For He's A Jolly Good Fellow (which nobody can deny)
- For the Beauty of the Earth (for the glory of the skies)
- Four Thousand Years Ago (I was born four thousand years ago, nothin' ever happened I don't know)
- Fox Went Through the Town, Oh! The (the fox went out on a chilly night, prayed for the moon to give him light)
- Frankie and Johnnie (but he done her wrong)
- Frère Jacques
- Get On Board, Little Children (there's room for many more)
- Girls and Boys Come Out to Play (the moon doth shine as bright as day)
- Git Along, Little Doggies (it's your misfortune and none of my own)
- Glendy Burke, The (Ho! For Louisiana! I'm bound to leave this town)
- Go Down, Moses (way down in Egypt land, tell old Pharaoh, let my people go)
- Go Tell Aunt Rhody (the old gray goose is dead)
- Go Way from My Window (for the wind is in the west, and the cuckoo in his nest)
- Go, Tell it on the Mountain (over the hill and everywhere)
- God Bless America (land that I love, stand beside her and guide her)
- God Don't Like It (it's a-scandalous and a shame)
- God of Our Fathers (whose almighty hand, leads forth in battle)
- God Rest Ye, Merry Gentlemen (let nothing you dismay)
- Goin' Down the Road Feelin' Bad (and I ain't gonna be treated this way)
- Goin' to Boston (goodbye girls, I'm goin' to Boston early in the mornin')
- Goin' to Shout (Heav'n, heav'n, everybody talking 'bout heav'n)
- Golden Vanity, The (there was a little ship and it sailed on the sea, and it went by the name of)
- Golden Willow Tree, The (there was a little ship in South Amerikee, was known by the name of the)
- Goober Peas (goodness, how delicious, eating goober peas)

- Good King Wenceslas (looked out on the feast of Stephen)
- Good Night, Ladies (it's time to say good-night)
- Goodbye, Old Paint (I'm a-leaving Cheyenne)
- Goodnight, Farewell (my own true heart, a thousand times, goodnight)
- Goosie, Goosie Gander (come let us meander)
- Grandfather's Clock (but it stopped, short, never to go again, when the old man died)
- Gray Goose, The (Well, last Sunday mornin' Lawd, Lawd, Lawd, the preacher went a-huntin')
- Great Granddad (when the land was young, barred his door with a wagon tongue)
- Green Grow the Lilacs (all sparkling with dew)
- Green Grows the Laurel (all sparkling with dew)
- Greenfields (how tedious and tasteless the hours)
- Greensleeves (alas my love you do me wrong to cast me off discourteously)
- Ground Hog (shoulder up your gun and call your dog)
- Gypsy Laddie
- Hail, Colombia! (happy land, hail ye heroes, heaven-born band)
- Hammer Song, The (if I had a hammer, I'd hammer in the morning, I'd hammer in the evening, all over this land)
- Hark! The Herald Angels Sing (glory to the newborn king)
- Haul Away, Joe (way, haul away, we'll haul away the bowlin')
- Hava Nagila (V'-nis-m'-cha)
- Have a Little Dog (and his name is Don)
- He's Gone Away (for to stay, a little while)
- He's Got the Whole World in His Hands
- Heave Away (I'd rather court a yellow gal than work for Henry Clay)
- Hebrew Children, The (Where now are the Hebrew children?)
- Heel and Toe (forward, backward, see them go)
- Henry Martin (there were three brothers in merry Scotland)
- Here Sits A Monkey (in the chair, chair, chair)
- Here We Come A-Wassailing (among the leaves so green)
- Here We Come Up the Green Grass (on a dusty, dusty day)
- Here We Go Round the Mulberry Bush (so early in the morning)
- Hey, Betty Martin (tip-toe, tip-toe)
- Hickory Dickory Dock (the mouse ran up the clock)
- Hokey Pokey, The (you put your right foot in, you put your right foot out)
- Holy! Holy! Holy! (Lord God almighty, early in the morning our song shall rise to Thee)
- Home on the Range (where the deer and the antelope play, where seldom is heard a discouraging word)
- Hop Up, My Ladies (three in a row, don't mind the weather so the wind don't blow)
- Hop, Old Squirrel (ei-dle-dum dum, hop old squirrel, ei-dle-dum dee)
- Hope Thou in God (O put thy trust in Him, He is our hope and strength, a present help)
- Hot Cross Buns (one a penny, two a penny)

- Hound Dog Song (every time I come to town the boys keep kickin' my dog aroun')
- House Carpenter (for I am married to a ship carpenter, and a very fine man is he)
- Hush Little Baby (don't say a word, papa's going to buy you a mockingbird)
- How Firm A Foundation
- I Bought Me A Cat (the cat pleased me, I fed my cat under yonder tree, the cat went fiddle-ay-fee)
- I Couldn't Hear Nobody Pray (in the valley)
- I Dream of Jeanie With the Light Brown Hair (born like a vapor on the summer air)
- I Know My Love (by his way o' walkin' and I know my love by his way o' talkin' and I know my love in a suit of blue)
- I Know Where I'm Goin' (and I know who's goin' with me)
- I Must and I Will Get Married (I'm in the notion now)
- I Need Thee Every Hour (most gracious Lord, no tender voice like Thine)
- I Ride Old Paint (I lead old Dan, I'm goin' to Montana for to throw the hoolian)
- I Whistle A Happy Tune (whenever I feel afraid, I hold my head erect)
- I'm Sad and I'm Lonely (my heart it will break)
- I'm Satisfied (when I was single I primped and shined, Now I'm married and have to walk to walk a line)
- I'm Worried Now, but I Won't Be Worried Long (it takes a worried man to sing a worried song)
- I've Been Workin' On the Railroad (all the live long day)
- If You're Happy and You Know It (clap your hands)
- In Aragon (Here then 'neath the sunset's crimson glow while perfumed winds around us blow)
- In the Orchard (one, two, three, dance with me)
- Indian Echo Song (we glide down the dusky lake, our paddles rise and fall)
- Indian Lullaby (hark! The owl is flitting by, he is watching where you lie)
- Intry Mintry (cutry corn, apple seed and apple thorn)
- It's the Same the Whole World Over (it's the poor what get's the blame)
- Jacob's Ladder (we are climbing Jacob's Ladder)
- Jeanie With the Light Brown Hair (borne like a vapor on the summer air)
- Jennie Jenkins (I'll buy me a foldy, roldy, tildy, toldy, seek a double, use a cozy roll to find me)
- Jessie James (poor Jessie, good-bye Jessie, farewell Jessie James)
- Jest Talkin' (go easy, make it easy, go greasy)
- Jim Along, Josie (hey Jim along, Jim along Josie)
- Jingle Bells (jingle all the way)
- John Brown's Body (lies a mouldin' in the grave)
- John Hardy (was a brave little man, he carried)
- John Henry (was a little baby, sittin' on his mammy's knee, said "The big bend tunnel on the C&O road gonna be the death of me)
- Johnny Appleseed (he traveled to Michigan, over the prairie, and planted his apples wherever he'd tarry)

- Johnny Has Gone For A Soldier (shule, shule, shule agrah, time can only heal my woe)
- Johnny Morgan (played the organ, the father beat the drum)
- Joseph Dearest
- Joshua Fought the Battle of Jericho (and the walls came tumblin' down)
- Joy to the World (the Lord is come, let earth receive her King)
- Juba (this and Juba that, Juba killed a yellow cat)
- Jump Jim Crow (jump, jump, jump Jim Crow, take a little hop and around you go)
- Just Before the Battle, Mother (farewell mother, you may never press me to your heart again)
- Keys to Heaven, The (I'll give you the key to my chest, that you can have money at your request)

If there are any additional songs which you remember learning in a school in the United States, please write them here. If you need extra space, please feel free to use the backs of the pages.

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Thank you for the investment of your time and effort in completing this survey.

Thank You!

American Children's Folk Song Survey

Children's Folk Songs Taught in U.S. Schools 40+ Years Ago

1. Age: 62-65 66-70 71-75 76-80 81-85 86-90 91+

2. The state(s) you grew up in: _____

Check each song you were taught in school.

- | | |
|---|--|
| <p><input type="checkbox"/> Kind Words Can Never Die
(cherished and blest, God knows
how deep they lie lodged in the
breast like childhood's simple
rhymes said o'er a thousand times)</p> <p><input type="checkbox"/> King of the Barbarees, The (Oh will
you surrender to the)</p> <p><input type="checkbox"/> Kum Ba Yah (my Lord, Kum Ba
Yah)</p> <p><input type="checkbox"/> La Cucaracha (y a no quier-es ca-
men-ar)</p> <p><input type="checkbox"/> Lady Isabel (there was a lord in
London town, he courted a lady gay)</p> <p><input type="checkbox"/> Last Rose of Summer (left blooming
alone, all her lovely companions are
faded and gone)</p> <p><input type="checkbox"/> Lavender's Blue (dilly dilly,
lavender's green, when I am king,
dilly, dilly, you shall be queen)</p> <p><input type="checkbox"/> Leather Winged Bat (Hi, said the
little leather winged bat)</p> <p><input type="checkbox"/> Let Us Break Bread (on our knees,
when I fall on my knees with my
face to the rising sun)</p> <p><input type="checkbox"/> Levee Song (plink, plink, plink,
plink, hear the banjos strum)</p> <p><input type="checkbox"/> Li'l Liza Jane (I've got a gal, and
you got none, Li'l Liza Jane)</p> <p><input type="checkbox"/> Liberty Song, The (in freedom we're
born and in freedom we'll live)</p> | <p><input type="checkbox"/> Lincoln and Liberty (Hurrah for the
choice of the nation, our chieftain so
brave and so true)</p> <p><input type="checkbox"/> Linden Tree, The (by the doorway
o'er hangs the flowing stream, I've
dreamed beneath its shadows so
many a happy dream)</p> <p><input type="checkbox"/> Little Bird, Go Through My Window
(and buy molasses candy)</p> <p><input type="checkbox"/> Little Bitty Baby (children go where
I send thee, and how shall I send
thee)</p> <p><input type="checkbox"/> Little Black Train, The (a-coming,
get all your business right, there's a)</p> <p><input type="checkbox"/> Little David (play on your harp, hal-
le-lu hal-le-lu)</p> <p><input type="checkbox"/> Little Ducks (six little ducks that I
once knew, fat ones, skinny ones,
fair ones, too)</p> <p><input type="checkbox"/> Little Mohee (As I went a walking
all by the seashore, the wind it did
whistle the water did roar)</p> <p><input type="checkbox"/> Little Pig, A (there was an old
woman who had a little pig, oh-o-o-
o, it didn't cost much for it wasn't
very big)</p> <p><input type="checkbox"/> Little Tommy Tinker (got burned
with a clinker and he began to cry)</p> <p><input type="checkbox"/> Liza Jane (O Eliza, li'l Liza Jane, O
Eliza, li'l Liza Jane)</p> |
|---|--|

- Locks and Bolts (young men and maids pray tell your age, I'll tell you of a sweet one)
- London Bridges (falling down, my fair lady)
- Londonderry Air (Oh Danny Boy)
- Lone Star Trail (Ki-yi-yip-pi-yip-pi-yay, yip-pi-ay)
- Lonesome Road (look down, look down that lonesome road)
- Lonesome Valley (you got to walk that Lonesome Valley, you got to go there by yourself)
- Long White Robe, A (Yes, I really do believe, I shall wear a long white robe up yonder)
- Long, Long Ago (tell me the tales that to me were so dear, long, long ago)
- Looby Loo (here we go looby loo, here we go looby light)
- Lord is Mindful, The (He remembers His children)
- Lord Lovel
- Lord Randall (make my bed soon, for I'm sick to my heart, and I fain would lie down)
- Lord Thomas (Come father, come father come riddle to me, come riddle it all in one)
- Love Somebody (yes, I do, but I won't tell who)
- Lowlands (oh my mother she wrote to me my dollar and a half a day, she wrote to me to come back from sea)
- Lucy Locket (lost her pocket, Kitty Fisher found it)
- Lullaby (mother watches always near thee)
- Lullaby and Goodnight (with roses bedight, with lilies bested is baby's wee bed)
- Make New Friends (but keep the old, one is silver)
- Mamma, Mamma (well, this trouble I've been havin' mamma, ain't gonna have no mo')
- Mamma's Gone to the Mail Boat (bye-o, baby bye)
- Marching to Praetoria
- March on (liberty's host, march on)
- Marines' Hymn, The (From the halls of Montezuma, to the shores of Tripoli)
- Mary and Martha (just gone along, to ring those charming bells)
- Mary Don't You Weep (don't mourn)
- Mary Had A Baby (O Lord, Oh my Lord, the people keep a-coming and the train done gone)
- Mary Had a Little Lamb (it's fleece was white as snow)
- Mary Wore Three Links (of chain, every link bearin' Jesus' name)
- Massa's in the Old Cold Ground (down in the cornfield hear that mournful sound)
- Meet Me By the Moonlight (I am going to leave tomorrow to sail the ocean blue)
- Men of Harlech, The (in the hollow, do you hear like rushing billow)
- Merry Golden Tree, The (there was a little ship that sailed out on the sea)
- Michael Row the Boat Ashore (hallelujah)
- Miller of the Dee, The (There was a jolly miller once lived on the river Dee, he laughed and sang from morn to night, no lark so blithe as he)
- Mister Frog Went Courtin' (and he did ride, sword and pistol by his side)
- Mister Rabbit (your tail's mighty white, Yes, bless God, been getting' out-a sight)
- Monkey's Wedding, The (the monkey married the baboon's sister,

- smacked his lips and then he kissed her)
- Moon, The (good evening, shining, silver moon)
 - More We Get Together, The (the happier we'll be)
 - Morning Hymn (Father, we thank Thee for the night and for the pleasant morning light)
 - Muffin Man, The (oh do you know the muffin man)
 - My Bark Canoe (In the still night, the long hours through, I guide my bark canoe)
 - My Big Black Dog (whoever took my big, black dog I wish they'd bring him back)
 - My Bonnie (Lies Over the Ocean)
 - My Brother, I Wish You Well (I trust I shall be mentioned in the promised land)
 - My Days Have Been So Wondrous Free (the little birds that fly with careless ease fro tree to tree)
 - My God I Thank Thee (who hast made the earth so bright)
 - My Grandmother (lived on yonder green, as fine a lady as ever was seen)
 - My Heart's In the Highlands (my heart is not here, my heart's in the highlands a-chasing the deer)
 - My Horses Ain't Hungry (They won't eat your hay)
 - My Lord, What a Morning (when the stars begin to fall)
 - My Mother Bids Me Bind My Hair (with bands of rosy hue, tie up my sleeves with ribands rare, and lace my bodice blue)
 - My Old Kentucky Home (weep no more my lady, oh weep no more today, we will sing one song for the old Kentucky home)
 - Nearer My God To Thee
 - Nelly Bly (Heigh, Nelly! Ho, Nelly! Listen, love, to me)
 - Never Said a Mumblin' Word (he just hung down his head and he cried)
 - New River Train (I'm ridin' on that new river train, same old train that brought me here gonna carry me back again)
 - Nightharding Song, The (oh, slow up, doggies, quit roving around)
 - Noah's Ark
 - Noble Duke of York, The (he had ten thousand men, he marched them up to the top of the hill, then marched them down again)
 - Nobody Knows the Trouble I've Seen (nobody knows but Jesus)
 - Now Thank We All Our God (with hearts and hands and voices)
 - Now the Day is Over (night is drawing nigh, shadows of the evening steal across the sky)
 - O Come All Ye Faithful (joyful and triumphant)
 - O Hush thee, My Baby (thy sire was a knight, thy mother a lady both gentle and bright)
 - O, I'll Tell Mother (when I get home)
 - Oats, Peas, Beans, and Barley Grow (do you or I or anyone know how oats, peas, beans, and barley grow)
 - Oh Come, All Ye Faithful (joyful and triumphant)
 - Oh Come, Little Children (oh come, one and all)
 - Oh Freedom (and before I'd be a slave, I'd be buried in my grave)
 - Oh Little Town of Bethlehem (how still we see thee lie)
 - Oh, Dear, What Can the Matter Be? (Johnny's so long at the fair)
 - Oh, I'll Tell Mother (Solomon Grundy, born on Monday)

- Oh, Susanna! (oh don't you cry for me)
- Oh What a Beautiful Morning (oh what a beautiful day)
- Oh, Where has My Little Dog Gone? (oh where, oh where can he be)
- Ol' Texas (I'm gonna leave ol' Texas now, they've got no use for the long-horned cow)
- Old Abe Lincoln (came out of the wilderness, down in Illinois)
- Old Aunt Jemima (oh, I-o)
- Old Black Joe (gone are the days when my heart was young and gay)
- Old Blue (I had a dog and his name was Blue, and I betcha five dollars he's a good dog too)
- Old Brass Wagon (circle to the left, old brass wagon)
- Old Chisholm Trail (well come along boys and listen to my tale, let me tell you 'bout my troubles on the)
- Old Colony Times (when we were under the king, three roguish chaps fell into mishaps)
- Old Dan Tucker (Oh, git out the way, Old Dan Tucker, you're too late to git some supper)
- Old Dog Tray ('s ever faithful, grief cannot drive him away)
- Old Elm Tree, The (earth holds not a treasure so dear to me, as the moss-grown scene 'neath the old elm-tree)
- Old Folks at Home (Way down upon the Swanee River, far, far away)
- Old Gray Goose (smiling at the gander)
- Old Gray Mare, The (she ain't what she used to be)
- Old Joe Clarke (round and round I say, he'll follow me for ten thousand miles to hear my fiddle play)
- Old John the Rabbit (had a mighty bad habit of going through my garden)
- Old Kentucky Home (weep no more my lady, oh weep no more today, we will sing one song for the old Kentucky home)
- Old MacDonald (had a farm, e-i-e-i-o)
- Old Oaken Bucket (how dear to my heart are the scenes from my childhood)
- Old Paint (good-bye old Paint, I'm a-leavin' Cheyenne)
- Old Woman and the Pig (there was an old woman, and she had a little pig)
- Old Zip Coon (is a very learned scholar, and he plays upon the banjo)
- Ole' Texas (I'm going to leave ole' Texas now, they've got no use for the longhorn cow)
- On Top of Old Smokey (all covered with snow)
- One More River to Cross (old Noah built himself an ark, there's one more river to cross)
- One, Two, Three, Four, Five (once I caught a fish alive)
- Onward Christian Soldiers (marching as to war)
- Oranges and Lemons (the bells of Saint Clements, I owe you five farthings)
- Over in the Meadow (green and wide, blooming in the sunlight)
- Over the River and Through the Woods (to grandmother's house we go)
- Pat Works on the Railway (fil-le-me-oo-re-oo-re-ay, to work upon the railway)
- Paw Paw Patch (way down yonder in the)
- Peas Porridge Hot (peas porridge cold)
- Peter Grey (blow, ye winds of morning, blow ye winds heigh-o)

- Pick a Bale of Cotton (a-pick a bale, a-pick a bale, a-pick a bale of cotton, a-pick a bale, a-pick a bale, a-pick a bale a day)
- Piri-miri-dictum Domini (I had 3 cousins over the sea, three or four presents sent they me, the first was a bird without a bone)
- Polly Wolly Doodle (oh I went down south for to see my Sal, singin' polly wolly doodle all the day)
- Poor Howard (Poor old Howard's dead and gone)
- Poor Wayfaring Stranger (a travelin' through this world of woe)
- Pop, Goes the Weasel! (all around the cobbler's bench the monkey chased the weasel)
- Pretty Polly (Oh, yonder way she stands)
- Pretty Saro (I bid you adieu)
- Questions (gay wind straying, light around me playing)
- Ram of Darby, The (Oh, fare-a-raddy daddy)
- Red River Valley (From this valley they say you are goin')
- Red, White, and Blue, The (when borne by the red, white, and blue, thy banners make tyranny tremble)
- Reuben and Rachel (Reuben I have long been thinking what a good world this might be)
- Riddle Song (I gave my love a cherry that had no stone)
- Ride a Cock Horse (to Banbury Cross, to see a fine lady upon a white horse)
- Rig-a-jig-jig (and away we go)
- Ring Around the Rosies (pocket full of posies)
- Ring, Ring the Banjo (I like that good old song)
- Rio Grande (Oh say, have you been to the Rio Grande, Away, Rio)
- Rise Up Shepherd (there's a star in the east on Christmas morn)
- Rock Island Line, The (I say the Rock Island Line is a mighty good road)
- Rock-A My Soul (in the bosom of Abraham)
- Rock-a-by Baby (in the treetops, when the wind blows the cradle will rock)
- Roll On, Columbia (roll on, your power is turning our darkness to dawn)
- Roll, Jordan, Roll (I want to go to heaven)
- Row, Row, Row Your Boat (gently down the sea)
- Run Children Run (that child ran, that child flew, that child lost his Sunday shoe)
- Sailing, Sailing (over the bounding main, for many a stormy wind shall blow ere Jack comes home again)
- Sally Go Round the Sun (Sally go round the moon)
- Sandman, The (there's magic in the moonbeam that kissed the flowers goodnight)
- Sarasponda (Sarasponda, ret-set-set)
- Scarborough Fair (are you going to Scarborough Fair, parsley, sage, rosemary and thyme)
- Scotland's Burning (look up)
- See-Saw (Margery Daw)
- She'll Be Comin' Round the Mountain (when she comes)
- Shenandoah (oh Shenandoah, I long to see you, away, you rolling river)
- Shoo Fly (don't bother me, shoo-fly don't bother me, shoo-fly don't bother me for I belong to somebody)
- Shortnin-Bread (mammy's little baby loves shortnin' shortnin')

- Silent Night (holy night, all is calm, all is bright)
- Simple Gifts (tis the gift to be simple, tis the gift to be free)
- Sing a Song of Sixpence (a pocket full of rye, four and twenty black birds baked in a pie)
- Sing Together (merrily, merrily sing)
- Sing Your Way Home (at the close of the day, sing your way home drive the shadows away)
- Sit Down, Sister
- Sixteen Tons (some people say a man is made out of mud)
- Skin and Bones (oo-oo-oo-oo)
- Skip to My Lou (my darling, fly's in the buttermilk, shoo fly shoo)
- Soldier Won't You Marry Me? (with your musket, fife, and drum)
- Soldier's Farewell, The (dear ones must I now leave thee? One farewell kiss I give thee, and then whate'er befalls me)
- Sometimes I Feel Like a Motherless Child (a long way from home)
- Sourwood Mountain (hey diddle dum, diddle dum day)
- Sow Got the Measles, The (and she died in the spring)
- Springfield Mountain (on Springfield mountain there did dwell a comely youth, I knew him well)
- Star-Spangled Banner, The (Oh say can you see, by the dawn's early light)
- Steal Away (home, I've not got long to stay here)
- Streets of Laredo (As I walked out in the streets of Laredo...I spied a young cowboy wrapped up in white linen)
- Susie, Little Susie (now what is the news?)
- Swanee River (Way down upon the
- Sweet and Low (wind of the western sea, low, low, breathe and blow)
- Sweet Betsy From Pike (Oh don't you remember Sweet Betsy from Pike, she crossed the wide prairies with her husband Ike)
- Swing Low, Sweet Chariot (comin' for to carry me home)
- Take Me Out to the Ballgame (buy me some peanuts and crackerjack, I don't care if I ever get back)
- Take This Hammer (huh! Carry it to the captain, huh!)
- Taps
- There Was An Old Fish (and his name was whale)
- There Was An Old Woman (and she had a little pig, didn't cost much 'cause it wasn't very big)
- There's A Hole in the Bucket (dear Liza, dear Liza)
- There's a Little Wheel a Turnin' (in my heart)
- This is My Country (land of my birth)
- This Is My Father's World (and to my listening ears)
- This Land is Your Land (this land is my land)
- This Little Light of Mine (I'm gonna let it shine)
- This Old Man (he played one, he played knick-knack on my drum)
- This Train (is bound for glory)
- Three Blind Mice (see how they run)
- Three Ravens, The (sat upon a tree, derry derry derry down, they were as black as night could be)
- Tom Bolyn (was Scotchman born, his shoes wore out and his stockings were torn)
- Toodala (mighty pretty motion, too-da-la too-da-la)
- Train Is A-Comin', The (oh, yes,)

- Trot, Pony, Trot (trot to grandma's gateway)
- Turkey in the Straw (turkey in the hay, roll 'em up and twist 'em up)
- Twelve Days of Christmas, The (on the first day of Christmas my true love gave to me)
- Twinkle, Twinkle Little Star (how I wonder what you are)
- Uncle Reuben (rabbit running through the grass, foxes close behind, trees and weeds and cockleburs is all the foxes find)
- Up on the Housetop (reindeer pause)
- Wabash Cannon Ball (listen to the jingle, the rumble and the roar, as she glides along the woodlands, through hills and by the shore)
- Wade in the Water (children)
- Walk Along, John (come on, boys, and hush your talking, all join hands and let's go walking)
- Waltzing Matilda (there once was a swag man camped upon a billabong)
- Water is Wide, The (I cannot get over)
- Wayfaring Stranger (I'm just a poor wayfaring stranger, travelin' through this world of woe)
- We Are Good Musicians (we practice every day)
- We Gather Together (to ask the Lord's blessing)
- We Three Kings (of Orient are, bearing gifts)
- We Wish You A Merry Christmas (and a happy New Year)
- Weevily Wheat (Rise you up in the morning, all together early)
- Were You There? (when they crucified my Lord)
- What Child is This? (who laid to rest on Mary's lap is sleeping)
- What Shall We Do With a Drunken Sailor (early in the morning)
- Wheels on the Bus, The (go round and round)
- When I Was A Young Maid (ha, ha, this-a-way, ha, ha, that-a-way)
- When Johnny Comes Marching Home (again, hurrah, hurrah, we'll give him a hearty welcome then, hurrah, hurrah)
- When the Saints Go Marching In (oh how I want to be in that number)
- When You and I Were Young, Maggie (I wandered today to the hill, Maggie)
- White Christmas (I'm dreaming of a)
- Who Built the Ark? (Noah, Noah)
- Willie the Weeper (was a chimney sweeper)
- Wind Blew East, The (wind blew west)
- Wind Blew Up, The Wind Blew Down (it brought some drops of rain)
- Winky Blinky (Niddy Nod, father is fishing off Cape Cod)
- Wondrous Love (what wondrous love is this, o my soul, o my soul)
- Worried Man, A (it takes a worried man to sing a worried song, I'm worried now, but I won't be worried long)
- Yankee Doodle (keep it up, yankee doodle dandy, mind the music and the step)
- Yankee Doodle Boy (I'm a yankee doodle dandy, a yankee doodle do or die, a real live nephew of my uncle Sam)
- You are my Sunshine (my only sunshine, you make me happy when skies are gray)
- Young Beichan
- You Turn for Sugar an' Tea (I turn for candy)

You're A Grand Old Flag (you're a high-flying flag, and forever in peace may you wave)

Zum Gali Gali (he-cha-lutz le'-man a-vo-dah, a-vo-dah le'-man)

If there are any additional songs which you remember learning in a school in the United States, please write them here. If you need extra space, please feel free to use the backs of the pages.

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Thank you for the investment of your time and effort in completing this survey.

Thank You!

APPENDIX D
PILOT STUDY GENERAL MUSIC TEACHER SONG ASSESSMENT INSTRUMENT

American Children's Folk Song Survey

Introduction

WELCOME TO THE SURVEY

Welcome. First, we would like to introduce the survey and its purpose, and provide some guidance as to how to complete it. Please review this page before beginning the survey.

If you are not currently an elementary general music teacher, please do not answer any of the questions on the actual survey. Feel free, however, to look over the survey and pass it along to an elementary classroom teacher whom you know or have access to. Thanks!

THE PURPOSE

Too frequently, decisions regarding education and classroom instruction are made by people who are not teaching. Teachers, especially music teachers, invest so much time in their jobs that practically no time is left for joining policy-making committees, and many do not have access to the committees which have the most significant impact. Your input is being sought here in order to determine the extent to which American children's folk songs, songs which represent the American heritage are being taught across the nation.

Every state will be represented, and you will be representing your state.

WHAT YOU WILL BE ASKED TO DO

(THIS IS THE CULMINATION OF 2 OTHER SURVEYS)

You will be asked to answer survey questions in relation to your experiences and expertise regarding American children's folk songs. People over 62 were surveyed regarding the songs they were taught in American schools 50 to 100 years ago. This helped define songs that were truly songs of the American children's folk heritage. Experts in the field of Elementary Music were surveyed and ranked the songs according to which they believed to be most valuable in representing the American children's folk song heritage. And now you, who represent the most important group of all, General music teachers, you will be asked the degree to which you teach specific children's folk songs and provide insight on the song content you teach. Each group will also be asked to provide some demographic information, though all demographic data will be recorded separately from survey answers, and no link will be possible.

CONFIDENTIALITY

Please refer to the Anonymous vs. Confidential section for more information. The information you provide will be anonymous. Your responses to the survey will be sorted and grouped separately from your demographic information. Even the demographic information will contain no identifying questions—the project administrator and everyone else will have no way of knowing who you are. Return envelopes will be placed collectively together, filled and returned when the survey is finished. Those taking the electronic survey, who wish to be sent E-mail notification of survey results and/or placed in the group of teachers who will share ideas, songs, and lesson plans will be placed on the appropriate lists. A computer database will compile the survey results as they are received. Paper surveys will be shredded. E-mail addresses will be discarded unless the specific boxes are checked to cause them to be placed on the “Send Results” or “Join the Group” list. Please refer to the Anonymous vs. Confidential section for a more thorough discussion of our policy.

Whom to contact if you have questions about the SURVEY

Marilyn Ward, marilyn@neflin.org (---) --- ---- Or your can write:

Marilyn Ward, -----.

Please return your survey to the above address. Thank you.

INFORMATION ABOUT WHO IS CONDUCTING THE SURVEY

For information about the author and direction behind the survey, please visit:
<http://www.neflin.org/marilyn/folksongsurvey/> You may also contact me at:

marilyn@neflin.org (---) --- ----

This survey is copyrighted.

American Children's Folk Song Survey

Section A: Children's Folk Songs

Based on your teaching alone (we realize that some students will know these songs even if you haven't personally taught them in class)...

Recall the amount of time you have personally spent teaching a particular song. If you have spent a good deal of time teaching a song and you teach it every year to all the classes in that grade, and you would expect your students to be able to sing it from memory upon request, you may reasonably assume that "Practically All" of your students, as they progress through school, will know it by memory—choose "**Practically All**".

If you have spent a fair amount of time teaching a song, and you teach it every year to most of the classes in that grade, but you have not reviewed it enough for all of the students to be expected to know it by heart, but you would expect "Most" of your students to be able to sing it from memory upon request, and you may reasonably assume that "Most" of your students, as they progress through school will know it by memory—choose "**Most**".

If you have spent some time teaching a song, and/or you have not taught it consistently every year to all of the students, but you have taught it well enough that "Some" of your students will know it by memory—choose "**Some**".

If you have spent a little time teaching a song and you would expect a "Few" students to be able to sing it from memory—choose "**Few**".

If you have not taught this song, or not taught it within four years—choose "**Practically None**".

Check the appropriate box.

	Practically All	Most	Some	Few	Practically None
A Mighty Fortress					
A Paper of Pins					
A Tisket, A Tasket					
A-Hunting We Will Go					
Ain't Gonna Rain					
All Around the Kitchen					
All Night, All Day					
All The Pretty Little Horses					
All Through the Night					
Alouette					
Amazing Grace					
America					
America, the Beautiful					
Angels We Have Heard On High					
Animal Fair					
Annie Laurie					
Are You Sleeping?					
Auld Lang Syne					
Aura Lee					
Away in a Manger					
Baa! Baa! Black Sheep					
Ballad of the Boll Weevil, The					
Barbara Allen					
Barnyard Song					
Battle Hymn of the Republic					
Bear Went Over the Mountain, The					
Belinda					
Billy Barlow					
Billy Boy					
Bingo					
Black is the Color					
Blow the Man Down					
Blue					
Blue Tail Fly, The					
Boll Weevil Song					
Bought Me A Cat					
Bound for the Promised Land					
Buffalo Gals					
Bury Me Not on the Lone Prairie					
But the Lord is Mindful					

Practically Practically
All MostSome Few None

Bye, Baby Bunting					
Caissons Song					
Camptown Races, The					
Captain Jinks					
Child's Prayer, A					
Children Go Where I Send Thee					
Children's Prayer					
Christmas Is Coming					
Cindy					
Clementine					
Columbia, the Gem of the Ocean					
Come Thou Almighty King					
Comin' Through the Rye					
Cotton-Eyed Joe					
Crawdad Song					
Dance to Your Daddy					
Davy Crockett					
Dearest Spot on Earth, The					
Deck the Halls					
Dem Bones					
Did You Ever See A Lassie?					
Dinah					
Ding Dong Bell					
Dixie					
Dollar, Dollar					
Down By the Riverside					
Down by the Station					
Down in the Valley					
Draw A Bucket of Water					
Drill, Ye Tarriers, Drill!					
Drunken Sailor					
Ducklings, The					
Ducks in the Millpond					
Eating Goober Peas					

American Children's Folk Song Survey

Section C: Demographics

In this section, we ask you to provide us with demographic information. This information will be vital in order to prove that our survey is valid and represents every state in the nation, as well as a good cross-section of schools, years of experience, etc.

Please note the extra "comments" area at the bottom of the page - it is for feedback on this survey.

1. Gender: Male Female
2. Age: 20-25 26-29 30-35 36-39 40-45 46-49 50+
3. Race/Ethnicity: Asian/Pacific Islander Black/African American
 Hispanic/Latina(o)/Chicana(o) Native American/Alaskan White/Caucasian
 Other _____
4. I am a: private school teacher public school teacher
5. The textbook series I use: Silver Burdett—Music Connection
 Macmillan—Music & You Macmillan—Share the Music World of Music
 other _____
6. Years teaching elementary music: 0 1 2 3 4 5 6-10
 11-15 16-20 21-25 26+
7. Years teaching elementary music at this school: 0 1 2 3 4
 5 6-10 11-15 16-20 21-25 26+
8. Your school: rural suburban urban
9. Your city / county: _____ / _____
10. Your state: _____
11. Your highest degree acquired: (select one)
 High School diploma Bachelors--music ed. Master's--music ed. Doctorate--music ed.
 Bachelors—music, not education. Master's—music, not education. Doctorate—music, not ed.
 Bachelors—other Master's—other Doctorate—other

12. Please enter your program _____
(e.g. "Early Childhood Education")

13. Your teaching load: on average, you teach __ periods:

1 2 3 4 5 6 7 8 9 10 11 12 13 __

In a __-period school day:

3 4 5 6 7 8 9 10 11 12 13 __

14. On average, your school day periods are __ minutes long:

14- 15-20 21-30 31-45 46-55 56-60 61+

15. On average, how often do you see your classroom students:

Inconsistently: (If you see them inconsistently, please select one of the following)

we're on a wheel: --after their wheel for music, I will go _____ (how long)
before I see them again. While on the wheel, I will see them for _____ minutes
_____ days a week for _____ weeks.

we're not on a rotational system. Our system: _____

Consistently: (if you see them consistently, please select one of the following)

--less than once a week: once every 2 weeks or less once every week and a half

-- this many times every week: 1 2 3 4 5 more: _____

Please feel free to make additional comments regarding any of the above. To help us, please refer to the specific question number with each comment.

Thank you for the investment of your time and effort in completing this survey.

Thank You!

APPENDIX E
ELEMENTARY MUSIC SPECIALIST SONG ASSESSMENT INSTRUMENT

This assessment instrument was used to narrow the song list from 250+ songs to 100 songs. The goal was to select songs which best represented the American children's folk song heritage. Great care was used in dealing with the songs chosen to represent the American heritage, in the wording of the survey instruments, and in refining the list for the survey of general music teachers across the nation.

Some of the importance of the elementary music specialist song assessment instrument grew from the understanding that frequently the choice of songs which were excluded was just as important as the choice of songs to be included in the research. Top elementary music education specialists were consulted in order to select and refine the list with great of care, enabling this study to identify, represent, refine, research, and report upon our American children's song heritage with the most accuracy and validity possible.

American Children's Folk Song Survey

American Children's Folk Song Heritage

You have been identified as an elementary music specialist.

1. Years you have taught elementary/general music education at a college or university: 0-5 6-10 11-15 16-20 21+

2. Your college/university: _____

Check the box indicating the importance of each song's inclusion as a part of the American Children's Folk Song heritage, as your 1st, 2nd, 3rd, or "blank" (not important for inclusion) choice. You will be rating each song according to its merits, as you perceive them. 1st choice is your selection for most valuable, 2nd choice, second most valuable, 3rd choice, third most valuable. Leaving the boxes "blank" will indicate the song to be anything from a 4th choice to "not important for inclusion."

There is no limit or set amount of 1st, 2nd, 3rd, or blank choices. Rate each one according to its own merits.

1st 2nd 3rd

- | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | A Mighty Fortress |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | A Paper of Pins |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | A Tisket, A Tasket |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | A-Hunting We Will Go |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Ain't Gonna Rain |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | All Around the Kitchen |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | All Night, All Day |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | All The Pretty Little Horses |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | All Through the Night |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Alouette |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Amazing Grace |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | America |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | America, the Beautiful |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Angels We Have Heard On High |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Animal Fair |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Annie Laurie |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Are You Sleeping? |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Auld Lang Syne |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Aura Lee |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Away in a Manger |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Baa! Baa! Black Sheep |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Ballad of the Boll Weevil, The |

1st 2nd 3rd

- | | | | |
|--------------------------|--------------------------|--------------------------|-------------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Barbara Allen |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Barnyard Song |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Battle Hymn of the Republic |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Bear Went Over the Mountain,
The |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Belinda |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Billy Barlow |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Billy Boy |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Bingo |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Black is the Color |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Blow the Man Down |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Blue |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Blue Tail Fly, The |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Boll Weevil Song |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Bought Me A Cat |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Bound for the Promised Land |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Buffalo Gals |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Bury Me Not on the Lone Prairie |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | But the Lord is Mindful |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Bye, Baby Bunting |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Caissons Song |

1st 2nd 3rd

- Camptown Races, The
- Captain Jinks
- Child's Prayer, A
- Children Go Where I Send Thee
- Children's Prayer
- Christmas Is Coming
- Cindy
- Clementine
- Columbia, Gem of the Ocean
- Come Thou Almighty King
- Comin' Through the Rye
- Cotton-Eyed Joe
- Crowdad Song
- Dance to Your Daddy
- Davy Crockett
- Dearest Spot on Earth, The
- Deck the Halls
- Dem Bones
- Did You Ever See A Lassie?
- Dinah
- Ding Dong Bell
- Dixie
- Dollar, Dollar
- Down By the Riverside
- Down by the Station
- Down in the Valley
- Draw A Bucket of Water
- Drill, Ye Tarriers, Drill!
- Drunken Sailor
- Ducklings, The
- Ducks in the Millpond
- Eating Goober Peas
- Eency, Weency Spider
- Elephants, The
- Erie Canal, The
- Every Time I Feel the Spirit
- Fairest Lord Jesus
- Farmer in the Dell, The
- Farmer, The
- First Noel, The
- Follow the Drinkin' Gourd

1st 2nd 3rd

- For He's A Jolly Good Fellow
- For the Beauty of the Earth
- Get On Board, Little Children
- Git Along, Little Doggies
- Go Down, Moses
- Go Tell Aunt Rhody
- Go, Tell it on the Mountain
- God Bless America
- God of Our Fathers
- God Rest Ye, Merry Gentlemen
- Goober Peas
- Good King Wenceslas
- Good Night, Ladies
- Goodbye, Old Paint
- Goosie, Goosie Gander
- Grandfather's Clock
- Green Grow the Lilacs
- Hail, Colombia!
- Hammer Song, The
- Hark! The Herald Angels Sing
- He's Gone Away
- He's Got the Whole World in His
Hands
- Here We Come A-Wassailing
- Here We Go Round the Mulberry
Bush
- Hey, Betty Martin
- Hickory Dickory Dock
- Hokey Pokey, The
- Holy! Holy! Holy!
- Home on the Range
- Hop Up, My Ladies
- Hot Cross Buns
- Hush Little Baby
- I Bought Me A Cat
- I Couldn't Hear Nobody Pray
- I Ride Old Paint
- I've Been Workin' On the
Railroad
- If You're Happy and You Know
It
- Intry Mintry

1st 2nd 3rd

- Riddle Song
 Ride a Cock Horse
 Rig-a-jig-jig
 Ring Around the Rosies
 Rio Grande
 Rise Up Shepherd
 Rock-A My Soul
 Rock-a-by Baby
 Roll On, Columbia
 Row, Row, Row Your Boat
 Run Children Run
 Sailing, Sailing
 Sally Go Round the Sun
 Scarborough Fair
 See-Saw
 She'll Be Comin' Round the
 Mountain
 Shenandoah
 Shoo Fly
 Shortnin' Bread
 Silent Night
 Simple Gifts
 Sing a Song of Sixpence
 Sixteen Tons
 Skip to My Lou
 Sometimes I Feel Like a
 Motherless Child
 Sourwood Mountain
 Sow Got the Measles, The
 Star-Spangled Banner, The
 Susie, Little Susie
 Swanee River
 Sweet Betsy From Pike
 Swing Low, Sweet Chariot
 Take Me Out to the Ballgame

1st 2nd 3rd

- There Was An Old Woman
 There's A Hole in the Bucket
 There's a Little Wheel a Turnin'
 This is My Country
 This Is My Father's World
 This Land is Your Land
 This Little Light of Mine
 This Old Man
 This Train
 Three Blind Mice
 Train Is A-Comin', The
 Trot, Pony, Trot
 Turkey in the Straw
 Twelve Days of Christmas, The
 Twinkle, Twinkle Little Star
 Up on the Housetop
 Wade in the Water
 Water is Wide, The
 We Gather Together
 We Three Kings
 We Wish You A Merry
 Christmas
 Were You There?
 What Child is This?
 What Shall We Do With a
 Drunken Sailor
 Wheels on the Bus, The
 When Johnny Comes Marching
 Home
 When the Saints Go Marching In
 Yankee Doodle
 Yankee Doodle Boy
 You Are My Sunshine
 You're A Grand Old Flag

If there are any additional songs which you believe should be added to this list, songs which represent the American children's folk heritage, please write them here. If you need extra space, please feel free to use the backs of the pages. Also, if you have any comments, please write them below.

Thank you for the investment of your time and effort in completing this survey.

Thank You!

APPENDIX F
GENERAL MUSIC TEACHER SONG ASSESSMENT

The general music teacher song assessment has been altered to conform to margin, type-setting, and formatting requirements of the dissertation. The layout of the original song assessment was more compact (margins were smaller).

American Children's Folk Song Survey

American Children's Songs Taught in Today's Classrooms



Dear «FirstName» «LastName»,

Hi! You have been selected from among your peers to represent «State» in a survey of general music teachers across the nation. We need to know the extent to which certain songs are being taught in school.

Your input is priceless, «FirstName», and the survey won't take long. I really appreciate your time and assistance. You are the authority. No one knows as well as you what songs are being taught in your school.

If you are not a general music teacher, please return the survey, or deliver it to someone who is...in your town. **Every single survey** needs to get to a general music teacher so that «State», and your area are represented adequately. **Please** make sure it gets to a local general music teacher who will fill it out and send it in. We can't afford to contact more people, and if the few others don't respond, **you may be the only representative of «State»**. Please help. Do it to support Music Education.

If you have any questions or comments, ideas or thoughts, please feel free to contact me. If you would like a copy of the results, simply write "Please Send Results" on the top of your survey and include your e-mail address. Your responses will be anonymous. Every state in the U.S.A. will be represented. **Your answers really do matter.** Our anonymity policy, as well as more information about this study is at

<http://www.neflin.org/marilyn/folksongsurvey/>

Thank you so much «FirstName»! I knew that you'd be the one to ask. This will tell us what is being taught across the nation, and will be used to improve music ed. I hope all is well, and that «State» is beautiful this time of year. It's pretty hot here in Florida ☺. Take care, and thank you, in advance, for completing and returning your survey.

Sincerely yours,

Marilyn Ward
marilyn@neflin.org
<http://www.neflin.org/marilyn/folksongsurvey/>

American Children's Folk Song Survey Introduction

WELCOME TO THE SURVEY

Welcome. First, we would like to introduce the survey and its purpose, and provide some guidance as to how to complete it. If you are not a general music teacher, please do not fill out the survey. Please pass it along to a local general music teacher whom you know or have access to. Thanks!

THE PURPOSE

Your input is being sought here in order to determine the extent to which American children's folk songs, songs which represent the American heritage are being taught across the nation. Every state will be represented, and you will be representing your state.

WHAT YOU WILL BE ASKED TO DO (THIS IS THE CULMINATION OF 2 OTHER SURVEYS)

You will be asked to answer survey questions in relation to your experiences and expertise regarding American children's folk songs. People over 62 were surveyed regarding the songs they were taught as children in America between 50 and 100 years ago. This, along with songs derived from music books of the 1700's to 1950, helped define the songs that were truly songs of the American children's folk heritage. Experts in the field of Elementary Music were surveyed and ranked the songs according to which they believed to be most representative of the American children's folk song heritage. And now you will be asked the extent to which your children know specific children's folk songs. You will also be asked to provide some demographic information in order to make sure the survey is valid—representing a good cross-section of teachers in a good cross-section of schools all over the nation.

ANONYMOUS VS. CONFIDENTIAL

Individuals completing this kind of survey are often concerned about what will happen to their responses, especially whether or not some of their answers will ever come back to "haunt" them. For example, if you trustingly admit that you have not taught certain things or do not value certain songs, you might want to know if this information can ever find its way into someone else's hands, perhaps threatening your relationship, or even your career. This concern is especially relevant in education. In response to this concern, and in order to provide you with the assurance that none of your responses or comments could ever come back to haunt you, this survey is *anonymous*. Anonymity means that no one – not even the survey administrators – will know who you are. Your name will never be requested. Other information about your state and school will be detached and sorted separately from your answers to the questionnaire. This will insure complete anonymity. Information about your state and school are important to the study, to enable us to know if we have reached a good cross-section of the nation. The demographic information will be available only in compiled format (eg. 80 urban schools, 75 rural schools responded, etc.). Anonymity differs from *confidentiality*, which is when someone knows who you are, but promises to keep your

responses private. With the constantly changing demands for “public access” in education, the best way to protect you is through anonymity and sorting demographic information separately. This is what we have done. With this level of protection and privacy, we rely on your good will and openness as you fill out the survey. Thank you so much.

WHOM TO CONTACT WITH QUESTIONS ABOUT THE SURVEY

Marilyn Ward, marilyn@neflin.org (---) --- ---- Or your can write: Marilyn Ward, --- --- -
 -- --- --- --- ---. Please return your survey to this address. For more information, please visit:
<http://www.neflin.org/marilyn/folksongsurvey/> This survey is copyrighted.

American Children's Folk Song Survey

Section A: Children's Songs

Based on your teaching alone (we realize that some students will know these songs even if you haven't personally taught them in class)...

Recall the amount of time you have personally spent teaching a particular song. If you have spent a good deal of time teaching a song and you teach it every year to all the classes in that grade, and you would expect your students to be able to sing it from memory upon request, you may reasonably assume that "Practically All" of your students, as they progress through school, will know it by memory—choose "**Practically All**".

If you have spent a fair amount of time teaching a song, and you teach it every year to most of the classes in that grade, but you have not reviewed it enough for all of the students to be expected to know it by heart, but you would expect "Most" of your students to be able to sing it from memory upon request, and you may reasonably assume that "Most" of your students, as they progress through school will know it by memory—choose "**Most**".

If you have spent some time teaching a song, and/or you have not taught it consistently every year to all of the students, but you have taught it well enough that "Some" of your students will know it by memory—choose "**Some**".

If you have spent a little time teaching a song and you would expect a "Few" students to be able to sing it from memory—choose "**Few**".

If you have not taught this song, or not taught it within four years—choose "**Practically None**".

Check the appropriate box.

Practically
All Most Some Few None

	Practically All	Most	Some	Few	Practically None
A Tisket, A Tasket					
All the Pretty Little Horses					
Bought Me A Cat (the cat pleased me)					
Bingo					
Did You Ever See A Lassie					
Eency, Weency Spider					
Farmer in the Dell, The					
Hickory, Dickory Dock					
Hokey Pokey, The					
Hush Little Baby (don't say a word, papa's ...)					
Rockaby Baby (in the treetops, when the wind...)					
If You're Happy and You Know It					
Looby Loo					
Mary Had A Little Lamb					
Muffin Man					
Mulberry Bush					
Oats, Peas, Beans, and Barley Grow					
Oh! Dear! What Can the Matter Be?					
Oh, Where Has My Little Dog Gone					
Old John the Rabbit					
Old MacDonald					
Over the River and Through the Woods					
Polly Wolly Doodle					



	Practically			Practically	
	All	Most	Some	Few	None
Pop! Goes the Weasel					
Ring Around the Rosies					
Row, Row, Row Your Boat					
She'll be Comin' Round the Mountain					
Take Me Out to the Ballgame					
There's a Hole in the Bucket					
This Little Light of Mine					
This Old Man					
Three Blind Mice					
Twinkle, Twinkle Little Star					
Wheels on the Bus, The					

Section B: Folk Songs

All Night, All Day					
Amazing Grace					
Aura Lee					
Away in a Manger					
Billy Boy					
Camptown Races					
Cindy					
Clementine					
Columbia, Gem of the Ocean					
Cotton-Eyed Joe					
Crawdad Song					
Dixie					
Down by the Riverside					
Down in the Valley					
Drill, Ye Terriers, Drill!					
Erie Canal, The					
Follow the Drinkin' Gourd					
Frog Went A-Courtin', A					
Go Down, Moses					
Go Tell Aunt Rhody					
Go Tell it on the Mountain					
God of our Fathers					
Goober Peas					
Goodbye, Old Paint					
He's Got the Whole World in His Hands					
Home on the Range					
I Couldn't Hear Nobody Pray					
I've Been Workin' On the Railroad					
Jim Along, Josie					
Blue Tail Fly, The					



	Practically			Practically	
	All	Most	Some	Few	None
Joshua Fought the Battle of Jericho					
Kum Ba Yah					
Liza Jane					
Michael Row the Boat Ashore					
Oh, Susanna					
Old Chisholm Trail					
Old Folks At Home (Way down upon the Swanee River, far, far away)					
Onward Christian Soldiers					
Over the River and Through the Woods					
Rock-A-My-Soul					
Shenandoah					
Shoo Fly					
Shortnin' Bread					
Simple Gifts					
Silent Night					
Sometimes I Feel Like a Motherless Child					
Susie, Little Susie					
Sweet Betsy From Pike					
Swing Low, Sweet Chariot					
Water is Wide, The					
We Gather Together					
When Johnny Comes Marching Home					
When the Saints Go Marching In					
You Are My Sunshine					
America					
America, the Beautiful					
Battle Hymn of the Republic					
God Bless America					
God of Our Fathers					
Marines' Hymn (From the halls of Montezuma to the shores of Tripoli)					
Star-Spangled Banner, The					
Caissons Song					
This Land is Your Land					
When Johnny Comes Marching Home					
Yankee Doodle					
You're A Grand Old Flag					



American Children's Folk Song Survey

Section C: Demographics

In this section, we ask you to provide us with demographic information. This information is vital in order to prove that our survey is valid and represents every state in the nation, as well as a good cross-section of schools, years of experience, genders, textbooks, etc. Your survey will be anonymous.

Please note the extra "comments" area at the bottom of the page - it is for feedback on this survey.

1. Gender: Male Female
2. Age: 20-25 26-29 30-35 36-39 40-45 46-49
 50+
3. Race/Ethnicity: Asian/Pacific Islander Black/African American
 Hispanic/Latina(o)/Chicana(o) Native American/Alaskan
 White/Caucasian Other _____
4. I am a: private school teacher public school teacher
5. The textbook series I use: Silver Burdett—Music Connection
6. Macmillan—Music & You Macmillan—Share the Music World of Music
 other _____
7. Grade(s) I teach: _____
8. Years teaching elementary/general music:

9. Your school: rural suburban urban
10. Your city: _____
11. Your state: _____

Please feel free to make additional comments regarding any questions/answers on the survey. To help us, please refer to the specific question number with each comment.

Thank you for the investment of your time and effort in completing this survey.

Thank You!

APPENDIX G
STATES WHICH PARTICIPATED IN THE FINAL PHASE OF THE STUDY

Alabama	Louisiana	Ohio
Alaska	Maine	Oklahoma
Arizona	Maryland	Oregon
Arkansas	Massachusetts	Pennsylvania
California	Michigan	Rhode Island
Colorado	Minnesota	South Carolina
Connecticut	Mississippi	South Dakota
Delaware	Missouri	Tennessee
Florida	Montana	Texas
Georgia	Nebraska	Utah
Hawaii	Nevada	Vermont
Idaho	New Hampshire	Virginia
Illinois	New Jersey	Washington
Indiana	New Mexico	West Virginia
Iowa	New York	Wisconsin
Kansas	North Carolina	Wyoming
Kentucky	North Dakota	

APPENDIX H
DISTRIBUTION OF T TABLE

Source: Moore, D.S., & McCabe, G.P. (2003). Introduction to the practice of statistics (4th ed.). New York: W.H. Freeman and Company, p. T11. Reprinted with permission from the publisher.

Table entry for p and C is the critical value t^* with probability p lying to its right and probability C lying between $-t^*$ and t^* .

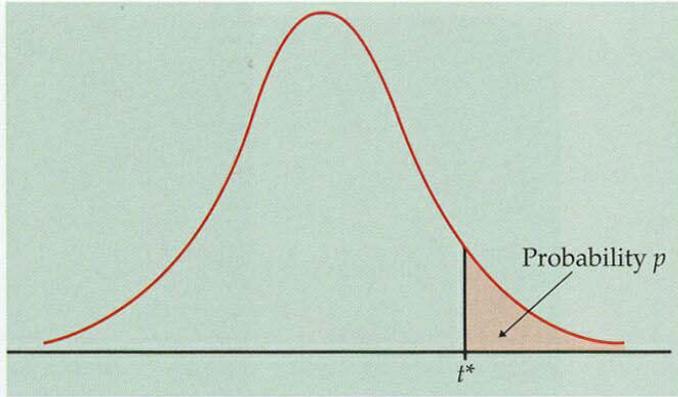


TABLE D t distribution critical values

df	Upper tail probability p											
	.25	.20	.15	.10	.05	.025	.02	.01	.005	.0025	.001	.0005
1	1.000	1.376	1.963	3.078	6.314	12.71	15.89	31.82	63.66	127.3	318.3	636.6
2	0.816	1.061	1.386	1.886	2.920	4.303	4.849	6.965	9.925	14.09	22.33	31.60
3	0.765	0.978	1.250	1.638	2.353	3.182	3.482	4.541	5.841	7.453	10.21	12.92
4	0.741	0.941	1.190	1.533	2.132	2.776	2.999	3.747	4.604	5.598	7.173	8.610
5	0.727	0.920	1.156	1.476	2.015	2.571	2.757	3.365	4.032	4.773	5.893	6.869
6	0.718	0.906	1.134	1.440	1.943	2.447	2.612	3.143	3.707	4.317	5.208	5.959
7	0.711	0.896	1.119	1.415	1.895	2.365	2.517	2.998	3.499	4.029	4.785	5.408
8	0.706	0.889	1.108	1.397	1.860	2.306	2.449	2.896	3.355	3.833	4.501	5.041
9	0.703	0.883	1.100	1.383	1.833	2.262	2.398	2.821	3.250	3.690	4.297	4.781
10	0.700	0.879	1.093	1.372	1.812	2.228	2.359	2.764	3.169	3.581	4.144	4.587
11	0.697	0.876	1.088	1.363	1.796	2.201	2.328	2.718	3.106	3.497	4.025	4.437
12	0.695	0.873	1.083	1.356	1.782	2.179	2.303	2.681	3.055	3.428	3.930	4.318
13	0.694	0.870	1.079	1.350	1.771	2.160	2.282	2.650	3.012	3.372	3.852	4.221
14	0.692	0.868	1.076	1.345	1.761	2.145	2.264	2.624	2.977	3.326	3.787	4.140
15	0.691	0.866	1.074	1.341	1.753	2.131	2.249	2.602	2.947	3.286	3.733	4.073
16	0.690	0.865	1.071	1.337	1.746	2.120	2.235	2.583	2.921	3.252	3.686	4.015
17	0.689	0.863	1.069	1.333	1.740	2.110	2.224	2.567	2.898	3.222	3.646	3.965
18	0.688	0.862	1.067	1.330	1.734	2.101	2.214	2.552	2.878	3.197	3.611	3.922
19	0.688	0.861	1.066	1.328	1.729	2.093	2.205	2.539	2.861	3.174	3.579	3.883
20	0.687	0.860	1.064	1.325	1.725	2.086	2.197	2.528	2.845	3.153	3.552	3.850
21	0.686	0.859	1.063	1.323	1.721	2.080	2.189	2.518	2.831	3.135	3.527	3.819
22	0.686	0.858	1.061	1.321	1.717	2.074	2.183	2.508	2.819	3.119	3.505	3.792
23	0.685	0.858	1.060	1.319	1.714	2.069	2.177	2.500	2.807	3.104	3.485	3.768
24	0.685	0.857	1.059	1.318	1.711	2.064	2.172	2.492	2.797	3.091	3.467	3.745
25	0.684	0.856	1.058	1.316	1.708	2.060	2.167	2.485	2.787	3.078	3.450	3.725
26	0.684	0.856	1.058	1.315	1.706	2.056	2.162	2.479	2.779	3.067	3.435	3.707
27	0.684	0.855	1.057	1.314	1.703	2.052	2.158	2.473	2.771	3.057	3.421	3.690
28	0.683	0.855	1.056	1.313	1.701	2.048	2.154	2.467	2.763	3.047	3.408	3.674
29	0.683	0.854	1.055	1.311	1.699	2.045	2.150	2.462	2.756	3.038	3.396	3.659
30	0.683	0.854	1.055	1.310	1.697	2.042	2.147	2.457	2.750	3.030	3.385	3.646
40	0.681	0.851	1.050	1.303	1.684	2.021	2.123	2.423	2.704	2.971	3.307	3.551
50	0.679	0.849	1.047	1.299	1.676	2.009	2.109	2.403	2.678	2.937	3.261	3.496
60	0.679	0.848	1.045	1.296	1.671	2.000	2.099	2.390	2.660	2.915	3.232	3.460
80	0.678	0.846	1.043	1.292	1.664	1.990	2.088	2.374	2.639	2.887	3.195	3.416
100	0.677	0.845	1.042	1.290	1.660	1.984	2.081	2.364	2.626	2.871	3.174	3.390
1000	0.675	0.842	1.037	1.282	1.646	1.962	2.056	2.330	2.581	2.813	3.098	3.300
z^*	0.674	0.841	1.036	1.282	1.645	1.960	2.054	2.326	2.576	2.807	3.091	3.291
	50%	60%	70%	80%	90%	95%	96%	98%	99%	99.5%	99.8%	99.9%
	Confidence level C											

APPENDIX I
F CRITICAL VALUES TABLE FOR PROBABILITIES $P = 0.1, 0.05, 0.025, 0.01,$ AND
0.001

Source: Moore, D.S., & McCabe, G.P. (2003). Introduction to the practice of statistics (4th ed.). New York: W.H. Freeman and Company, p. T12-T19. Reprinted with permission from the publisher.

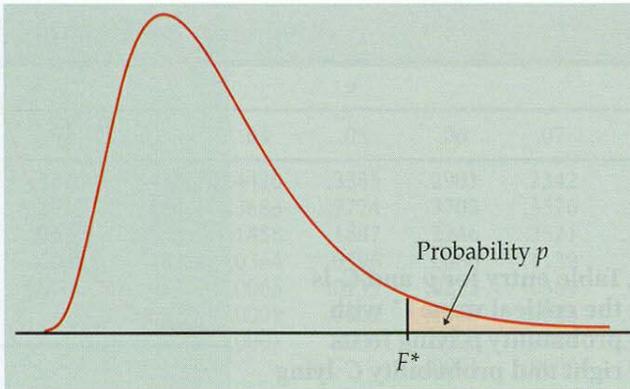


Table entry for p is the critical value F^* with probability p lying to its right.

TABLE E F critical values

		Degrees of freedom in the numerator									
		1	2	3	4	5	6	7	8	9	
Degrees of freedom in the denominator	p										
	1	.100	39.86	49.50	53.59	55.83	57.24	58.20	58.91	59.44	59.86
		.050	161.45	199.50	215.71	224.58	230.16	233.99	236.77	238.88	240.54
		.025	647.79	799.50	864.16	899.58	921.85	937.11	948.22	956.66	963.28
		.010	4052.2	4999.5	5403.4	5624.6	5763.6	5859.0	5928.4	5981.1	6022.5
		.001	405284	500000	540379	562500	576405	585937	592873	598144	602284
	2	.100	8.53	9.00	9.16	9.24	9.29	9.33	9.35	9.37	9.38
		.050	18.51	19.00	19.16	19.25	19.30	19.33	19.35	19.37	19.38
		.025	38.51	39.00	39.17	39.25	39.30	39.33	39.36	39.37	39.39
		.010	98.50	99.00	99.17	99.25	99.30	99.33	99.36	99.37	99.39
		.001	998.50	999.00	999.17	999.25	999.30	999.33	999.36	999.37	999.39
3	.100	5.54	5.46	5.39	5.34	5.31	5.28	5.27	5.25	5.24	
	.050	10.13	9.55	9.28	9.12	9.01	8.94	8.89	8.85	8.81	
	.025	17.44	16.04	15.44	15.10	14.88	14.73	14.62	14.54	14.47	
	.010	34.12	30.82	29.46	28.71	28.24	27.91	27.67	27.49	27.35	
	.001	167.03	148.50	141.11	137.10	134.58	132.85	131.58	130.62	129.86	
4	.100	4.54	4.32	4.19	4.11	4.05	4.01	3.98	3.95	3.94	
	.050	7.71	6.94	6.59	6.39	6.26	6.16	6.09	6.04	6.00	
	.025	12.22	10.65	9.98	9.60	9.36	9.20	9.07	8.98	8.90	
	.010	21.20	18.00	16.69	15.98	15.52	15.21	14.98	14.80	14.66	
	.001	74.14	61.25	56.18	53.44	51.71	50.53	49.66	49.00	48.47	
5	.100	4.06	3.78	3.62	3.52	3.45	3.40	3.37	3.34	3.32	
	.050	6.61	5.79	5.41	5.19	5.05	4.95	4.88	4.82	4.77	
	.025	10.01	8.43	7.76	7.39	7.15	6.98	6.85	6.76	6.68	
	.010	16.26	13.27	12.06	11.39	10.97	10.67	10.46	10.29	10.16	
	.001	47.18	37.12	33.20	31.09	29.75	28.83	28.16	27.65	27.24	
6	.100	3.78	3.46	3.29	3.18	3.11	3.05	3.01	2.98	2.96	
	.050	5.99	5.14	4.76	4.53	4.39	4.28	4.21	4.15	4.10	
	.025	8.81	7.26	6.60	6.23	5.99	5.82	5.70	5.60	5.52	
	.010	13.75	10.92	9.78	9.15	8.75	8.47	8.26	8.10	7.98	
	.001	35.51	27.00	23.70	21.92	20.80	20.03	19.46	19.03	18.69	
7	.100	3.59	3.26	3.07	2.96	2.88	2.83	2.78	2.75	2.72	
	.050	5.59	4.74	4.35	4.12	3.97	3.87	3.79	3.73	3.68	
	.025	8.07	6.54	5.89	5.52	5.29	5.12	4.99	4.90	4.82	
	.010	12.25	9.55	8.45	7.85	7.46	7.19	6.99	6.84	6.72	
	.001	29.25	21.69	18.77	17.20	16.21	15.52	15.02	14.63	14.33	

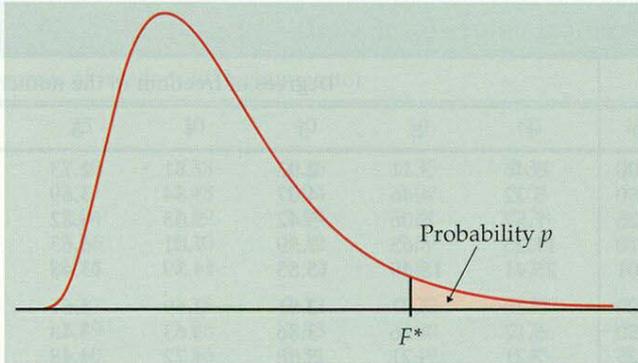


Table entry for p is the critical value F^* with probability p lying to its right.

TABLE E F critical values (continued)

Degrees of freedom in the numerator										
10	12	15	20	25	30	40	50	60	120	1000
60.19	60.71	61.22	61.74	62.05	62.26	62.53	62.69	62.79	63.06	63.30
241.88	243.91	245.95	248.01	249.26	250.10	251.14	251.77	252.20	253.25	254.19
968.63	976.71	984.87	993.10	998.08	1001.4	1005.6	1008.1	1009.8	1014.0	1017.7
6055.8	6106.3	6157.3	6208.7	6239.8	6260.6	6286.8	6302.5	6313.0	6339.4	6362.7
605621	610668	615764	620908	624017	626099	628712	630285	631337	633972	636301
9.39	9.41	9.42	9.44	9.45	9.46	9.47	9.47	9.47	9.48	9.49
19.40	19.41	19.43	19.45	19.46	19.46	19.47	19.48	19.48	19.49	19.49
39.40	39.41	39.43	39.45	39.46	39.46	39.47	39.48	39.48	39.49	39.50
99.40	99.42	99.43	99.45	99.46	99.47	99.47	99.48	99.48	99.49	99.50
999.40	999.42	999.43	999.45	999.46	999.47	999.47	999.48	999.48	999.49	999.50
5.23	5.22	5.20	5.18	5.17	5.17	5.16	5.15	5.15	5.14	5.13
8.79	8.74	8.70	8.66	8.63	8.62	8.59	8.58	8.57	8.55	8.53
14.42	14.34	14.25	14.17	14.12	14.08	14.04	14.01	13.99	13.95	13.91
27.23	27.05	26.87	26.69	26.58	26.50	26.41	26.35	26.32	26.22	26.14
129.25	128.32	127.37	126.42	125.84	125.45	124.96	124.66	124.47	123.97	123.53
3.92	3.90	3.87	3.84	3.83	3.82	3.80	3.80	3.79	3.78	3.76
5.96	5.91	5.86	5.80	5.77	5.75	5.72	5.70	5.69	5.66	5.63
8.84	8.75	8.66	8.56	8.50	8.46	8.41	8.38	8.36	8.31	8.26
14.55	14.37	14.20	14.02	13.91	13.84	13.75	13.69	13.65	13.56	13.47
48.05	47.41	46.76	46.10	45.70	45.43	45.09	44.88	44.75	44.40	44.09
3.30	3.27	3.24	3.21	3.19	3.17	3.16	3.15	3.14	3.12	3.11
4.74	4.68	4.62	4.56	4.52	4.50	4.46	4.44	4.43	4.40	4.37
6.62	6.52	6.43	6.33	6.27	6.23	6.18	6.14	6.12	6.07	6.02
10.05	9.89	9.72	9.55	9.45	9.38	9.29	9.24	9.20	9.11	9.03
26.92	26.42	25.91	25.39	25.08	24.87	24.60	24.44	24.33	24.06	23.82
2.94	2.90	2.87	2.84	2.81	2.80	2.78	2.77	2.76	2.74	2.72
4.06	4.00	3.94	3.87	3.83	3.81	3.77	3.75	3.74	3.70	3.67
5.46	5.37	5.27	5.17	5.11	5.07	5.01	4.98	4.96	4.90	4.86
7.87	7.72	7.56	7.40	7.30	7.23	7.14	7.09	7.06	6.97	6.89
18.41	17.99	17.56	17.12	16.85	16.67	16.44	16.31	16.21	15.98	15.77
2.70	2.67	2.63	2.59	2.57	2.56	2.54	2.52	2.51	2.49	2.47
3.64	3.57	3.51	3.44	3.40	3.38	3.34	3.32	3.30	3.27	3.23
4.76	4.67	4.57	4.47	4.40	4.36	4.31	4.28	4.25	4.20	4.15
6.62	6.47	6.31	6.16	6.06	6.00	5.91	5.86	5.82	5.74	5.66
14.08	13.71	13.32	12.93	12.69	12.53	12.33	12.20	12.12	11.91	11.72

TABLE E *F* critical values (continued)

		Degrees of freedom in the numerator									
		1	2	3	4	5	6	7	8	9	
Degrees of freedom in the denominator		<i>p</i>									
8	.100	3.46	3.11	2.92	2.81	2.73	2.67	2.62	2.59	2.56	
	.050	5.32	4.46	4.07	3.84	3.69	3.58	3.50	3.44	3.39	
	.025	7.57	6.06	5.42	5.05	4.82	4.65	4.53	4.43	4.36	
	.010	11.26	8.65	7.59	7.01	6.63	6.37	6.18	6.03	5.91	
	.001	25.41	18.49	15.83	14.39	13.48	12.86	12.40	12.05	11.77	
9	.100	3.36	3.01	2.81	2.69	2.61	2.55	2.51	2.47	2.44	
	.050	5.12	4.26	3.86	3.63	3.48	3.37	3.29	3.23	3.18	
	.025	7.21	5.71	5.08	4.72	4.48	4.32	4.20	4.10	4.03	
	.010	10.56	8.02	6.99	6.42	6.06	5.80	5.61	5.47	5.35	
	.001	22.86	16.39	13.90	12.56	11.71	11.13	10.70	10.37	10.11	
10	.100	3.29	2.92	2.73	2.61	2.52	2.46	2.41	2.38	2.35	
	.050	4.96	4.10	3.71	3.48	3.33	3.22	3.14	3.07	3.02	
	.025	6.94	5.46	4.83	4.47	4.24	4.07	3.95	3.85	3.78	
	.010	10.04	7.56	6.55	5.99	5.64	5.39	5.20	5.06	4.94	
	.001	21.04	14.91	12.55	11.28	10.48	9.93	9.52	9.20	8.96	
11	.100	3.23	2.86	2.66	2.54	2.45	2.39	2.34	2.30	2.27	
	.050	4.84	3.98	3.59	3.36	3.20	3.09	3.01	2.95	2.90	
	.025	6.72	5.26	4.63	4.28	4.04	3.88	3.76	3.66	3.59	
	.010	9.65	7.21	6.22	5.67	5.32	5.07	4.89	4.74	4.63	
	.001	19.69	13.81	11.56	10.35	9.58	9.05	8.66	8.35	8.12	
12	.100	3.18	2.81	2.61	2.48	2.39	2.33	2.28	2.24	2.21	
	.050	4.75	3.89	3.49	3.26	3.11	3.00	2.91	2.85	2.80	
	.025	6.55	5.10	4.47	4.12	3.89	3.73	3.61	3.51	3.44	
	.010	9.33	6.93	5.95	5.41	5.06	4.82	4.64	4.50	4.39	
	.001	18.64	12.97	10.80	9.63	8.89	8.38	8.00	7.71	7.48	
13	.100	3.14	2.76	2.56	2.43	2.35	2.28	2.23	2.20	2.16	
	.050	4.67	3.81	3.41	3.18	3.03	2.92	2.83	2.77	2.71	
	.025	6.41	4.97	4.35	4.00	3.77	3.60	3.48	3.39	3.31	
	.010	9.07	6.70	5.74	5.21	4.86	4.62	4.44	4.30	4.19	
	.001	17.82	12.31	10.21	9.07	8.35	7.86	7.49	7.21	6.98	
14	.100	3.10	2.73	2.52	2.39	2.31	2.24	2.19	2.15	2.12	
	.050	4.60	3.74	3.34	3.11	2.96	2.85	2.76	2.70	2.65	
	.025	6.30	4.86	4.24	3.89	3.66	3.50	3.38	3.29	3.21	
	.010	8.86	6.51	5.56	5.04	4.69	4.46	4.28	4.14	4.03	
	.001	17.14	11.78	9.73	8.62	7.92	7.44	7.08	6.80	6.58	
15	.100	3.07	2.70	2.49	2.36	2.27	2.21	2.16	2.12	2.09	
	.050	4.54	3.68	3.29	3.06	2.90	2.79	2.71	2.64	2.59	
	.025	6.20	4.77	4.15	3.80	3.58	3.41	3.29	3.20	3.12	
	.010	8.68	6.36	5.42	4.89	4.56	4.32	4.14	4.00	3.89	
	.001	16.59	11.34	9.34	8.25	7.57	7.09	6.74	6.47	6.26	
16	.100	3.05	2.67	2.46	2.33	2.24	2.18	2.13	2.09	2.06	
	.050	4.49	3.63	3.24	3.01	2.85	2.74	2.66	2.59	2.54	
	.025	6.12	4.69	4.08	3.73	3.50	3.34	3.22	3.12	3.05	
	.010	8.53	6.23	5.29	4.77	4.44	4.20	4.03	3.89	3.78	
	.001	16.12	10.97	9.01	7.94	7.27	6.80	6.46	6.19	5.98	
17	.100	3.03	2.64	2.44	2.31	2.22	2.15	2.10	2.06	2.03	
	.050	4.45	3.59	3.20	2.96	2.81	2.70	2.61	2.55	2.49	
	.025	6.04	4.62	4.01	3.66	3.44	3.28	3.16	3.06	2.98	
	.010	8.40	6.11	5.19	4.67	4.34	4.10	3.93	3.79	3.68	
	.001	15.72	10.66	8.73	7.68	7.02	6.56	6.22	5.96	5.75	

TABLE E *F* critical values (continued)

Degrees of freedom in the numerator										
10	12	15	20	25	30	40	50	60	120	1000
2.54	2.50	2.46	2.42	2.40	2.38	2.36	2.35	2.34	2.32	2.30
3.35	3.28	3.22	3.15	3.11	3.08	3.04	3.02	3.01	2.97	2.93
4.30	4.20	4.10	4.00	3.94	3.89	3.84	3.81	3.78	3.73	3.68
5.81	5.67	5.52	5.36	5.26	5.20	5.12	5.07	5.03	4.95	4.87
11.54	11.19	10.84	10.48	10.26	10.11	9.92	9.80	9.73	9.53	9.36
2.42	2.38	2.34	2.30	2.27	2.25	2.23	2.22	2.21	2.18	2.16
3.14	3.07	3.01	2.94	2.89	2.86	2.83	2.80	2.79	2.75	2.71
3.96	3.87	3.77	3.67	3.60	3.56	3.51	3.47	3.45	3.39	3.34
5.26	5.11	4.96	4.81	4.71	4.65	4.57	4.52	4.48	4.40	4.32
9.89	9.57	9.24	8.90	8.69	8.55	8.37	8.26	8.19	8.00	7.84
2.32	2.28	2.24	2.20	2.17	2.16	2.13	2.12	2.11	2.08	2.06
2.98	2.91	2.85	2.77	2.73	2.70	2.66	2.64	2.62	2.58	2.54
3.72	3.62	3.52	3.42	3.35	3.31	3.26	3.22	3.20	3.14	3.09
4.85	4.71	4.56	4.41	4.31	4.25	4.17	4.12	4.08	4.00	3.92
8.75	8.45	8.13	7.80	7.60	7.47	7.30	7.19	7.12	6.94	6.78
2.25	2.21	2.17	2.12	2.10	2.08	2.05	2.04	2.03	2.00	1.98
2.85	2.79	2.72	2.65	2.60	2.57	2.53	2.51	2.49	2.45	2.41
3.53	3.43	3.33	3.23	3.16	3.12	3.06	3.03	3.00	2.94	2.89
4.54	4.40	4.25	4.10	4.01	3.94	3.86	3.81	3.78	3.69	3.61
7.92	7.63	7.32	7.01	6.81	6.68	6.52	6.42	6.35	6.18	6.02
2.19	2.15	2.10	2.06	2.03	2.01	1.99	1.97	1.96	1.93	1.91
2.75	2.69	2.62	2.54	2.50	2.47	2.43	2.40	2.38	2.34	2.30
3.37	3.28	3.18	3.07	3.01	2.96	2.91	2.87	2.85	2.79	2.73
4.30	4.16	4.01	3.86	3.76	3.70	3.62	3.57	3.54	3.45	3.37
7.29	7.00	6.71	6.40	6.22	6.09	5.93	5.83	5.76	5.59	5.44
2.14	2.10	2.05	2.01	1.98	1.96	1.93	1.92	1.90	1.88	1.85
2.67	2.60	2.53	2.46	2.41	2.38	2.34	2.31	2.30	2.25	2.21
3.25	3.15	3.05	2.95	2.88	2.84	2.78	2.74	2.72	2.66	2.60
4.10	3.96	3.82	3.66	3.57	3.51	3.43	3.38	3.34	3.25	3.18
6.80	6.52	6.23	5.93	5.75	5.63	5.47	5.37	5.30	5.14	4.99
2.10	2.05	2.01	1.96	1.93	1.91	1.89	1.87	1.86	1.83	1.80
2.60	2.53	2.46	2.39	2.34	2.31	2.27	2.24	2.22	2.18	2.14
3.15	3.05	2.95	2.84	2.78	2.73	2.67	2.64	2.61	2.55	2.50
3.94	3.80	3.66	3.51	3.41	3.35	3.27	3.22	3.18	3.09	3.02
6.40	6.13	5.85	5.56	5.38	5.25	5.10	5.00	4.94	4.77	4.62
2.06	2.02	1.97	1.92	1.89	1.87	1.85	1.83	1.82	1.79	1.76
2.54	2.48	2.40	2.33	2.28	2.25	2.20	2.18	2.16	2.11	2.07
3.06	2.96	2.86	2.76	2.69	2.64	2.59	2.55	2.52	2.46	2.40
3.80	3.67	3.52	3.37	3.28	3.21	3.13	3.08	3.05	2.96	2.88
6.08	5.81	5.54	5.25	5.07	4.95	4.80	4.70	4.64	4.47	4.33
2.03	1.99	1.94	1.89	1.86	1.84	1.81	1.79	1.78	1.75	1.72
2.49	2.42	2.35	2.28	2.23	2.19	2.15	2.12	2.11	2.06	2.02
2.99	2.89	2.79	2.68	2.61	2.57	2.51	2.47	2.45	2.38	2.32
3.69	3.55	3.41	3.26	3.16	3.10	3.02	2.97	2.93	2.84	2.76
5.81	5.55	5.27	4.99	4.82	4.70	4.54	4.45	4.39	4.23	4.08
2.00	1.96	1.91	1.86	1.83	1.81	1.78	1.76	1.75	1.72	1.69
2.45	2.38	2.31	2.23	2.18	2.15	2.10	2.08	2.06	2.01	1.97
2.92	2.82	2.72	2.62	2.55	2.50	2.44	2.41	2.38	2.32	2.26
3.59	3.46	3.31	3.16	3.07	3.00	2.92	2.87	2.83	2.75	2.66
5.58	5.32	5.05	4.78	4.60	4.48	4.33	4.24	4.18	4.02	3.87

TABLE E *F* critical values (continued)

		Degrees of freedom in the numerator									
		1	2	3	4	5	6	7	8	9	
Degrees of freedom in the denominator	18	.100	3.01	2.62	2.42	2.29	2.20	2.13	2.08	2.04	2.00
		.050	4.41	3.55	3.16	2.93	2.77	2.66	2.58	2.51	2.46
		.025	5.98	4.56	3.95	3.61	3.38	3.22	3.10	3.01	2.93
		.010	8.29	6.01	5.09	4.58	4.25	4.01	3.84	3.71	3.60
		.001	15.38	10.39	8.49	7.46	6.81	6.35	6.02	5.76	5.56
		.100	2.99	2.61	2.40	2.27	2.18	2.11	2.06	2.02	1.98
		.050	4.38	3.52	3.13	2.90	2.74	2.63	2.54	2.48	2.42
		.025	5.92	4.51	3.90	3.56	3.33	3.17	3.05	2.96	2.88
		.010	8.18	5.93	5.01	4.50	4.17	3.94	3.77	3.63	3.52
		.001	15.08	10.16	8.28	7.27	6.62	6.18	5.85	5.59	5.39
		.100	2.97	2.59	2.38	2.25	2.16	2.09	2.04	2.00	1.96
		.050	4.35	3.49	3.10	2.87	2.71	2.60	2.51	2.45	2.39
		.025	5.87	4.46	3.86	3.51	3.29	3.13	3.01	2.91	2.84
		.010	8.10	5.85	4.94	4.43	4.10	3.87	3.70	3.56	3.46
		.001	14.82	9.95	8.10	7.10	6.46	6.02	5.69	5.44	5.24
		.100	2.96	2.57	2.36	2.23	2.14	2.08	2.02	1.98	1.95
		.050	4.32	3.47	3.07	2.84	2.68	2.57	2.49	2.42	2.37
		.025	5.83	4.42	3.82	3.48	3.25	3.09	2.97	2.87	2.80
		.010	8.02	5.78	4.87	4.37	4.04	3.81	3.64	3.51	3.40
		.001	14.59	9.77	7.94	6.95	6.32	5.88	5.56	5.31	5.11
	.100	2.95	2.56	2.35	2.22	2.13	2.06	2.01	1.97	1.93	
	.050	4.30	3.44	3.05	2.82	2.66	2.55	2.46	2.40	2.34	
	.025	5.79	4.38	3.78	3.44	3.22	3.05	2.93	2.84	2.76	
	.010	7.95	5.72	4.82	4.31	3.99	3.76	3.59	3.45	3.35	
	.001	14.38	9.61	7.80	6.81	6.19	5.76	5.44	5.19	4.99	
	.100	2.94	2.55	2.34	2.21	2.11	2.05	1.99	1.95	1.92	
	.050	4.28	3.42	3.03	2.80	2.64	2.53	2.44	2.37	2.32	
	.025	5.75	4.35	3.75	3.41	3.18	3.02	2.90	2.81	2.73	
	.010	7.88	5.66	4.76	4.26	3.94	3.71	3.54	3.41	3.30	
	.001	14.20	9.47	7.67	6.70	6.08	5.65	5.33	5.09	4.89	
	.100	2.93	2.54	2.33	2.19	2.10	2.04	1.98	1.94	1.91	
	.050	4.26	3.40	3.01	2.78	2.62	2.51	2.42	2.36	2.30	
	.025	5.72	4.32	3.72	3.38	3.15	2.99	2.87	2.78	2.70	
	.010	7.82	5.61	4.72	4.22	3.90	3.67	3.50	3.36	3.26	
	.001	14.03	9.34	7.55	6.59	5.98	5.55	5.23	4.99	4.80	
	.100	2.92	2.53	2.32	2.18	2.09	2.02	1.97	1.93	1.89	
	.050	4.24	3.39	2.99	2.76	2.60	2.49	2.40	2.34	2.28	
	.025	5.69	4.29	3.69	3.35	3.13	2.97	2.85	2.75	2.68	
	.010	7.77	5.57	4.68	4.18	3.85	3.63	3.46	3.32	3.22	
	.001	13.88	9.22	7.45	6.49	5.89	5.46	5.15	4.91	4.71	
	.100	2.91	2.52	2.31	2.17	2.08	2.01	1.96	1.92	1.88	
	.050	4.23	3.37	2.98	2.74	2.59	2.47	2.39	2.32	2.27	
	.025	5.66	4.27	3.67	3.33	3.10	2.94	2.82	2.73	2.65	
	.010	7.72	5.53	4.64	4.14	3.82	3.59	3.42	3.29	3.18	
	.001	13.74	9.12	7.36	6.41	5.80	5.38	5.07	4.83	4.64	
	.100	2.90	2.51	2.30	2.17	2.07	2.00	1.95	1.91	1.87	
	.050	4.21	3.35	2.96	2.73	2.57	2.46	2.37	2.31	2.25	
	.025	5.63	4.24	3.65	3.31	3.08	2.92	2.80	2.71	2.63	
	.010	7.68	5.49	4.60	4.11	3.78	3.56	3.39	3.26	3.15	
	.001	13.61	9.02	7.27	6.33	5.73	5.31	5.00	4.76	4.57	

TABLE E *F* critical values (continued)

Degrees of freedom in the numerator										
10	12	15	20	25	30	40	50	60	120	1000
1.98	1.93	1.89	1.84	1.80	1.78	1.75	1.74	1.72	1.69	1.66
2.41	2.34	2.27	2.19	2.14	2.11	2.06	2.04	2.02	1.97	1.92
2.87	2.77	2.67	2.56	2.49	2.44	2.38	2.35	2.32	2.26	2.20
3.51	3.37	3.23	3.08	2.98	2.92	2.84	2.78	2.75	2.66	2.58
5.39	5.13	4.87	4.59	4.42	4.30	4.15	4.06	4.00	3.84	3.69
1.96	1.91	1.86	1.81	1.78	1.76	1.73	1.71	1.70	1.67	1.64
2.38	2.31	2.23	2.16	2.11	2.07	2.03	2.00	1.98	1.93	1.88
2.82	2.72	2.62	2.51	2.44	2.39	2.33	2.30	2.27	2.20	2.14
3.43	3.30	3.15	3.00	2.91	2.84	2.76	2.71	2.67	2.58	2.50
5.22	4.97	4.70	4.43	4.26	4.14	3.99	3.90	3.84	3.68	3.53
1.94	1.89	1.84	1.79	1.76	1.74	1.71	1.69	1.68	1.64	1.61
2.35	2.28	2.20	2.12	2.07	2.04	1.99	1.97	1.95	1.90	1.85
2.77	2.68	2.57	2.46	2.40	2.35	2.29	2.25	2.22	2.16	2.09
3.37	3.23	3.09	2.94	2.84	2.78	2.69	2.64	2.61	2.52	2.43
5.08	4.82	4.56	4.29	4.12	4.00	3.86	3.77	3.70	3.54	3.40
1.92	1.87	1.83	1.78	1.74	1.72	1.69	1.67	1.66	1.62	1.59
2.32	2.25	2.18	2.10	2.05	2.01	1.96	1.94	1.92	1.87	1.82
2.73	2.64	2.53	2.42	2.36	2.31	2.25	2.21	2.18	2.11	2.05
3.31	3.17	3.03	2.88	2.79	2.72	2.64	2.58	2.55	2.46	2.37
4.95	4.70	4.44	4.17	4.00	3.88	3.74	3.64	3.58	3.42	3.28
1.90	1.86	1.81	1.76	1.73	1.70	1.67	1.65	1.64	1.60	1.57
2.30	2.23	2.15	2.07	2.02	1.98	1.94	1.91	1.89	1.84	1.79
2.70	2.60	2.50	2.39	2.32	2.27	2.21	2.17	2.14	2.08	2.01
3.26	3.12	2.98	2.83	2.73	2.67	2.58	2.53	2.50	2.40	2.32
4.83	4.58	4.33	4.06	3.89	3.78	3.63	3.54	3.48	3.32	3.17
1.89	1.84	1.80	1.74	1.71	1.69	1.66	1.64	1.62	1.59	1.55
2.27	2.20	2.13	2.05	2.00	1.96	1.91	1.88	1.86	1.81	1.76
2.67	2.57	2.47	2.36	2.29	2.24	2.18	2.14	2.11	2.04	1.98
3.21	3.07	2.93	2.78	2.69	2.62	2.54	2.48	2.45	2.35	2.27
4.73	4.48	4.23	3.96	3.79	3.68	3.53	3.44	3.38	3.22	3.08
1.88	1.83	1.78	1.73	1.70	1.67	1.64	1.62	1.61	1.57	1.54
2.25	2.18	2.11	2.03	1.97	1.94	1.89	1.86	1.84	1.79	1.74
2.64	2.54	2.44	2.33	2.26	2.21	2.15	2.11	2.08	2.01	1.94
3.17	3.03	2.89	2.74	2.64	2.58	2.49	2.44	2.40	2.31	2.22
4.64	4.39	4.14	3.87	3.71	3.59	3.45	3.36	3.29	3.14	2.99
1.87	1.82	1.77	1.72	1.68	1.66	1.63	1.61	1.59	1.56	1.52
2.24	2.16	2.09	2.01	1.96	1.92	1.87	1.84	1.82	1.77	1.72
2.61	2.51	2.41	2.30	2.23	2.18	2.12	2.08	2.05	1.98	1.91
3.13	2.99	2.85	2.70	2.60	2.54	2.45	2.40	2.36	2.27	2.18
4.56	4.31	4.06	3.79	3.63	3.52	3.37	3.28	3.22	3.06	2.91
1.86	1.81	1.76	1.71	1.67	1.65	1.61	1.59	1.58	1.54	1.51
2.22	2.15	2.07	1.99	1.94	1.90	1.85	1.82	1.80	1.75	1.70
2.59	2.49	2.39	2.28	2.21	2.16	2.09	2.05	2.03	1.95	1.89
3.09	2.96	2.81	2.66	2.57	2.50	2.42	2.36	2.33	2.23	2.14
4.48	4.24	3.99	3.72	3.56	3.44	3.30	3.21	3.15	2.99	2.84
1.85	1.80	1.75	1.70	1.66	1.64	1.60	1.58	1.57	1.53	1.50
2.20	2.13	2.06	1.97	1.92	1.88	1.84	1.81	1.79	1.73	1.68
2.57	2.47	2.36	2.25	2.18	2.13	2.07	2.03	2.00	1.93	1.86
3.06	2.93	2.78	2.63	2.54	2.47	2.38	2.33	2.29	2.20	2.11
4.41	4.17	3.92	3.66	3.49	3.38	3.23	3.14	3.08	2.92	2.78

TABLE E *F* critical values (continued)

		Degrees of freedom in the numerator									
<i>p</i>		1	2	3	4	5	6	7	8	9	
Degrees of freedom in the denominator	28	.100	2.89	2.50	2.29	2.16	2.06	2.00	1.94	1.90	1.87
		.050	4.20	3.34	2.95	2.71	2.56	2.45	2.36	2.29	2.24
		.025	5.61	4.22	3.63	3.29	3.06	2.90	2.78	2.69	2.61
		.010	7.64	5.45	4.57	4.07	3.75	3.53	3.36	3.23	3.12
		.001	13.50	8.93	7.19	6.25	5.66	5.24	4.93	4.69	4.50
	29	.100	2.89	2.50	2.28	2.15	2.06	1.99	1.93	1.89	1.86
		.050	4.18	3.33	2.93	2.70	2.55	2.43	2.35	2.28	2.22
		.025	5.59	4.20	3.61	3.27	3.04	2.88	2.76	2.67	2.59
		.010	7.60	5.42	4.54	4.04	3.73	3.50	3.33	3.20	3.09
		.001	13.39	8.85	7.12	6.19	5.59	5.18	4.87	4.64	4.45
	30	.100	2.88	2.49	2.28	2.14	2.05	1.98	1.93	1.88	1.85
		.050	4.17	3.32	2.92	2.69	2.53	2.42	2.33	2.27	2.21
		.025	5.57	4.18	3.59	3.25	3.03	2.87	2.75	2.65	2.57
		.010	7.56	5.39	4.51	4.02	3.70	3.47	3.30	3.17	3.07
		.001	13.29	8.77	7.05	6.12	5.53	5.12	4.82	4.58	4.39
	40	.100	2.84	2.44	2.23	2.09	2.00	1.93	1.87	1.83	1.79
		.050	4.08	3.23	2.84	2.61	2.45	2.34	2.25	2.18	2.12
		.025	5.42	4.05	3.46	3.13	2.90	2.74	2.62	2.53	2.45
		.010	7.31	5.18	4.31	3.83	3.51	3.29	3.12	2.99	2.89
		.001	12.61	8.25	6.59	5.70	5.13	4.73	4.44	4.21	4.02
50	.100	2.81	2.41	2.20	2.06	1.97	1.90	1.84	1.80	1.76	
	.050	4.03	3.18	2.79	2.56	2.40	2.29	2.20	2.13	2.07	
	.025	5.34	3.97	3.39	3.05	2.83	2.67	2.55	2.46	2.38	
	.010	7.17	5.06	4.20	3.72	3.41	3.19	3.02	2.89	2.78	
	.001	12.22	7.96	6.34	5.46	4.90	4.51	4.22	4.00	3.82	
60	.100	2.79	2.39	2.18	2.04	1.95	1.87	1.82	1.77	1.74	
	.050	4.00	3.15	2.76	2.53	2.37	2.25	2.17	2.10	2.04	
	.025	5.29	3.93	3.34	3.01	2.79	2.63	2.51	2.41	2.33	
	.010	7.08	4.98	4.13	3.65	3.34	3.12	2.95	2.82	2.72	
	.001	11.97	7.77	6.17	5.31	4.76	4.37	4.09	3.86	3.69	
100	.100	2.76	2.36	2.14	2.00	1.91	1.83	1.78	1.73	1.69	
	.050	3.94	3.09	2.70	2.46	2.31	2.19	2.10	2.03	1.97	
	.025	5.18	3.83	3.25	2.92	2.70	2.54	2.42	2.32	2.24	
	.010	6.90	4.82	3.98	3.51	3.21	2.99	2.82	2.69	2.59	
	.001	11.50	7.41	5.86	5.02	4.48	4.11	3.83	3.61	3.44	
200	.100	2.73	2.33	2.11	1.97	1.88	1.80	1.75	1.70	1.66	
	.050	3.89	3.04	2.65	2.42	2.26	2.14	2.06	1.98	1.93	
	.025	5.10	3.76	3.18	2.85	2.63	2.47	2.35	2.26	2.18	
	.010	6.76	4.71	3.88	3.41	3.11	2.89	2.73	2.60	2.50	
	.001	11.15	7.15	5.63	4.81	4.29	3.92	3.65	3.43	3.26	
1000	.100	2.71	2.31	2.09	1.95	1.85	1.78	1.72	1.68	1.64	
	.050	3.85	3.00	2.61	2.38	2.22	2.11	2.02	1.95	1.89	
	.025	5.04	3.70	3.13	2.80	2.58	2.42	2.30	2.20	2.13	
	.010	6.66	4.63	3.80	3.34	3.04	2.82	2.66	2.53	2.43	
	.001	10.89	6.96	5.46	4.65	4.14	3.78	3.51	3.30	3.13	

TABLE E *F* critical values (continued)

Degrees of freedom in the numerator										
10	12	15	20	25	30	40	50	60	120	1000
1.84	1.79	1.74	1.69	1.65	1.63	1.59	1.57	1.56	1.52	1.48
2.19	2.12	2.04	1.96	1.91	1.87	1.82	1.79	1.77	1.71	1.66
2.55	2.45	2.34	2.23	2.16	2.11	2.05	2.01	1.98	1.91	1.84
3.03	2.90	2.75	2.60	2.51	2.44	2.35	2.30	2.26	2.17	2.08
4.35	4.11	3.86	3.60	3.43	3.32	3.18	3.09	3.02	2.86	2.72
1.83	1.78	1.73	1.68	1.64	1.62	1.58	1.56	1.55	1.51	1.47
2.18	2.10	2.03	1.94	1.89	1.85	1.81	1.77	1.75	1.70	1.65
2.53	2.43	2.32	2.21	2.14	2.09	2.03	1.99	1.96	1.89	1.82
3.00	2.87	2.73	2.57	2.48	2.41	2.33	2.27	2.23	2.14	2.05
4.29	4.05	3.80	3.54	3.38	3.27	3.12	3.03	2.97	2.81	2.66
1.82	1.77	1.72	1.67	1.63	1.61	1.57	1.55	1.54	1.50	1.46
2.16	2.09	2.01	1.93	1.88	1.84	1.79	1.76	1.74	1.68	1.63
2.51	2.41	2.31	2.20	2.12	2.07	2.01	1.97	1.94	1.87	1.80
2.98	2.84	2.70	2.55	2.45	2.39	2.30	2.25	2.21	2.11	2.02
4.24	4.00	3.75	3.49	3.33	3.22	3.07	2.98	2.92	2.76	2.61
1.76	1.71	1.66	1.61	1.57	1.54	1.51	1.48	1.47	1.42	1.38
2.08	2.00	1.92	1.84	1.78	1.74	1.69	1.66	1.64	1.58	1.52
2.39	2.29	2.18	2.07	1.99	1.94	1.88	1.83	1.80	1.72	1.65
2.80	2.66	2.52	2.37	2.27	2.20	2.11	2.06	2.02	1.92	1.82
3.87	3.64	3.40	3.14	2.98	2.87	2.73	2.64	2.57	2.41	2.25
1.73	1.68	1.63	1.57	1.53	1.50	1.46	1.44	1.42	1.38	1.33
2.03	1.95	1.87	1.78	1.73	1.69	1.63	1.60	1.58	1.51	1.45
2.32	2.22	2.11	1.99	1.92	1.87	1.80	1.75	1.72	1.64	1.56
2.70	2.56	2.42	2.27	2.17	2.10	2.01	1.95	1.91	1.80	1.70
3.67	3.44	3.20	2.95	2.79	2.68	2.53	2.44	2.38	2.21	2.05
1.71	1.66	1.60	1.54	1.50	1.48	1.44	1.41	1.40	1.35	1.30
1.99	1.92	1.84	1.75	1.69	1.65	1.59	1.56	1.53	1.47	1.40
2.27	2.17	2.06	1.94	1.87	1.82	1.74	1.70	1.67	1.58	1.49
2.63	2.50	2.35	2.20	2.10	2.03	1.94	1.88	1.84	1.73	1.62
3.54	3.32	3.08	2.83	2.67	2.55	2.41	2.32	2.25	2.08	1.92
1.66	1.61	1.56	1.49	1.45	1.42	1.38	1.35	1.34	1.28	1.22
1.93	1.85	1.77	1.68	1.62	1.57	1.52	1.48	1.45	1.38	1.30
2.18	2.08	1.97	1.85	1.77	1.71	1.64	1.59	1.56	1.46	1.36
2.50	2.37	2.22	2.07	1.97	1.89	1.80	1.74	1.69	1.57	1.45
3.30	3.07	2.84	2.59	2.43	2.32	2.17	2.08	2.01	1.83	1.64
1.63	1.58	1.52	1.46	1.41	1.38	1.34	1.31	1.29	1.23	1.16
1.88	1.80	1.72	1.62	1.56	1.52	1.46	1.41	1.39	1.30	1.21
2.11	2.01	1.90	1.78	1.70	1.64	1.56	1.51	1.47	1.37	1.25
2.41	2.27	2.13	1.97	1.87	1.79	1.69	1.63	1.58	1.45	1.30
3.12	2.90	2.67	2.42	2.26	2.15	2.00	1.90	1.83	1.64	1.43
1.61	1.55	1.49	1.43	1.38	1.35	1.30	1.27	1.25	1.18	1.08
1.84	1.76	1.68	1.58	1.52	1.47	1.41	1.36	1.33	1.24	1.11
2.06	1.96	1.85	1.72	1.64	1.58	1.50	1.45	1.41	1.29	1.13
2.34	2.20	2.06	1.90	1.79	1.72	1.61	1.54	1.50	1.35	1.16
2.99	2.77	2.54	2.30	2.14	2.02	1.87	1.77	1.69	1.49	1.22

APPENDIX J
MUSIC SERIES TEXTBOOKS AND AMERICAN CHILDREN'S AND FOLK SONG
COLLECTIONS USED IN THIS RESEARCH STUDY

Elementary Music Textbooks

- Allen, C.G. (1868). The song cabinet: a new singing book for the use of schools, academies, seminaries, and singing classes. New York: W. Hall.
- Anthony, H.B. (1844). Public school song book. Baltimore: J.W. Bond & Company.
- Beattie, J.W., Wolverton, J., Wilson, G.V., & Hinga, H. (1944). The American singer, book one. New York: American Book Company.
- Beattie, J.W., Wolverton, J., Wilson, G.V., & Hinga, H. (1944). The American singer, book two. New York: American Book Company.
- Beattie, J.W., Wolverton, J., Wilson, G.V., & Hinga, H. (1944). The American singer, book three. New York: American Book Company.
- Beattie, J.W., Wolverton, J., Wilson, G.V., & Hinga, H. (1945). The American singer, book four. New York: American Book Company.
- Beattie, J.W., Wolverton, J., Wilson, G.V., & Hinga, H. (1946). The American singer, book five. New York: American Book Company.
- Beattie, J.W., Wolverton, J., Wilson, G.V., & Hinga, H. (1947). The American singer, book six. New York: American Book Company.
- Beckwith, M.H., & Beckwith, A.L. (1902). ...When first, we go to school. New York: Educational Publishing Company.
- Beirly, A. (1907). The song wonder: a very complete, well-graded song book for the use of graded schools, singing classes, musical societies, conventions, etc. giving elementary and practical exercises, songs, glees, anthems, sacred and secular choruses, devotional hymns, etc. Chicago: Alfred Beirly.
- Benjamin, L.A., & Woodbury, I.B. (1853). The New York normal school song book (6th ed.). New York: Lamport, Blakeman, & Law.
- Berg, R.C., & Burns, C. (1966). Studying music: music for young Americans (2nd ed.). New York: American Book Company.

- Boesel, A.S. (1944). Singing with Peter and Patsy. New York: Oxford University Press.
- Botsford, F.H. (Ed.). (1937). The universal folk songster for home, school and community. New York: G. Schirmer, Inc.
- Boyd, L.W., Smith, H., & Bennett J.C. (1943). Merrily we learn and sing. Chicago: Clayton F. Summy Co.
- Bremner, K.F. (1910). A book of song games and ball games (3rd ed.). New York: A.S. Barnes Company.
- Bridgman, W.C., & Curtis, L.W. (1947). The American singer, book seven. New York: American Book Company.
- Bridgman, W.C., & Curtis, L.W. (1948). The American singer, book eight. New York: American Book Company.
- Brittan, N., & Sherwood, L.H. (1850). The school song and hymn book. New York: A.S. Barnes.
- Brittan, N., & Sherwood, L.H. (1855). The school song and hymn book designed for general use in schools, academies, and seminaries. Cincinnati OH: H.W. Derby.
- Cundiff, H.M., Dykema, P.W. (1925). School music handbook, a guide for teaching school music, especially adapted to the needs of the grade teacher, applicable to any system or series of music books. Boston: C.C. Birchard & Company.
- Damrosch, W., Gartlan, G., & Gehrkins, K. (1923). Universal school music series (bk. 3). New York: Hinds, Hayden, and Eldredge, Inc.
- Dann, H. (1912). Hollis Dann music course: manual for teachers. New York: American Book Co.
- Dann, H. (1914). Hollis Dann music course: first year music. New York: American Book Co.
- Dann, H. (1915). Hollis Dann music course: second year music. New York: American Book Co.
- Dann, H. (1915). Hollis Dann music course: third year music. New York: American Book Co.
- Dann, H. (1916). Hollis Dann music course: fourth year music. New York: American Book Co.
- Dann, H. (1917). Hollis Dann music course: fifth year music. New York: American Book Co.

Davison, A.T., Surette, T.W., & Zanzig, A.D. (Eds.). (1924). A book of songs, with piano accompaniment for unison and part singing for grades IV, V and VI. Boston: E.C. Schirmer Music Co.

The district school song book, a collection of songs compiled and arranged for the use of scholars in district schools. (1846). Buffalo NY: Oliver G. Steele.

Emerson, L.O., & Coffman, S.F. (1880). Song bells! a music book for public schools and juvenile singing classes, to which is prefixed a complete and attractive course of elementary instructions, and a great variety of one, two, three, and four part songs. Boston: Oliver Ditson.

Fitz, A. (1845). The American school song book. Boston: W.J. Reynolds & Company with W.B. Fowle.

Fitz, A. (1847). The common school song book. Boston: Phillips & Sampson.

Fitz, A. (1850). The new primary school song book. Boston: W.J. Reynolds.

Fitz, A. (1855). The American school hymn book. Boston: Crosby, Nichols, & Company.

Foresman, R. (1904). Outline of study for the modern music series. New York: Silver, Burdett & Co.

Foresman, R. (1909). A manual for teachers and parents. New York: R. Foresman & Company.

Foresman, R. (1915). Songs and studies to accompany the Foresman educational school series. New York: R. Foresman & Company.

Foresman, R. (1919). Songs and studies to accompany the Foresman educational music records. New York: Interstate Book and Record.

Foresman, R. (1925). First book of songs. New York: American Book Company.

Foresman, R. (1925). Fourth book of songs. New York: American Book Company.

Foresman, R. (1925). Third book of songs. New York: American Book Company.

Foresman, R. (1926). Fifth book of songs. New York: American Book Company.

Foresman, R. (1927). The Foresman songs and studies: for schools and homes. Downers Grove IL: Musical Art Society of America.

Foresman, R. (1928). A child's book of songs. New York: American Book Company.

Foresman, R. (1931). The high road of song. New York: American Book Company.

- Foresman, R. (1932). Sixth book of songs. New York: American Book Company.
- Fox, T.B. (1853). The school hymn-book: for normal, high, and grammar schools (2nd ed.). Boston: W. Crosby and H.P. Nichols.
- Friends School (1905). Friends school song book. Baltimore: The Friedenwald Company.
- Fullerton, C.A. (1910). The new song book and music reader. Cedar Falls IA: Fullerton and Gray.
- Giddings, T.P., Earhart, W., Baldwin, R.L., & Newton, E.W. (1924). Intermediate music. Boston: Ginn & Company.
- Gill, M.H. (1864). Texts and hymns. New York: A.D.F. Randolph & Company.
- Hale, S.J. (1834). The school song book : adapted to the scenes of the school room, written for American children and youth. Boston: Allen & Ticknor.
- Hale, S.J. (1841). My little song book. Boston: J.B. Dow.
- Johnson, A.N. (1867). The Allegany academy of music school song book. Friendship NY: J. Baxter.
- La Crosse Public Schools (1906). Sing-a-song-book. La Crosse WI: Author.
- Leavitt, H.S., Kilduff, H.B., & Freeman, W.S. (Eds.). (1952). Adventures in singing. Boston: C.C. Birchard & Company.
- Levermore, C.H. (1895). The academy song-book: for use in schools and colleges. Boston: Ginn & Company.
- Levermore, C.H. (1898). The abridged academy song-book, for use in schools and colleges. Boston: Ginn & Company.
- Lord, A.D. (1847). The school song book. Columbus OH: William B. Thrall.
- Luse, J.D. (1896). The ideal wreath of song. Columbus OH: J.D. Luse.
- Mason, L., & Webb, G.J. (1846). The primary school song book, in 2 parts. the first part consisting of songs suitable for primary or juvenile singing schools; and the second part consisting of an explanation of the inductive or Pestalozzian method of teaching music in such schools. Boston: Wilkins, Carter, & Company.
- Mason, L., & Webb, G.J. (1848). The song-book of the school-room ... arranged to be sung in one, two, or three parts. Boston: Wilkins, Carter, & Company.
- McConathy, O., Beattie, J.W., & Morgan, R.V. (Ed.). (1936). Music highways and byways. New York: Silver Burdett Company.

- McConathy, O., Miessner, W.O., Birge, E.B., & Bray, M.E. (1927). The music hour first book. New York: Silver, Burdett and Company.
- McConathy, O., Miessner, W.O., Birge, E.B., & Bray, M.E. (1928). The music hour second book. New York: Silver, Burdett and Company.
- McConathy, O., Miessner, W.O., Birge, E.B., & Bray, M.E. (1929). The music hour third book. New York: Silver, Burdett and Company.
- McConathy, O., Miessner, W.O., Birge, E.B., & Bray, M.E. (1929). The music hour fourth book. New York: Silver, Burdett and Company.
- McConathy, O., Miessner, W.O., Birge, E.B., & Bray, M.E. (1931). The music hour fifth book. New York: Silver, Burdett and Company.
- McConathy, O., Miessner, W.O., Birge, E.B., & Bray, M.E. (1933). Music in rural education. New York: Silver Burdett Company.
- McLaughlin, J., & Gilchrist, W. (1905). The new educational music course, third music reader. Boston: Ginn & Co.
- McLaughlin, J., & Gilchrist, W. (1905). The new educational music course, fourth music reader. Boston: Ginn & Co.
- McLaughlin, J., Veazie, G., & Gilchrist, W. (1903). The new educational music course, first music reader. Boston: Ginn & Co.
- McLaughlin, J.M., & Gilchrist, W.W. (1910). Song reader: a graded course in school music in one book. Boston: Ginn & Co.
- Merriman, W.T. (1847). The Rochester school song book, consisting of a choice selection of social, moral, and patriotic songs; designed for the use of public schools (2nd ed.). Rochester NY: Sage & Brother, E. Shepard's Power Press.
- Moore, J.C., & Wilcox, B.F. (1913). The hill school song book. Pottstown PA: Author.
- National Council of Music (1800). A little song book. Cardiff, London: Press Board of the University of Wales for the National Council of Music.
- Orville Brewer Publishing Company (1879). Brewer's collection of national songs and hymns. Chicago: Author.
- Parker, H., McConathy, O., Birge, E., & Miessner, O. (1914). The progressive music series for basal use in primary, intermediate, and grammar grades (bk. 1). Boston: Silver, Burdett and Company.

- Parker, H., McConathy, O., Birge, E., & Miessner, O. (1914). The progressive music series for basal use in primary, intermediate, and grammar grades (bk. 2). Boston: Silver, Burdett and Company.
- Parker, H.W. (1920). The progressive music series for basal use in primary, intermediate, and grammar grades (grades 2 through 8). Boston: Silver, Burdett and Company.
- Parsons, G.B. (Ed.). (1919). High school song book. New York: Silver, Burdett and Company.
- Pitts, L, Glenn, M., & Watters, L. (1949). Singing all the day. Boston: Ginn & Co.
- Pitts, L, Glenn, M., & Watters, L. (1949). Singing as we play. Boston: Ginn & Co.
- Pitts, L, Glenn, M., & Watters, L. (1949). Singing on our way. Boston: Ginn & Co.
- Pitts, L, Glenn, M., & Watters, L. (1950). Singing and rhyming. Boston: Ginn & Co.
- Pitts, L, Glenn, M., & Watters, L. (1951). Singing in harmony. Boston: Ginn & Co.
- Pitts, L, Glenn, M., & Watters, L. (1957). Our singing world. Boston: Ginn & Co.
- Pitts, L, Glenn, M., & Watters, L. (1957). Singing on our way. Boston: Ginn & Co.
- Pitts, L, Glenn, M., Watters, L., & Wersen, L. (1957). Singing and rhyming. Boston: Ginn & Co.
- Pitts, L, Glenn, M., Watters, L., & Wersen, L. (1957). Singing in harmony. Boston: Ginn & Co.
- Public school song book. (1850). Baltimore: J.W. Bond & Company.
- The public school song book, a collection of songs compiled and arranged for the use of the scholars in the public schools of the city of Buffalo. (1846). Buffalo NY: Oliver G. Steele.
- Rix, F.R. (Ed.). (1907). The assembly song book: a collection of songs arranged especially for schools. New York: A.S. Barnes Company.
- Scheffer, T.F. (1861). Public school song book. Harrisburg PA: Theodore F. Scheffer.
- Smith, E. (1904). The common school book of vocal music: a one-book course of song and study for use in schools of mixed grades. New York: Silver, Burdett & Company.
- Smith, E. (1908). The Eleanor Smith music course, book four. New York: American Book Company.

- Smith, E. (1910). The special third book of vocal music. New York: Silver, Burdett & Company.
- A songbook for little children. (1818). Newburyport MA: W. & J. Gilman.
- Steiner, R. (1908). Friends school song book (2nd ed.). Baltimore: The Friedenwald Company.
- Strouse, C.E. (1946). Music book for the radio classroom. Emporia KS: Kansas State Teachers College.
- Tillinghast, W.H., & Horton, D.P. (1874). The song fountain: a vocal music book for school and family use. New York: J.W. Schermerhorn & Company.
- Weaver, T.B., & Smith, L.R. (1906). Smith and Weaver primary song book. Chicago: A Flanagan Company.
- The western teacher song book: a collection of songs for schools. (1902). Milwaukee WI: S.Y. Gillan.
- Whiting, C.E. (1901). Whiting's school song book. Boston: D.C. Heath & Company.

American Children's and Folk Song Collections

- Allen, W.F., Ware, C.P., & Garrison, L.M. (Eds.). (1867). Slave songs of the United States. New York: Oak Publications.
- Barry, P., Eckstorm, F.H., & Smyth, M.W. (1929). British ballads from Maine. New Haven NJ: Yale University Press.
- Birkenshaw, L. (1974). Music for fun, music for learning. New York: Holt, Rinehart and Winston.
- Boni, M. (Ed.). (1947). Fireside book of folk songs. New York: Simon and Schuster.
- Boni, M.B. (Ed.). (1952). The fireside book of favorite American songs. New York: Simon and Schuster.
- Botsford, F.H. (Ed.). (1922). Botsford collection of folk songs. New York: G. Schirmer Inc.
- Buchanan, A.M. (Arr.). (1938). Folk hymns of America. New York: J. Fischer.
- Burleigh, H.T. (Arr.). (1917). Album of Negro spirituals. Melville NY: Belwin Mills Publishing Corp.
- Carmer, C. (Ed.). (1942). Songs of the rivers of America. New York: Farrar & Rinehart, Inc.
- Carmer, C. (Coll.). (1942). America sings: stories and songs of our country's growing. New York: Alfred A. Knopf.
- Chase, R. (1956). American folk tales and songs. New York: Dover.
- Chase, R. (1972). Old songs and singing games. New York: Dover.
- Chase, R. (Ed.). (1938). Songs and singing games. Chapel Hill NC: The University of North Carolina Press.
- Colcord, J.C. (Coll.). (1924). Roll and go: songs of American sailormen. Indianapolis IN: The Bobbs-Merrill Company.
- Coleman, S.N., & Bregman, A. (1942). Songs of American folks. New York: Books for Libraries Press.
- Combs, J. (Coll.). (1939). Folksongs from the Kentucky highlands. New York: G. Schirmer, Inc.
- Copland, A. (1950). Old American songs. New York: Boosey & Hawkes.

- Council of the Southern Mountains (1946). Songs of all time. Delaware OH: Cooperative Recreation Service.
- Crawford, R., Lott, R.A., & Oja, C.J. (Eds.). (1990). A celebration of American music. Ann Arbor MI: The University of Michigan Press.
- Dallin, L., & Dallin, L. (1967). Folk songster. Dubuque IA: Wm. C. Brown Company.
- Davis, R.L. (1980). A history of music in American life: volume II the gilded years, 1865-1920. New York: Robert Krieger Publishing Company.
- Davis, R.L. (1981). A history of music in American life: volume III the modern era, 1920 – present. Florida: Robert Krieger Publishing Company.
- Densmore, F. (1910). Chippewa music. Washington, D.C.: Government Print Office.
- Densmore, F. (1918). Teton Sioux music. Washington, D.C.: Government Print Office.
- Densmore, F. (1922). Northern Ute music. Washington, D.C.: Government Print Office.
- Densmore, F. (1926). The American Indians and their music. New York: The Womans Press.
- Densmore, F. (1929). Papago music. Washington, D.C.: Government Print Office.
- Densmore, F. (1943). Choctaw music. Washington, D.C.: Government Print Office.
- Densmore, F. (1972). Menominee music. New York: DaCapo Press.
- Densmore, F. (1972). Music of Acoma, Isleta, Cochiti and Zuni Pueblos. New York: DaCapo Press.
- Densmore, F. (1972). Pawnee music. New York: DaCapo Press.
- Dett, R.N. (Ed.). (1927). Religious folk-songs of the Negro. Hampton VA: Hampton Institute Press.
- Doerflinger, W.M. (1951). Shantymen and shantyboys: songs of the sailor and the lumberman. New York: Macmillan.
- Downes, O., & Siegmeister, E. (1943). A treasury of American song. New York: Alfred A. Knopf.
- Dydo, S., & Kirshbaum, R. (Arr.). (1984). The Norman Rockwell family songbook. New York: Harry N. Abrams, Inc.
- Engel, C., & Strunk, W.O. (Eds.). (1931). Music from the days of George Washington. New York: AMS Press.

- Fenner, T.P. (1874). Cabin and plantation songs. Hampton VA: Hampton University Press.
- Fenner, T.P. (1909). Religious folk songs of the Negro. Hampton VA: The Institute Press.
- Fenner, T.P., Rathbun, F.G., & Cleaveland, B. (Arr.). (1901). Cabin and plantation songs. New York: G.P. Putnam's Sons.
- Fisher, M.M. (1953). Negro slave songs in the United States. New York: Russell and Russell.
- Forcucci, S.L. (1984). A folk song history of America. Englewood Cliffs NJ: Prentice-Hall.
- Foster Hall Collection of the University of Pittsburgh (1952). Songs of Stephen Foster. Pittsburgh PA: University of Pittsburgh Press.
- Gordon, A.A. (Coll.). (1924). Everybody sing. Evanston IL: Union Publishing House.
- Gruenberg, L. (1926). Negro spirituals. New York: Universal-Edition A.G.
- Harris, R., & Evanson, J. (1940). Singing through the ages, contrapuntal songs. New York: American Book Company.
- Harris, R., & Evanson, J. (1940). Singing through the ages, melodic and harmonic songs. New York: American Book Company.
- Haufrecht, H. (Ed.). (1959). Folksing. New York: Berkley Publishing Corporation.
- Helms, K.G. (1982). Hand-me-down songs: traditional music of Union county, North Carolina. Monroe NC: Ambassador Press.
- High, F. (1907). Old, old folk songs. Berryville AR: Unknown.
- Hood, I., & Hood, M.A. (Eds.). (1977). The American treasury of 1004 folk songs (vol. 1). New York: Charles Hansen, Inc.
- Ives, B. (1956). Sea songs of sailing, whaling, and fishing. New York: Ballantine Books.
- Jackson, G.P. (1937). Spiritual folk-songs of early America. New York: J.J. Augustin Publisher.
- Jackson, G.P. (1945). Down-east spirituals and others. New York: J.J. Augustin Publisher.
- Jackson, G.P. (1953). Down-east spirituals. New York: J.J. Augustin Publisher.

- Johnson, J.W. (Ed.). (1925). The book of American Negro spirituals. New York: The Viking Press.
- Johnston, R. (1984). Folk songs North America sings. Toronto: Caveat Music Publishers.
- Jordan, P., & Kessler, L. (1941). Songs of yesterday. Garden City NJ: Doubleday, Doran & Co., Inc.
- Linscott, E.H. (1962). Folk songs of old New England (2nd ed.). New York: The Shoe String Press.
- Lloyd, N., & Lloyd, R. (Arr.). (1969). The American heritage songbook. New York: American Heritage Publishing Company, Inc.
- Lomax, A. (1960). Best loved American folk songs. New York: Grosset & Dunlap.
- Lomax, A. (Ed.). (1964). The Penguin book of American folk songs. Baltimore: Penguin Books Inc.
- Lomax, J.A., & Lomax, A. (Coll.). (1941). Our singing country: a second volume of American ballads and folk songs. New York: The Macmillan Company.
- Lomax, J.A., & Lomax, A. (Eds.). (1947). Folk song U.S.A. New York: Duell, Sloan, and Pearce.
- Mason, M.H. (Coll.). (1973). Nursery rhymes and country songs: both tunes and words from tradition. London: Metzler & Co.
- McCaskey, J.P. (Comp.). (1916). Treasury of favorite song in three volumes, songs and hymns of the millions of yesterday, today and tomorrow (vol. 1). Lancaster PA: J.P. McCaskey.
- McCaskey, J.P. (Comp.). (1916). Treasury of favorite song in three volumes, songs and hymns of the millions of yesterday, today and tomorrow (vol. 2). Lancaster PA: J.P. McCaskey.
- McCaskey, J.P. (Comp.). (1916). Treasury of favorite song in three volumes, songs and hymns of the millions of yesterday, today and tomorrow (vol. 3). Lancaster PA: J.P. McCaskey.
- Mitchell, D., & Biss, R. (Arr.). (1970). The Gambit book of children's songs. Boston: Gambit, Incorporated.
- Mott, A. (1911). Our old nursery rhymes. Philadelphia: David McKay.
- Newell, W.W. (1883). Games and songs of American children. New York: Dover Publishers.

- Niles, J.J. (1934). Schirmer's American folk-song series: songs of the hill-folk. New York: G. Schirmer, Inc.
- Niles, J.J. (1936). Schirmer's American folk-song series: more songs of the hill-folk. New York: G. Schirmer, Inc.
- Niles, J.J. (Ed.). (1937). Ballads, carols, and tragic legends from the southern Appalachian mountains. New York: G. Schirmer, Inc.
- Nye, R. (1970). Singing with children (2nd ed.). Belmont CA: Wadsworth Publications.
- Nye, R., Nye, V., Aubin, N., & Kyme, G. (1962). Singing with children. Belmont CA: Wadsworth Publishing Company, Inc.
- Nye, V. (1975). Music for young children. Dubuque IA: William C. Brown Company.
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APPENDIX K
RECOMMENDED AMERICAN CHILDREN'S FOLK SONG LIST

This list was created through reverse engineering of the Elder Study and University Elementary Music Specialists Song Assessment. The process began with the song list created by the University Elementary Music Specialists Song Assessment—the 100 songs most representative of the American children's folk heritage. Next, the scores of each of those songs was obtained from the results of the Elder Study. Any song which a minimum of 50 participants (in the Elder Study) had not chosen was deleted from the list. This created a list of songs most highly recommended by University Elementary Music Specialists as representative of the American children's folk heritage, and which were most frequently taught to children in America between 50-100 years ago.

- | | |
|---|--|
| 1. A Tisket, A Tasket (a green and yellow basket) | 7. Away in a Manger (no crib for a bed) |
| 2. All Night, All Day (angels watchin' over me, my Lord) | 8. Battle Hymn of the Republic (glory, glory hallelujah, His truth is marching on) |
| 3. All The Pretty Little Horses (Hushaby, don't you cry, go to sleep little baby, when you wake, you shall have) | 9. Billy Boy (Oh where have you been Billy Boy, Billy Boy) |
| 4. Amazing Grace (how sweet the sound that saved a wretch like me) | 10. Bingo (there was a farmer had a dog and Bingo was his name-o) |
| 5. America (my country 'tis of Thee, sweet land of liberty) | 11. Blue Tail Fly, The (Jimmy crack corn and I don't care, my master's gone away) |
| 6. America, the Beautiful (Oh beautiful for spacious skies) | 12. Caissons Go Rolling Along, The (over hill, over dale, we will hit the dusty trail, as those) |

13. Camptown Races, The (camptown ladies sing this song, doo-dah, doo-dah)
14. Cindy (Get along home, Cindy Cindy, I'll marry you some day)
15. Clementine (Oh my darling, oh my darling, oh my darling Clementine)
16. Columbia, the Gem of the Ocean (when born by the red, white, and blue, thy banners make tyranny tremble)
17. Crawdad Song (You get a line, and I'll get a pole honey)
18. Did You Ever See A Lassie? (a lassie, a lassie, did you ever see a lassie go this way and that)
19. Dixie (I Wish I Was in the Land of Cotton)
20. Down By the Riverside (and study war no more)
21. Down in the Valley (valley so low, hang your head over)
22. Eency, Weency Spider (went up the water spout)
23. Farmer in the Dell, The (hi-ho the dairy-o, the farmer in the dell)
24. Frog Went Courtin', A (he did ride, with sword and pistol by his side aha, ho-ho)
25. Go Down, Moses (way down in Egypt land, tell old Pharaoh, let my people go)
26. Go Tell Aunt Rhody (the old gray goose is dead)
27. Go Tell it on the Mountain (over the hill and everywhere)
28. God Bless America (land that I love, stand beside her and guide her)
29. God of our Fathers (whose almighty hand)
30. Goober Peas (goodness, how delicious, eating goober peas)
31. Goodbye, Old Paint (I'm a-leaving Cheyenne)
32. He's Got the Whole World In His Hands
33. Here We Go Round the Mulberry Bush (so early in the morning)
34. Hickory Dickory Dock (the mouse ran up the clock)
35. Hokey Pokey, The (you put your right foot in, you put your right foot out)
36. Home on the Range (where the deer and the antelope play, where seldom is heard a discouraging word)
37. Hush Little Baby (don't say a word, papa's going to buy you a mockingbird)
38. Rock-a-by Baby (in the treetops, when the wind blows the cradle will rock)
39. I've Been Workin' On the Railroad (all the live long day)
40. If You're Happy and You Know It (clap your hands)
41. Joshua Fought the Battle of Jericho (and the walls came tumblin' down)

42. Kum Ba Yah (my Lord, Kum Ba Yah)
43. Liza Jane (O Eliza, li'l Liza Jane, O Eliza, li'l Liza Jane)
44. Looby Loo (here we go looby loo, here we go looby light)
45. Marines Hymn (From the Halls of Montezuma to the shores of Tripoli)
46. Mary Had a Little Lamb (it's fleece was white as snow)
47. Michael Row the Boat Ashore (hallelujah)
48. Muffin Man, The (oh do you know the muffin man)
49. Oats, Peas, Beans, and Barley Grow (do you or I or anyone know how oats, peas, beans, and barley grow)
50. Oh! Dear! What Can the Matter Be? (Johnny's so long at the fair)
51. Oh, Susanna! (oh don't you cry for me)
52. Oh, Where has My Little Dog Gone? (oh where, oh where can he be)
53. Old Chisholm Trail (well come along boys and listen to my tale, let me tell you 'bout my troubles on the)
54. Old Folks at Home (Way down upon the Swanee River, far, far away)
55. Old MacDonald (had a farm, e-i-e-i-o)
56. Onward Christian Soldiers (marching as to war)
57. Over the River and Through the Woods (to grandmother's house we go)
58. Polly Wolly Doodle (oh I went down south for to see my Sal, singin' polly wolly doodle all the day)
59. Pop, Goes the Weasel! (all around the cobbler's bench the monkey chased the weasel)
60. Ring Around the Rosies (pocket full of posies)
61. Rock-A My Soul (in the bosom of Abraham)
62. Row, Row, Row Your Boat (gently down the sea)
63. She'll Be Comin' Round the Mountain (when she comes)
64. Shenandoah (oh Shenandoah, I long to see you, away, you rolling river)
65. Shoo Fly (don't bother me, shoo-fly don't bother me, shoo-fly don't bother me for I belong to somebody)
66. Shortnin-Bread (mammy's little baby loves shortnin' shortnin')
67. Silent Night (holy night, all is calm, all is bright)
68. Sometimes I Feel Like a Motherless Child (a long way from home)
69. Star-Spangled Banner, The (Oh say can you see, by the dawn's early light)
70. Swing Low, Sweet Chariot (comin' for to carry me home)

71. Take Me Out to the Ballgame (buy me some peanuts and crackerjack, I don't care if I ever get back)
72. There's A Hole in the Bucket (dear Liza, dear Liza)
73. This Land is Your Land (this land is my land)
74. This Little Light of Mine (I'm gonna let it shine)
75. This Old Man (he played one, he played knick-knack on my drum)
76. Three Blind Mice (see how they run)
77. Twinkle, Twinkle Little Star (how I wonder what you are)
78. We Gather Together (to ask the Lord's blessing)
79. Wheels on the Bus, The (go round and round)
80. When Johnny Comes Marching Home (again, hurrah, hurrah, we'll give him a hearty welcome then, hurrah, hurrah)
81. When the Saints Go Marching In (oh how I want to be in that number)
82. Yankee Doodle (went to town riding on a pony, stuck a feather in his cap)
83. You are my Sunshine (my only sunshine, you make me happy when skies are gray)
84. You're A Grand Old Flag (you're a high flying flag)

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BIOGRAPHICAL SKETCH

Marilyn Ward received a MM in music education in 1999 under the direction of Dr. Russell Robinson, Dr. Charles Hoffer, and Dr. Camille Smith, and in the piano studio of Dr. Kenneth Sharpe at the University of Florida. She received a MM in choral conducting in 2001 in the conducting studio of Dr. James Morrow at the University of Florida. At the University of Florida, she received the Wilmot Award for Outstanding Achievement in Music Education. She received a Bachelor of Music Education from Oral Roberts University in 1988 and was selected as the Outstanding Student Teacher that year. Her major instrument was voice (studio of Dr. Edward Pierce) and her minor instrument was piano.

She taught elementary music for ten years in Lubbock, Texas, and Tampa, Florida. She was music director at a music magnet school and has taught in inner city, rural, and suburban schools. She has worked extensively with emotionally handicapped and severely emotionally-disturbed students, and was Teacher of the Year at Lake Myrtle Elementary in Pasco County in 1993-1994. She has directed the All-County Choirs in Pasco, Hillsborough, and Alachua Counties.

She presented sessions on “Bartók’s Use of the Golden Ratio” and “Improvisation with Jamaican Music” at the National MENC Convention in Nashville, Tennessee, in 2002. She was an adjunct professor at Valdosta State University where she observed student teachers, taught a course in choral conducting methods, and a course in graduate elementary music methods. For four years at the University of Florida, she served as a

graduate assistant, and taught MUE 3210, a course for undergraduate elementary education majors, teaching them to integrate music into their classroom curriculum.

She was assistant conductor of the Women's Chorale under Professor Ronald Burrichter, and conducted the University of Florida Orchestra under the direction of Dr. Raymond Chobaz. She has conducted university, high school, junior high, and elementary choirs during her tenure in music education. She has taught guitar, piano, and recorder at the university level, as well as at the elementary level.

She has taught Orff and Kodály methods in MUE 3311, Elementary Music Methods, with Dr. Elizabeth Adams at the University of Florida, and MUE 7640, Graduate Elementary Music Methods, at Valdosta State University. She has conducted show choirs, select choirs, men's and women's choirs, recorder consorts, guitar classes, Orff ensembles, and piano classes, as well as given private piano and guitar lessons. She taught music history at the University of Florida choral camp in 2000.

For several years she was on the Hillsborough County Elementary Music Council, where she served as Area IV representative and secretary. She has led in-services on "Creative Ways to Teach Classical Repertoire" and "Music Review Games" (Hillsborough County), "Integrating Music into Classroom Curricula" (Duval County), and "Strategies to Increase Learning" (Pasco County). She is an active member of MENC: The National Association of Music Education, Florida Music Educators' Association, Florida College Music Educators' Association, the American Musicological Society, the American Choral Directors' Association, and the College Music Society. She has a passion for teaching and conducting.