MODULAR INSTRUCTION IN MUSIC FOR FIRST YEAR HIGH SCHOOL STUDENTS IN SAMAR COLLEGE, CATBALOGAN, SAMAR

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In Partial Fulfillment
of the Requirement for the Degree
Master of Arts in Teaching Physical Education

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APPROVAL SHEET

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DEDICATION

Being with you

Sharing with you

Loving you

These are the things that matter most to me.

To my loving husband,

Nonong

and to our kids

Jo Mark

Joyce

Jessamine

Janice

& JC

this humble work is heartily dedicated.

Love & Care . . .

Nida

ABSTRACT

This study attempted to determine the effectiveness of modular instruction in Music for first year high school students in Samar College which could be used by music teachers handling first year music subjects. This study employed the experimental research method specifically the pre-test/post-test/control group design method. The main sources of the data were the Form 137-A (Permanent Record of the students), diagnostic test, pre-test and post-test results and reliability of the module. The computational results show that the control group had a mean gain of 14.32. Both groups have achieved considerable improvement in learning competency. The absolute computed value of t was 0.142 which was less than the tabular value. Thus the null hypothesis that "there is no significant difference between the control group and the experimental group with respect to their mean score in the pre-test" (H_o=1.1) is accepted. There is no significant difference between the pre-test and post-test mean scores in both the control and experimental group. The module is appropriate and interesting for the first year high school students in terms of readability level. The developed modules in Music I should be used and evaluated in a public school to further confirm their effectiveness. Modules should be given a chance to catch up with lessons not well learned in the classroom. However, this should go hand in hand with the traditional instruction.

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Chapter 1

THE PROBLEM: ITS BACKGROUND

Introduction

Children love music just as naturally as they love to play. (Jameson, et. al. 1980:45) One cannot conclude otherwise as he observes them hopping, skipping, and dancing and listen to them happily singing or humming to themselves. L. E. Landon as cited by Siruno (1980:17) reinforces this idea by saying that we love music for the buried hopes, the garnered memories, the tender feelings it can summon at a touch. Love of music sharpens the aesthetic sense and trains the heart and ears to discriminate the pure, the noble and the beautiful. It wakes the soul, and lifts it high, and wings it with sublime desires, and fits it to bespeak the deity. Pitts (1936:18) says of what music is not in the following lines:

> ... Music is not a body of knowledge to be acquired through study; it is not a technique to be mastered through practice; nor it is an aggregation of acts to be memorized. To be sure, such factors may enter at some time into a living pursuit of this art, but music is the experience of the race, objectified in permanent form for the enhancement of life and for the elevation of human thought. It is to be loved for its beauty, sought for its charm, lived for its delightful companionship, and served because it inspires devotion.

Music is an integrative force for the enrichment of many curricular activities. When appropriate music

experiences are included in the curriculum, they help provide a setting for the development of a spirit of fellowship among pupils/students. Music acts as a factor in the release of tension, and for many children, music is an area of discovery, exploration and development of individual talents and abilities. The ability to set a standard for himself is one means of measuring child development.

The teacher who is thinking in terms of child development and how children learn, is forced to use different strategies in teaching and is forced to use knowledge in thoughtful, relative way. Teaching is not an easy way. It means that teacher must be patient in bidding his time so that learning opportunities can be developed as they present themselves. He must also be resourceful in providing experiences that will stimulate children to grasp such learning opportunities and persistent in pointing out relationship and leading children to perceive such relationships independently.

Music teacher should assert the learning progress of the individual students and improve their learning capabilities by using other methods of teaching which will lead them to understand the subject matter. Music teacher should be able to effectively teach the subject. They should be able to utilize alternative teaching methods,

strategies and techniques.

One way of enhancing music instruction is by the use of instructional materials. Through these instructional materials, the students' learning capabilities in the basic skills in music will be very much improved. This will mean lighter work for the teacher thus enabling him to give particular attention to the slow learners in the class.

One of the most widely accepted instructional materials today is the module. As a matter of fact, it is an innovation which is very popular in most areas of learning. With the use of modules very little effort of the teacher is exerted and he will find the pupils/students eager to learn music by themselves.

It has been observed that students in Samar College meet different kinds of problems particularly in Music. They find difficulty in acquiring thorough knowledge, understanding skills and abilities in music instruction.

With this observation, modular instruction in music came into the mind of the researcher, and she was motivated to conduct a study on Modular Instruction in Music for First Year High School Students in Samar College, Catbalogan, Samar.

Statement of the Problem

This study attempted to determine the effectiveness of

modular instruction in Music for first year high school students in Samar College, Catbalogan, Samar. Specifically it sought to answer the following questions:

1. What is the profile of the students of the control and experimental groups as to the following attributes:
   1.1 age;
   1.2 sex; and
   1.3 financial status?
2. Is the readability level of the developed module appropriate for the first year high school students?
3. What are the mean scores of the control and experimental groups in the
   3.1 pretest?
   3.2 posttest?
4. Is there a significant difference between the control group and the experimental group with respect to their mean scores in the
   4.1 pretest?
   4.2 posttest?
5. Is there a significant difference between the pretest and posttest mean gains of the
   5.1 control group?
   5.2 experimental group?

6. Are there significant differences in the posttest scores of the control group and experimental group in terms of:

6.1 age

6.2 sex

6.3 financial status?

Hypotheses

This study attempted to test the following null hypotheses:

1. There is no significant difference between the control group and the experimental group with respect to their mean scores in the

1.1 Pretest.

1.2 Posttest.

2. There is no significant difference between the Pretest and Posttest mean scores of the

2.1 control group.

2.2 experimental group.

3. There is no significant difference in the posttest scores in the control group and experimental group as to

3.1 age.

3.2 sex.

3.3 financial status.

Theoretical Framework

This study is anchored on the S-R theory of Thorndike, as stated by Andin (1988:23), S-R theory suggests that learning takes place by conditioning a response to stimulus. Learning is associating and conditioning. Learning takes place with an established neural pathway between stimulus and the response. This theory emphasizes that an individual is stimulated to perform an act of response and this act or response is accompanied by pleasure or satisfaction. S-R theory favors teaching of an activity or skill and providing opportunity to practice correctly until the skill is learned and mastered.

According to Andin (1988:25) one of the basic principles of learning is the principle of individual differences. Each learner is a unique individual. The way in which an individual learns is not exactly alike with that of any other individual. The uniqueness of the individual is given importance. Indeed no two individuals are exactly alike. Even identical twins have tendency to grow and develop according to the environment they are in. Music teachers must employ various means to individualize instruction, and use instructional methods and strategies in teaching considering the rate of progress of the students.

Each and every individual has his own strengths and

limitations. Traditional formal education emphasizes much on the content rather than the pupils' capabilities.

In order that teaching and learning situation becomes effective, Gregorio (1979:8) states that all learning should come through self-activity. Self-activity is great and it underlies all forms of learning, whether the directed outcomes be knowledge, abilities, habits, skills or attitude.

Modules as an instructional material possess the qualities that will make an individual learner pacing or progressing at his own rate. Modules meet the needs of individual differences and a feeling of success no matter how humble it may be, until finally the feeling of self-satisfaction is attained.

Conceptual Framework

This study is focused on Modular Instruction in Music for First Year High School Students in Samar College, Catbalogan, Samar (Figure 1). The two variables are the traditional and modular approaches of teaching. A 30-item validated teacher-made test was administered to the students in the class where the traditional approach of instruction was given as well as to those in the class in which modular approach of teaching was employed. The corresponding posttest was undertaken after the experiment and comparison of results was made between (1) Pretest in

the control (traditional) and experimental (modular) groups; (2) posttest in both groups, and (3) pretest and posttest for each group. The results of the pretest and posttest of both approaches were statistically interpreted.

The findings and their implications served as feedback mechanisms for instructional redirections in order to attain the ultimate goal of the study which is quality instruction in Music.

Significance of the Study

The demand for modern education has imposed upon the Philippine Educational system, the requirement of updating not only the methodology of teaching, but also the instructional materials needed to pursue the objectives of learning. Modern instruction enhances the students' understanding of the subject matter and the effectiveness and efficiency of the teacher as well.

This study attempted to establish the effectiveness of the modules as instructional materials in Music for first year high school students in Samar College, Catbalogan, Samar. The development of the modules in the above mentioned area can partially alleviate the inadequacy of textbooks and reference materials in various schools today.

To the students, this module will develop them to become independent learners, develop their potentials and improve their learning capabilities through self-discovery

and self-realization at their own rate.

To the teachers, the modular approach means very little effort on the part of the teacher in preparing daily lesson plan and more time in the preparation of other instructional materials. Through modules teachers can give more time for supervision of their students.

To the school administrators, module provides a solution to the problem on the increasing student population which creates shortage of classroom and buildings, textbooks, reference materials and even competent teachers.

The PESS Coordinators could also be benefited from this study because of the limited budget of the DECS. It will be more economical to mass produce modules than depend on commercially available journals and magazines which are more expensive.

To the Future Researchers the findings of this study will also benefit them in terms of inputs to their own researches thereby encouraging them to develop modules in their field of specialization for quality instruction.

As a summary, this study will contribute to the development of better instructional materials, thus improving the teaching learning situation in Music instruction.

Scope and Delimitation

This research study was limited to the development of modules in music for first year high school students in Samar College, Catbalogan, Samar. It covered one-half of the lesson in Music for the first grading period of the school year 1998-1999.

The subjects of the study consisted of 50 selected freshmen students under the experimental and control groups who were selected by purposive technique. The study covered the period from July 1, 1998 to August 16, 1998.

Definition of Terms

To facilitate understanding of this study, the following terms are defined according to how they are used:

Administration. Administration is commonly interpreted as referring to managing, operating, or directing an organization of any type. (Bruckner, 1965:91) Traditionally the function of administration is to "run things" to get things done.

Control Group. An experiment in which the subjects are treated as in parallel experiment which is used as standard comparison in judging experimental effort. (Webster, 1991:285) As used in this study, this refers to the selected first year high school group that was subjected to the traditional instruction in Music.

Difficulties. This term refers to the state of

quality of being difficult or of presenting or constituting an obstacle to the achievement of mastery (Webster, 1994:552).

Effectiveness. This term refers to the correct result expected by the researcher with respect to the pretest and posttest result, after the treatment of the two methods of teaching: the lecture and modular instruction.

Experimental Group. This refers to the selected first year high school group composed of students subjected to the modular instruction.

Instructional Redirection. This refers to the policy in a specific area in a certain institution to enrich, modify, abolish or maintain, as the case may be, towards achieving a common goal.

Flesch Formula. This refers to the instrument used in determining the readability level of the developed instructional materials. It consisted of the human interest score and reading ease score.

MAPE. An acronym for Music, Arts and Physical Education.

Module. This term refers to a self-contained and independent unit of instruction with primary focus on well-defined objectives (Creager and Murray, 1971:28). In this study modules in music were developed.

Music. According to Webster (1991:721), music is the

science or art of incorporating intelligible combination of tones into a composition having structure and continuity.

PEHM. An acronym for Physical Education, Health and Music. It is an integral part of the educational program designed to promote the optimum development of the individual physically, socially, emotionally and mentally.

Posttest. This term refers to the multiple type of test, prepared by the teacher which was given to both control and experimental groups after the experimentation, which aimed to evaluate the students' achievement through the total application of skill and knowledge that have been sequenced for the module. This test was the same as that of the pretest.

Pretest. This refers to the multiple type of test, prepared by the teacher, given to both control and experimental groups before using the module to determine the present ability of the student.

Chapter 2

REVIEW OF RELATED LITERATURE AND STUDIES

Conceptual and research literature that relate to some aspects of this research have been surveyed and patiently reviewed to give insights into the content of this study. Some literature and previous researches that have implications and relevance to this particular study are presented in this chapter.

Related Literature

According to Siruno (1980:3), there is no field of education which can escape the penetrating analysis of educators demanding justification for content, procedures and materials. Music is no exception in this regard. Curriculum makers may be asking the following questions: How may the human values in music be realized? What is the relation of music to different life situations? What part should music in the modern school program occupy? How can it be related to the other learning process and experiences? To these basic questions which require consideration, the curriculum makers, the teachers, professors, students/pupils must direct their thinking in their search for knowledge and satisfaction and most certainly enjoyment of music.

Gonzales (1989:45) stressed that music is a joyous

subject in composite secondary school. It is an integrative force for enrichment of many curricular activities. When appropriate music experiences are included in the curriculum, they help provide a setting for the development of a spirit of fellowship among pupils/students, they are a positive influence of school morale, and they furnish a medium for self-expression. Music acts as a factor in the release of tension, and for many children it is an area of discovery, exploration and development of talents and abilities.

Every child must be given the opportunity to develop this aesthetic potential to the highest possible level through expressive experiences with music. Like in the other subject areas in the curriculum, development of module in music is a must, module is a system in teaching that is self-contained, self-pacing, and self-directing. The module provides for the student's participation and allow him to repeat segment of the content until a maximum level of performance is achieved. Modular instruction in music therefore, could be a better medium for the integration of desirable values.

According to Toralba (1983:24) module is the answer to the needs of the developing countries like the Philippines with inadequate logistics for a rapid increasing school population, through it, instruction can be individualized

and from it pupils/students learn even when they are out of school.

Bustos (1991:142) states that a module is a self-learning kit which usually consists of a package of learning activities, usually papers, that have to be accomplished by students. Module maybe used as a part of the course, as a complete course, or as a curriculum design. According to him there are also difficulties in connection with modules. Since it involves self-study, the students needs self-discipline or the will power to study on their own. The school may lack the facilities that the instructional activities call for. Preparing a module is not an easy task. Teachers may also have to be alert most of the time since students are encouraged to ask questions.

As gleaned from Silvius et. al. (1982) programmed instruction is a method of presenting the content for a unit, course or subject with a special device, so the learner has direct contact with selected and organized subject matter. Programmed instruction is now widely used in teaching, since it provides high retention and is especially effective.

Dowdeswell (1972:23) states six advantages of modular approach in individualizing learning: 1) It enables a section of subject matter to be broken into small units, thereby easing its assimilation by the students; 2) In

order to achieve understanding, most students need to repeat some sections of the work. The modules greatly emphasize and simplify such repetitions; 3) Since each module is a complete educational entity, close integration can be achieved between the different methods of presentation; 4) Since much of the work may require the students to be seated on the learning booth isolated from his immediate neighbor and with few distractions, his level of concentration is likely to increase; 5) The availability of such wide range of methods for communication-audio tapes, slides, films, programmed test, charts means that each student has an opportunity to respond to those media in which he exhibits the greatest sensibility; and 6) Modular approach enables the overall programme of a student to be much more closely and logically sequence than is possible using the traditional teaching approach.

Socrates (1975:209) states that modular instruction is one of the recent outgrowths with the concept of individualized instruction. According to him, modules in themselves are part of the multi-media approaches to individualize instruction. This statement clearly signifies that we can use modular instruction to provide for individual differences of students.

Just like instructional aids a teacher's use of modular instruction depends on his or her knowledge and

experiences, the availability of the materials, the lesson assignment, the subject and the students. Instructional aids are made for situations in general; it is the teacher's job to tailor them to the needs of the students.

According to Greagor and Murray (1979:28) to help understand what a module is, it is a self-contained and independent unit of instruction with primary focus on a few, well defined objectives. They further added that the use of modules in college teaching offer the following advantages: 1) It provides opportunity for organizing numerous sequences of experiences to reflect special interest of instruction and the students; 2) It allows the instructor to focus on the differences of students in the subject matter; 3) It serves to eliminate the necessity of covering subject matter already known to the students; 4) Assesses the progress of students in learning; and 5) It reduces the routine aspects of instruction giving the teacher a chance to enjoy her personal contact with the students.

Ornstein (1992:145) suggested some basic guidelines for using instructional aids, and guides for selecting and using instructional materials:

1. Purpose. Ask yourself what you are trying to accomplish and why this instructional aid is important.

2. Define objectives. Clearly defined objectives are

essential for planning the lesson, selecting and using instructional aids.

3. Flexibility. The same instructional aid can satisfy many different purposes.

4. Diversity. Use a variety of materials, media, and resources to develop and maintain students interests.

5. Development. Instructional aids must be related to the age, ability and interest of students.

6. Content. You must know the content of the instructional aids to determine how to use them and how to make the best use of them.

7. Guide learners. Focus students' attention on specific things to attend to while viewing, listening, or reading the materials.

8. Evaluate results. Check students' reactions and consider your own reactions to the instructional aids.

Weaner, (1980:146) states that instructional sheets may prove very helpful, for such aids when well-constructed and properly used can fulfill many functions such as: 1) Clarifying instructions; 2) Giving specific instruction; 3) Supplementing verbal instruction; 4) Supplying additional information about the skills being taught; 5) Permitting students to progress at their own rate; 6) Encouraging initiative and training students to follow written instructions; 7) Reinforcing the slow students previous

learning; 8) Enabling the new or late students to pick up the work already taught; and 9) Helping students to help himself.

Related Studies

The researcher gathered ideas and concepts that were related to her study, through a thorough review of related studies. Information elicited provided her guidance to be able to conduct the present endeavor systematically.

Drushler, (1982) developed programmed textbooks for beginning students of clarinet, flute, and trumpet and voice classes for various private students of singing respectively. The data resulting from Drushler's test suggest that the scores of the students in the experimental group exceeded the scores of those in the control group. However, the analysis of variance revealed that the mean scores of the students in the experimental group were not significantly different at .05 level of significance from the mean scores of the students in the control group. This indicates that pitch notation and correct instrumental fingerings were learned by the students in the experimental group as well as those in the control group.

The study of Drushler is similar to the present study in such a way that the experimental method was used in the study. A pre and a posttest were administered the result

of which were interpreted. The difference lies in the content of the programmed textbooks. Drushler allow the pupils to work on their materials only in the classroom to discourage the users from seeking help at home or elsewhere. The present study allowed the students to work on the materials independently in school and at home.

The study of Acuna, (1981) on "Proposed Taped Lessons in the Elementary Music Program in the Division of Legazpi City," evolved 10 taped lessons to strengthen and reinforce music teaching in the upper elementary level. Each lesson was tried out by key music teachers and district cultural coordinators. The lessons were found to possess content validity, and were novel, interesting, rich, informational and workable. Pupils' performance was dependent on their musical growth and experiences. It was recommended that teachers create their own way of presenting music lessons by employing varied techniques and approaches using the taped lessons as samples.

Acuna's study is analogous to the present study because both intended to help the teacher overcome some difficulties in teaching music. Whereas the lessons in the previous study would intensify the music program in upper primary and intermediate grades the current study would improve the instruction in high school. Both Acuna's and the present study are expected to improve the theoretical

phase of music program particularly in the first year high school level. The difference lies on the instructional materials used by the researchers. The respondents of Acuna's study were the elementary pupils while the present study uses respondents in the secondary level.

Sipin, (1982) in his study "Twenty (20) Lessons for the Primary Grades Utilizing Percussion Instruments for Developing Music Literacy," constructed and tried out 20 lessons utilizing percussion instruments in teaching instrumental music in the primary grades. The teacher-respondents' appraisal of the lessons and the results of the tests administered to the pupil-respondents formed the bases for determining the suitability and appropriateness of the lessons. It was found out that all the 20 lessons were feasible and applicable to the different grades in the primary. Majority of the teacher-respondents answered all the items raised for each lesson affirmatively. The study indicated that the lessons were highly acceptable to the teacher-respondents and were suitable to the try-out classes. Positive results were likewise obtained from the evaluation tests administered. This reinforced the favorable result of the appraisal of the lessons by the teacher-respondents. The findings also showed that there was marked relationship between the teacher-respondents' appraisal of the lessons and the evaluation test results

given to the pupil-respondents.

The study of Sipin is similar to the present study in the sense that both involved in the construction of instructional materials. The difference is found in terms of scope and subjects of the study. Sipin's study included primary grade pupils while the present study worked with first year high school students.

Resurreccion, (1980) had a study on "Difficulties Experienced in Learning Music by Intermediate Pupils of Public Elementary Schools of District III, Baguio City." He administered the Philippine Achievement Tests for Grades V and VI in Music to determine the difficulties experienced by the pupils on 10 aspects of music education. The aspects which brought the difficulty according to rank were: 1) song recognition; 2) melody; 3) rhythm; 4) reading with pitch names; 5) completing measures with notes; 6) syllable names; 7) measure recognition; 8) completing measures with rests; 9) naming major keys; and 10) music notation.

The study of Resurreccion and the present study are related in the sense that the content of the study are the same. The difference lies on the tool used in the study. Resurreccion used achievement test while the present study used the experimental method.

Del Puerto, (1980) in her study on the "Status of the

Elementary School Music Program in the District of Calabanga, Division of Camarines Sur," looked into the status of the elementary school music program in a district level. Aspects considered under the program of implementation were the content, instructional materials, musical instruments, and methods and approaches. The findings revealed that music theory ranked fourth as an area which appeal to the children of the six areas. Little emphasis was given to it by the music teachers. Nine percent of them adapted the conceptual approach. The problems met by the teachers were mainly on content like knowledge of musical terms and symbols, key signature, note and rest value in different time signatures; recognition of pitch names and so-fa syllables; finding "do" in each key signature; and reading from staff notation.

Both Del Puerto's and the present study relate to the music program. The difference is that the previous study considered the total program in the district level using the descriptive survey method, while the present study used the experimental method.

Tatarunis (1981) conducted a study entitled "The Effect of Two Teaching Methods Utilizing Pop Music on the Ability of Seventh Grade Students to Perceive Aurally and Identify Musical Concepts." She made an investigation on the effectiveness of programmed instruction to high school

students in grades nine to 12 and seventh grade students, respectively. The posttest scores on music theory revealed in the study found a significant mean difference between the achievement of the two treatment groups, in favor of the experimental group. It was concluded that the programmed approach was more effective of the two treatments. Tatarunis utilized pop music on the growth in ability of the seventh grade students to perceive aurally and identified selected precepts related to rhythm. The analysis of variance indicated that the experimental group had a greater increase in ability and retention of the same material than the control group. The experimental group also showed a greater positive increase in attitude toward the general music class than the subjects of the control group.

The study of Tatarunis resembles that of the present study in methodology. They made use of the experimental method to find out the effectiveness of two teaching techniques. The difference lies on the subjects of the study, Tatarunis employed grade nine students while the present study used first year high school students.

Cometa (1990) in her study "Preferred Physical Education Activities of the Secondary Schools in the District of Allen," made the following recommendation, (1) Teachers should plan different activities to be given to

the students. Teaching guides, curriculum frameworks, resource units and teaching units should be availed for more effective instruction in physical education. (2) A variety of activities should be given to students during their Physical Education classes to maintain their interests and enthusiasm throughout the period.

She further recommended the following: 1) Restructured Physical Education Program for secondary schools; 2) Improvisation of physical education facilities for secondary schools; and 3) Development and validation of Physical Education modules for high school students.

Cometa's study is similar with the present study because the content is on Physical Education.

The slight difference lies on the latter which involved the high school students in a private institution while that of Cometa were students coming from Barangay High Schools.

Due to lack of thesis and dissertation or Modular Instruction in Music, the researcher uses thesis and dissertations in other areas, but related to the preent study.

Dacula, (1995) in her study on "Development and Validation of Modules on the Percent and Ratio of Mathematics I," stated that modular approach in teaching is more effective than the traditional lecture method as far

as her study is concerned. Based on her recommendations, modules should be used to students with learning difficulties or slow learners, to give them chance to cope up with their lessons not well-learned in the classroom. However, this should go hand in hand with the traditional instruction.

The study of Perez, (1985) on "Development and Validation on Progression: A topic in Mathematics for Technology 201," focused on the development and validation of instructional materials in a form of module based on the identified difficulties in progression, a topic in mathematics for Technology 201. Perez employed experimental method of research. She found out that there was a significant difference between the pretest and posttest scores of the experimental group.

In the light of the above findings, Perez concluded that: 1) College students of Samar State Polytechnic College have varying degrees of difficulty in progression, a topic in Mathematics 201; 2) There is a significant difference between the pretest and posttest mean scores of the experimental group and control group in the same learning content; 3) There is a significant difference between the pretest mean of the experimental and the control groups in favor of the modular instruction method; and 4) The instructional materials is appropriate for

second year college students in terms of readability level.

Based on the above conclusions, Perez recommended the following: 1) Students with identical difficulties should be given learning materials like modules to give them time to catch up with the lesson not well learned in the classroom; 2) Workshops on modules, preparation and construction should be conducted to provide basic knowledge to teachers with the end view producing modules in other related subjects which should be financed by the administration; 3) Students should be exposed to modular instruction to develop them the feeling of independence, and self-confidence in the learning the lesson without the teachers' aid; and 4) Teachers should be motivated and supported to undertake further researches on the effectiveness of modular instruction to improve teaching-learning process.

Padilla (1995) in his study on "Development and Validation of Module in High School Science II (Genetics)," concluded the following: (1) The sophomore students of Samar National School showed varying degrees of difficulties in high school genetics, specifically on the Mendelian Principles of Heredity and their present day interpretations. Students in both groups learned much from said topics in High School Genetics. (2) The control group and the experimental group have the same level of

competencies. (3) There is a significance difference between posttest and mean scores in the control group and experimental groups. Therefore, the modular approach of teaching is more effective than the traditional method as far as the above cited topics in High School Genetics are concerned. (4) There is a significant difference between the pretest and posttest in both control group and the experimental group. (5) The module is appropriate and interesting for the second year high school students in terms of readability level.

Based on his conclusions, Padilla, recommended the following: 1) Seminar workshop on module making should be conducted for teachers to be properly trained in module preparation; 2) Trained teachers should prepare modules in subject areas of their expertise to increase the achievement level of the students; 3) Students should be exposed to modular instruction for them to be developed as independent and self-reliant individuals.

The studies of Dacula, Perez and Padilla which deal on development and validation of instructional module in the learning areas in science and mathematics are related to the present study in such a way that they also use module as the method of teaching. Its differences deal mostly on the topic and the nature of the subjects since the present study used first year secondary students as its

subjects.

Vista (1993) in her study about Effectiveness of Instructional Modules in Garments Technology 201 concluded that module is just as effective as the lecture-demonstration method in teaching lessons in Garments trades. On the basis of her foregoing conclusions, the following recommendations were hereby given: 1) The developed material should be used in teaching garments trades, starting this school year 1992-1993; 2) Further refinement and enrichment of the materials should be made in order to meet the changing demands in the future; 3) Teachers should venture on other instructional materials if only to provide effective learning to the students; 4) Combination of two methods could be applied whenever necessary; 5) Teachers should be motivated and supported to undertake further researches on the effectiveness of modular instruction to improve teaching-learning process.

The studies of Villanueva and Vista are also related to the present study in the sense that the study deals on the effectiveness of instructional modules. According to Villanueva and Vista, modules are just as effective as the lecture-demonstration method. The differences deal mostly on the topic and the nature of the subjects.

Chapter 3

METHODOLOGY

This chapter presents the methods and procedure employed in the conduct of the study, including research design, instrumentation, sampling procedure, data gathering procedure and statistical treatment of data.

Research Design

This study is basically experimental in nature and used the purposive sampling pretest and posttest control group design with the following formula ROX_1 OX_2O. The study consisted of two groups, the control and experimental. It uses experimental because it has to do with the experimental and control observation of the effect of the modular approach in teaching Music for the first year high school students in Samar College. The control group composed of 25 first year high school students were taught using the lecture-discussion method, while the experimental group, composed of 25 first year high school students were taught using the modularized instruction.

Pretest and posttest were given to the two groups. The pretest and posttest results in the control group were compared with that of the experimental group; then the pretest and posttest results of the control group were compared with that of the experimental group. The research

design is shown in the table form below.

Group	Pretest	Treatment	Posttest
Experimental	E_1	Module	E_2
Control	C_1	Lecture	C_2
Experimental	$D_e = E_2 - E_1$ (difference between pretest and posttest mean scores)		
Control	$D_c = C_2 - C_1$ (difference between pretest and posttest mean scores)		

Instrumentation

The data gathering instruments used in this study were the following: 1. pre-test, 2. post-test and 3. documentary analysis.

Pretest. The study utilized a 30-item multiple choice teacher-made test which was administered to both control and experimental groups before the experiment began. It determined the present knowledge and experiences of the students in dealing with music.

Posttest. The post test of this study used the pretest that was arranged after the control and experimental groups were exposed to the respective teaching method to determine the extent of knowledge that were acquired by the subjects of the study.

Documentary Analysis. The MAPE ratings of all the first year high school students in Samar College were

gathered from their form 137-A in the registrar's office of Samar College. The result was used to determine the music rating of the students for the purposive sampling of the subjects of the control and experimental groups. The source of data for the profile of the respondents was their Form 137-A (Permanent Record).

Validation of Instrument

The test was designed to determine the specific entry behavior of the students in Music as well as the extent of the objectives of music instruction to be achieved. The contents of the test were classified into knowledge, comprehension and application under each topic content. A table of specifications was made to reflect the different skills covered by the test.

Before it was finalized, the test formulated was subjected to criticisms and comments by some music teachers. The aim was to establish the reliability of the test, after which, the original pool of 50-item test underwent trial run among the first year high school students who were not part of the experimentation. The tryout was done to establish validity and reliability of the test items.

The researcher personally administered the try-out to ensure uniformity in the administration of the test.

Some factors were given consideration in the conduct

of the test to avoid bias in the test result, such as room and time in the conduct of the test. Directions for answering the test were explained before the students started the examination. The test was answered for one hour.

After the test, the answer sheets were corrected, scored and analyzed using the steps suggested by Ebel (1965:346) as stated by Villanueva.

1. The answer sheets were arranged from the highest to the lowest score.

2. The subgroups of answers were separated: A high scoring of twenty-seven percent (27%) of the total group who received the highest scores in the test and low scoring group consisting of twenty seven (27%) of the total group who received the lowest score.

3. The number of correct response, per item of the high scores were tabulated. The same was done separately to those who received the lowest scores.

4. To compute the difficulty index, the number of correct responses on both groups were added and expressed as a ratio to the number of cases on both groups. The quotient obtained was the index of difficulty.

The formula used was:

$$P = \frac{U + L}{2}$$

Where: P = difficulty index

U = proportion of the upper 27 percent group who got the item right

L = proportion of the lower 27 percent group who got the item right

Since the difficulty of the item referred to the percentage getting the item correct, the smaller the percentage figure, the more difficult was the item.

Index of Difficulty	Item Evaluation
0.86 - 100	Very easy items
0.71 - 0.85	Easy items
0.40 - 0.70	Moderately difficult items
0.15 - 0.39	Difficult items
0.10 - 0.14	Very difficult items

5. To obtain the discrimination index of the item, the number of correct responses in the lower group were subtracted from the number of correct responses of the upper group and was expressed as a ratio to the number of cases in each group. The quotient obtained is the discrimination index (Sevilla, 1992).

D = U-L

Where: D = discrimination index

U = proportion of the upper 27% group who got the item right

L = proportion of the lower 27% group who got the item right

N = number of cases in each group

The index of discrimination was interpreted with the use of the guidelines given by Ebel (1955).

INTERPRETATION OF THE INDEX OF DISCRIMINATION

Index of Discrimination	Item Evaluation
0.40 and up	Very good items
0.30 to 0.39	Reasonably good but possibly subject for improvement
0.20 to 0.29	Marginal items, usually needs improvement
0.19 and below	Poor items, to be rejected or improved by revision

Items with negative discrimination were rejected. Items with the discrimination index of .20 and above were considered for inclusion in the final thirty items were based on the discrimination value of each item.

The reliability of the test were interpreted based on the suggested guide by Ebel, suggestion is given below:

INTERPRETATION OF RELIABILITY LEVEL

Reliability	Degree of Reliability
0.95 - 0.99	Very high, rarely found among teacher made tests
0.90 - 0.94	Highly equaled by few tests
0.80 - 0.89	Fairly high, adequate for individual measurement
0.70 - 0.79	Rather low, adequate for group measurement but not very satisfactory for individual measurement
Below 0.70	Low, entirely inadequate for individual measurement, useful for group average and school survey

After the tryout, the pretest/posttest were reviewed based on the results of the items analysis of the test. The primary purpose of which was to produce the final test. The original pool of 40 items were reduced to thirty items.

Data Gathering Procedure

The data gathering procedure was divided into four phases namely:

The Preparation and Validation of Pretest and Posttest.

After going over with the different course outlines in Music I, the researcher made a 30-item pre-test based on the table of specifications she designed.

An expert validation was done to the test made to ensure its validity. Experts were made to give their

comments and suggestions. The suggestions and comments were given due consideration in the final draft of the pre-test. A trial run was done to first year students who were not subjects of the experimental study.

Development of Module.

The format followed in the development of module contained the following features: a) overview, b) direction for use, c) objectives, d) presentation, e) reference for further readings, f) evaluation key to correction.

a. Overview. Consist of general statement of the subject matter or content of the module, its connection with the previous lesson, and its importance in the subject.

b. Direction for use. Includes information or directions on activities to be undertaken and feedback instruments to be accomplished.

c. Objectives. These are the specific objectives for each lesson in every module.

d. Presentation/Input. Consist of the procedure in case of skill lessons or discussion in case of theoretical lesson, together with necessary illustrations, charts, diagrams, etc. including activities, exercise, or assign-ments designed to provide enrichment and opportunities to apply the new knowledge.

e. References for further reading.

f. Evaluation of Feedback Instruments. This made use of the practice task, pretest, and posttest.

g. Key correction. This refers to the correct answers to practice task.

Experimentation Phase.

A pretest was administered to both groups of respondents before instruction. It provided the researcher a means of checking whether or not the groups had the same entry behavior or present abilities in Music.

The researcher personally handled both groups. The try-out of the module was done from July 1 to July 19, 1998. The lessons were scheduled for three hours and twenty minutes per week for the duration of three (3) weeks. Both classes were recited in the afternoon session. During the first week of experimentation the experimental group was scheduled from 1:00 to 2:00 o'clock P.M. The control group scheduled from 3:00 to 4:00 o'clock P.M. After six days of classroom instruction, the two groups exchanged their schedules. This was done to control the time variable. Other factors that might influence the outcome of the study such as teaching materials, conduciveness of the classroom, ventilation, light and teacher were controlled to eliminate or minimize the possible effect of the above-mentioned variables other than

the one being guided.

A posttest was administered to both groups of respondents after the instruction. It provided the researcher an idea whether or not the experimental group performed better than the control group or vice-versa. It also aided to evaluate the students' achievement after the students were exposed to the treatment.

Immediately after the experimentation, the two groups were subjected to posttest. This assessed if learning took place. The posttest mean score of the experimental group was compared with the control group's mean score to evaluate whether there exists any statistical difference between them.

Validation and Evaluation of the Readability of the Module.

The computation for the reading ease score (RES) and the human interest score (HIS) of the module were referred to the study of Lacambra as stated by Padilla (1992:45). The RES and the HIS and the two parts of the Flesch Formula were used in determining the readability level of developed instructional materials.

In measuring the RES the following steps were followed:

a. choosing the sample

b. counting the number of words

c. counting the number of sentences

d. counting the number of syllables

The average sentence length and average word length were computed. The results from the computations were used in solving the RES of the module.

In measuring the HIS, the following steps were followed:

a. counting of personal words

b. counting of personal sentences

From the data, the percentage personal words and personal percentage sentences were computed. The results were used in determining the HIS of the module.

The Flesch Formula (Walpole, 1982) was used to determine the reading ease score (RES) and human interest score (HIS) of the module.

Flesch Formula

a. Reading Ease Score (RES) = 206.835 - (1.015 x average sentence length + 0.846 x average word length)

Where:

$$\text{Ave. sen. length} = \frac{\text{No. of words in all samples}}{\text{Total no. of sentences}}$$

$$\text{Ave. word length} = \frac{\text{No. of syllabus in all samples}}{\text{Total no. of sample pages}}$$

b. Human Interest Score = (% percent personal words per 100 words x 3.635) + (% personal sentence x .314)

Where:

$$\% \text{ personal words} = \frac{\text{Total personal words in all samples}}{\text{Total no. of words in all sample pages}}$$

$$\% \text{ personal words} = \frac{\text{Total no. of personal sentence}}{\text{Personal sentence in all samples}}$$

For the interpretation of the Reading Ease Score value and Human Interest Score value, the tables below were used.

Interpretation of the Reading Ease Score

RES	DESCRIPTION OF STYLE	CORRELATED GRADE LEVEL
90-100	Very Easy	5th Grade
80- 90	Easy	6th Grade
70- 80	Fairly Easy	1st-2nd Year (HS)
60- 70	Standard	3rd & 4th Year (HS)
50- 60	Fairly Difficult	1st & 2nd Yr. (College)
30- 50	Difficult	3rd-4th Year (College)
0- 30	Very Difficult	College Graduate

Interpretation of the Human Interest Score

HIS	DESCRIPTION OF STYLE
60 - 100	Dramatic
40 - 60	Highly Interesting
20 - 40	Interesting
10 - 20	Mildly Interesting
0 - 10	Dull

Sampling Procedure

The subjects of this study were selected from 100 students presently enrolled in Samar College. The researcher equated a pair of 25 respondents in which the first 25 constituted the control group and the remaining 25 for experimental group.

The researcher applied purposive sampling technique in the selection of respondents, based on their Music rating taken from their form 137-A. Students whose Music ratings were nearly alike as possible were paired to see to it that they had more or less the same entry behavior. This was done in effect, to equalize the potential sources of bias in the study.

Statistical Treatment of Data

In this particular study, the following statistical tools were used:

1. Mean. Arithmetic average was computed using this formula (Walpole, 1982).

$$\bar{X} = \frac{\Sigma X}{N}$$

Where:

ΣX = sum of scores

N = number of cases

2. Standard Deviation

$$S = \sqrt{\frac{\Sigma x^2}{N-1}}$$

Where:

Σx^2 = summation of the deviation from the mean $(\bar{X} - X)$

N = is equal to the number of cases

3. The t-test for uncorrelated mean was used to test the hypothesis 1 of the study. The formula (Walpole, 1982) was used:

$$t = \frac{\bar{x}_1 - \bar{x}_2}{\sqrt{\frac{(N_1-1)S_1^2 + (N_2-1)S_2^2}{N_1 + N_2 - 2}\ (1/N_1 + 1/N_2)}}$$

Where:

x_1 = mean of posttest in experimental group

x_2 = mean of posttest in control group

s_1 = standard deviation of experimental group

s_2 = standard deviation of control group

4. The t-test for correlated mean was used to test the hypothesis 2 of the study (Walpole, 1982).

$$t = \frac{\bar{d}}{Sd / \sqrt{N}}$$

where:

$\bar{d}$ = mean difference between the two groups

$$\bar{d} = \frac{\Sigma d}{N}$$

Sd = standard deviation of the difference between scores in the pretest and posttest

N = number of pairs

Chapter 4

PRESENTATION, ANALYSIS AND INTERPRETATION OF DATA

This chapter presents the data gathered as a result of the documentary analysis and mathematical and statistical computations. It presents the age, sex and financial status of the subjects together with their MAPE grade VI rating. It further includes the data that compared the control and the experimental group in terms of pretest and posttest results, readability of modules and the data comparing the significant difference in the posttest scores of the control and experimental group in terms of sex, age, and financial status.

Profile of the Subjects

The main source of the data came from the Form 137-A or permanent records of the subjects. Careful evaluation of such records shows the age, sex and the final rating of the subjects in their MAPE grade six rating. The occupation of the parents were also indicated.

Age and Sex of the Subjects. As shown in Table 1, the subjects in the control group have an average age of 13.92 as compared with those of the experimental group with an average age of 13.72. There were more females in both groups of subjects - 60% in the control group and 56% in the experimental group. The male percentage of the control

Table 1

Age and Sex of the Subjects Composing the Control Group and the Experimental Group

Subject No.	Control Group Age	Control Group Sex	Experimental Group Age	Experimental Group Sex
1	13	Male	14	Female
2	15	Male	13	Female
3	12	Female	13	Male
4	13	Male	16	Male
5	14	Female	14	Female
6	16	Female	13	Male
7	13	Female	16	Female
8	14	Male	17	Female
9	13	Female	13	Female
10	16	Female	12	Male
11	13	Female	13	Male
12	15	Male	13	Female
13	13	Female	13	Female
14	13	Male	15	Male
15	15	Male	14	Male
16	13	Male	13	Female
17	14	Female	15	Female
18	16	Female	16	Male
19	14	Male	16	Male
20	14	Female	13	Female
21	15	Female	14	Male
22	13	Female	14	Female
23	13	Male	15	Female
24	17	Female	13	Male
25	13	Female	16	Female
	Ave. = 13.92	Male = 40% Female = 60%	13.72	Male = 44% Female = 56%

group is 40% and the experimental group is 44% respectively. Equating the two subjects is important because they were statistically compared. Age and sex are factors that may affect their achievement level.

Financial Status. Table 2 shows the financial status of parents of the subjects. The table reveals that there were eight or 32% of the subjects in the control group who belonged to low income bracket and ten or 40% of the subjects belonged in the experimental group who belonged also to this bracket. Ten or 40% of the subjects in the control group and nine or 36% subjects in the experimental group who had "average or middle income." Only seven or 28% in the control group and six or 24% of the subjects in the experimental group had "high income".

Table 2

Average Monthly Income of Parents of the Control Group and the Experimental Group

Average Monthly Income	Control Group		Experimental Group	
	f	%	f	%
1500 - 5000 (Low Income)	8	32	10	40
5001 - 9000 (Middle Income)	10	40	9	36
9001 - above (High Income)	7	28	6	24

Readability Level of the Module

The proposed module in this study has undergone a number of revisions in order to fit its correlated grade

and human interest level.

The Final Form of the module yielded a final Reading Ease Score of 71.5 as found in Table 3 with a descriptive rating of "Fairly Easy." It is correlated to 1st-2nd year high school students' level, meaning that the modules made are suited to the subjects who were first year high school students.

Table 3 shows that the final form of the module is found to have a human interest score of 28.5. This is interpreted as "Interesting" to the subjects.

Table 3

Readability Level of the Module

	Score	Description of Style	Correlated Grade Level
Reading Ease	71.5	Fairly Easy	1st-2nd yr.(HS)
Human Interest	28.5	Interesting	

Pretest Results of the Control Group and the Experimental Group

A pretest was given to the subjects of both the control and the experimental groups to determine their entry competencies.

Table 4 shows the mean result of the pretest in the

Table 4

Pretest Results of the Control Group and Experimental Group

Subject No.	Control Group Pretest Score	Experimental Group Pretest Score
1	10	13
2	7	12
3	12	7
4	13	10
5	11	14
6	12	11
7	14	9
8	13	15
9	12	8
10	8	12
11	10	10
12	12	12
13	15	13
14	13	12
15	15	10
16	7	15
17	16	8
18	18	15
19	16	10
20	10	13
21	12	10
22	18	9
23	20	15
24	15	20
25	16	18
	Total = 315	301
	Mean = 12.6	12.44

Computed t = 0.142
Tabulated t = 1.645 Interpretation - Not Significant

control group which was 12.6. The pretest mean result for the experimental group was 12.44. This means that the two groups had more or less the same entry behavior.

Posttest Results of the Control Group and the Experimental Group

Table 5 shows the posttest mean result of the experimental group which was 26.04 and the control group

Table 5

Posttest Results of the Control Group and Experimental Group

Subject No.	Control Group Posttest Result	Experimental Group Posttest Result
1	18	25
2	21	22
3	25	28
4	26	26
5	26	28
6	28	25
7	25	22
8	25	25
9	27	30
10	18	27
11	25	26
12	29	28
13	28	24
14	24	26
15	28	25
16	26	23
17	30	28
18	27	27
19	28	25
20	25	29
21	25	28
22	28	27
23	30	20
24	28	30
25	29	24
	Total = 649	651
	Mean = 25.96	26.04

Computed t = 0.142
Tabulated t = 1.645 Interpretation - Not Significant

which had a mean of 25.96. This means that in terms of achievement the two groups improved with almost the same performance.

Pretest and Posttest Results

A pretest was given to the subjects of both the control and the experimental groups to determine their entry competencies. After the experimentation, a posttest (identical with the pretest) was also conducted.

The result of the pretest in the control group shows a mean of 12.6 (Table 6) as compared with the posttest result mean of 25.96. This has resulted to a mean gain of 12.96. This means that there was a considerable degree of improvement in their achievement.

Table 7 shows that the pretest results mean is 12.44 as compared with the posttest mean of 26.04 in the experimental group. The mean gain is 14.32. This figure is more than double than the mean in the pretest. It means that there is a considerable improvement in the performance of the experimental group.

The tabular value of t for the one-tailed test 0.05 level of significance and 48 degrees of freedom is 1.645. Since the absolute computed value of t is 0.14 being less than the tabular value, the null hypothesis that "there is no significant difference between the control group and the experimental group with respect to their mean scores in

Table 6

Pretest and Posttest Results in the Control Group

Subject No.	Pretest Score	Posttest Score	Mean Gain
1	10	18	8
2	7	21	14
3	12	25	13
4	13	26	13
5	11	26	15
6	12	28	16
7	14	25	11
8	13	25	12
9	12	27	15
10	8	18	10
11	10	25	15
12	12	29	17
13	15	28	13
14	13	24	11
15	15	28	13
16	7	26	19
17	16	30	14
18	18	27	19
19	16	28	12
20	10	25	15
21	12	25	13
22	18	28	10
23	20	30	10
24	15	28	13
25	16	29	13
Total	315	649	324
Mean	12.6	25.96	12.96

the pretest (H_o=1.1)" is accepted. This means that the entry competencies of both groups were relatively the same. There is a difference between the two groups but not significant enough. Furthermore, since the absolute computed value of t is 0.142, is lesser than the tabular value of 1.645, the null hypothesis that "there is no sig-

Table 7

Pretest and Posttest Results in the Experimental Group

Subject No.	Pretest Score	Posttest Score	Mean Gain
1	13	25	12
2	12	22	10
3	7	28	21
4	10	26	16
5	14	28	14
6	11	25	14
7	9	22	13
8	15	30	15
9	8	27	19
10	12	26	14
11	10	28	18
12	12	24	12
13	13	26	13
14	12	25	13
15	10	23	13
16	15	28	13
17	8	27	19
18	15	25	10
19	10	29	19
20	13	28	15
21	10	27	17
22	9	20	11
23	20	30	10
24	15	28	13
25	18	24	6
Total	301	651	358
Mean	12.44	26.04	14.32

nificant difference between the control group and the experimental group with respect to their mean scores in the posttest (H_0=1.2)" is also accepted. Though the mean score of the experimental group was higher by 0.16 than that of the control group, it was not significant. This means that the two methods of teaching are more or less the same in

their effectiveness.

On the other hand, at .05 level of significance for a one-tailed test and 24 degrees of freedom, the tabular value of t is 1.711. Since the absolute computed value of t was 14.852 in the control group and the computed t value was 20.138 in the experimental group, the null hypothesis that "there is no significant difference between the pretest and posttest mean scores of the control group and the experimental group (H_0=2)" is rejected. This means that learning took place. There was great improvement in their performance.

As to whether age affects the performance of the subjects in the control and experimental below the data found in Table 8 give the following findings based on the posttest results of the two groups.

The posttest showed that age bracket 12-14 and age bracket 15-17 did not have a big difference in their mean score. Ages 12-14 had a mean score of 25.81 and ages 15-17 had a mean score of 26.44. The same was true with the control group. Ages 12-14 had a mean score of 26 and ages 15-17 had a mean score of 25.88. The computed t of the experimental group was 0.393 and the tabular t was 1.96. For the control group the computed t was 0.571 and the tabular t was 1.746. Since the computed t's for both control and experimental group were less than their tabular

Table 8

Posttest Results of the Subjects in the Control Group and Experimental Group According to Age

Experimental Group		Control Group	
Age Bracket 12-14	Posttest Results	Age Bracket 12-14	Posttest Results
13	25	14	18
12	22	13	25
13	28	13	26
14	28	14	26
13	25	13	25
14	27	13	25
13	26	12	27
13	28	13	25
13	24	13	28
13	26	13	24
13	23	14	26
14	28	13	30
14	28	13	28
13	27	14	25
13	20	14	28
13	28	13	30
	$\Sigma X = 413$ $X = 25.81$		$\Sigma X = 416$ $X = 26$
15-17			
15	26	16	21
16	22	16	28
16	30	17	18
15	25	15	29
15	27	15	28
16	25	16	27
15	29	16	25
17	30	15	28
17	24	16	29
	$\Sigma X = 238$ $X = 26.44$		$\Sigma X = 233$ $X = 25.88$

Age Bracket 12-14	Age Bracket 15-17
$\alpha = 0.05$	$\alpha = 0.05$
$df = 31$	$df = 16$
t tab = 1.960	t tab = 1.746
Decision: Accept H_o	Decision: Accept H_o

t's the hypothesis claiming that there is no significant difference in the posttest result of the experimental and control group is accepted.

At .05 level of significance and 31 degrees of freedom, the absolute computed t value of 0.393 was less than the tabular value of 1.960. Hence the null hypothesis that "there is no significant difference in the posttest scores of the control group and the experimental group in terms of age bracket 12-14 (H_o=6.1)" is accepted. This means that the performances of the students belonging to the age bracket of 12-14 of both groups were more or less the same. There is a difference of 0.37 and it is not significant. This is also true to the performances of the students belonging to the age bracket of 15-17. The absolute computed t-value of 0.571 is less than the tabular t value of 1.746 with alpha at 0.05 level and 16 degrees of freedom.

Table 9 shows the results of the posttest of the control and experimental group in relation to their sex. The mean score of the males in the experimental group was 26.36 while that of the female was 25.78. On the other hand the males in the control group had a mean score of 25.5 while the female obtained a mean score of 26.27 at .05 level of significance and df = 19 the computed t was for the experimental group was 0.61. Since the computed t was

Table 9

Posttest Results of the Subjects in the Control Group and Experimental Group According to Sex

Experimental Group				Control Group			
Male Subjects	Posttest Results	Female Subjects	Posttest Results	Male Subjects	Posttest Results	Female Subjects	Posttest Results
3	28	1	25	1	18	3	25
4	26	2	22	2	21	5	26
6	25	5	28	4	26	6	28
10	26	7	22	8	25	7	25
11	28	8	30	12	29	9	27
14	25	9	27	14	24	10	18
15	23	12	24	15	28	11	25
18	25	13	26	16	26	13	28
19	29	16	28	19	28	17	30
21	27	17	27	23	30	18	27
24	28	20	28			26	25
		22	20			21	25
		23	30			22	28
		25	24			24	28
						25	29
ΣX = 290		ΣX = 361		ΣX = 255		ΣX = 394	
X = 26.36		X = 25.78		X = 25.5		X = 26.27	
α = 0.05				α = 0.05			
df = 19				df = 27			
t tab = 1.729				t tab = 1.703			

lesser than the tabular t of 1.729 it can be concluded that sex had no bearing on the performance of both males and females. This is also true to the subjects in the control group.. The computed t of 0.45 was lesser than the tabular t of 1.703. Thus, the hypothesis stating that there is no significant difference in the posttest results of the control and experimental groups according to sex is accepted.

As to sex, the data on Table 9 show that sex had nothing to do with the achievement of the students. In the statistical computation for one-tailed test at 0.05 level of significance and 19 degrees of freedom, the computed t-value for the male students was 0.61 and for the female students the computed t-value was 0.45 with alpha = .05 and df = 27. Since both values were lesser than the tabular value of 1.729 for male and 1.703 for females the null hypothesis which says that there is no significant difference in the posttest scores of the experimental and control group in terms of sex is accepted.

Posttest Results of Subjects in the Control and Experimental Group According to Financial Status

Table 10 shows the financial status of the subjects that were categorized into three based on family monthly income: (1) P1,500-5,000, (2) P5,001-9,000, (3) P9,001-above. The table reveals that under the low income (P1,000-5,000) posttest results under the control group got a mean of 24.62 while the posttest of the experimental group mean in 24.3. For the middle income (5,001-9,000) control group posttest mean is 25.8 while experimental group posttest mean is 26.44. For high income (9,000-above) control group posttest mean is 27.42 while experimental group posttest mean is 28.33. Statistical

Table 10

Posttest Results of Subjects in the Control Group and Experimental Group According to Financial Status

Subjects	Control Group Posttest Result	Experimental Group Posttest Result	
Low Income (1,500-5,000)	18 26 29 21 24 26 28 25	22 20 24 24 28 27 25 25 26 22	
Total	$\Sigma X = 197$ $\bar{X} = 24.62$	$\Sigma X = 243$ $\bar{X} = 24.3$	$\alpha = 0.05$ df = 16 t = 1.746 Accept Ho
Middle Income (5,001-9,000)	26 25 25 27 18 28 28 30 25 26	28 26 25 23 28 27 27 29	
Total	$\Sigma X = 258$ $\bar{X} = 25.8$	$\Sigma X = 238$ $\bar{X} = 26.44$	$\alpha = 0.05$ df = 17 t = 1.740 Accept Ho
High Income (Income of P9,000 and above)	25 27 30 28 25 28 29	28 30 28 26 30 28	
Total	$\Sigma X = 192$ $\bar{X} = 27.42$	$\Sigma X = 170$ $\bar{X} = 23.33$	$\alpha = 0.05$ df = 11 t = 1.796 Accept Ho

computations revealed that the null hypothesis which states that there is no significant difference in the posttest scores in the control group and the experimental group as to financial status is accepted.

Statistical computations revealed that the null hypothesis which states that "there is no significant difference in the posttest scores in the control group and the experimental group as to financial status (H_o=3.3)" is accepted. This means that the financial status of the subjects was not a significant factor in their performance. For the P1,500-5000 group at 0.05 level of significance (one-tailed test) of 16 degrees of freedom, the computed absolute t value of 0.213 is lesser than the tabular t value of 1.746; for the P5,001-9,000 group at 17 degrees of freedom, the computed absolute t value of 0.526 is lesser than the tabular t value of 1.740; and for the P9,001-above group at 11 degrees of freedom, the computed absolute t value of 0.947 is lesser than the tabular t value of 1.796.

Chapter 5

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

This chapter presents the summary, findings, conclusions and recommendations of this study.

Summary of Findings

After undergoing the different phases of the study the researcher present the findings below in accordance with the order of the of the specific questions.

1. The average age of the control group is 13.92 years old while the experimental group is 13.72 years old.

2. There are more females in both groups, 60% in the control group and 56% in the experimental group.

3. As to financial status, 8 or 32% of the subjects in the control group belonged to low income bracket; 10 subjects or 40% belonged to average income and 7 or 28% belonged to high income bracket. For the experimental group, 40% or 10 subjects belonged to low income group, 36% or 9 subjects belonged to average income and 24% or 6 subjects were of the high income bracket.

4. The mean scores in the pretest of the control group was 12.6 while the posttest mean of the control group was 25.96.

5. The pretest mean score of the experimental group was 12.44 while its posttest mean score was 26.04. This

means that a considerable achievement level was reached.

6. The computational results show that the control group had a mean gain 12.96 while the experimental group had a mean of 14.32. Both groups have achieved considerable improvement in learning competency.

7. At 0.05 level of significance and 48 degrees of freedom, the tabular t-value obtained was 1.645. The absolute computed value of t was 0.142 which was less than the tabular value. Thus the null hypothesis that "there is no significant difference between the control group and the experimental group with respect to their mean score in the pretest" (H_o=1.1) is accepted.

8. Furthermore, since the absolute computed value of t was 0.142 which was lesser than the tabular value of 1.645, the null hypothesis that "there is no significant difference between the control group and the experimental group with respect to their mean score in the posttest" (H_o=1.2) is also accepted. Though the mean score of the experimental group was higher (0.16) than the control group this was not significant enough. This means that the two methods of teaching were more or less the same in their effectiveness.

9. At 0.05 level of significance and 24 degrees of freedom, the tabular t for both experimental and control group was 1.711. This t-value was lesser than the computed

value of 14.852 for the control group and 20.138 for the experimental group. The result led to the rejection of the hypothesis which states that "there is no significant difference between the pretest and posttest mean scores of the control group and the experimental group (H_o=2)" is rejected. This means that learning took place. There was great improvement in their performance.

10. The computed value for the one-tailed test with 0.05 level of significance and 31 degrees of freedom was 1.960. Since the absolute computed t value of 0.393 is less than the tabular value, the null hypothesis that "there is no significant difference in the posttest scores of the control group and the experimental group in terms of age 12-14 (H_o=6.1)" is accepted.

This is also true to the performance of the students belonging to the age bracket 15-17 because the absolute value of 1.746 at alpha 0.05 level of 16 degrees of freedom.

11. With level of significance for the one-tailed test set at 0.05 level and 19 degrees of freedom, the performance of the male subjects in both the control group and the experimental group was almost of the same level because the absolute computed t value of 0.61 was lesser than the tabular of 1.729. This is also true to their female counterparts because with α = .05 and degrees of

freedom = 27, the absolute t value was lesser than the tabular t value of 1.703. The null hypothesis that "there is no significant difference in the posttest scores of the control group and the experimental group in terms of sex (H_o=6.2)" is accepted.

12. With regards to the financial status, statistical computations revealed that the null hypothesis states that "there is no significant difference in the posttest scores in the control group and the experimental group as to financial status (H_o=3.3)" is accepted.

Conclusions

In the light of the aforementioned findings, the researcher arrived at the following conclusions:

1. The control group and the experimental group had the same level of entry competencies as revealed in the pretest results.

2. There was no significant difference between the control group and experimental group as to age, sex and financial status.

3. There was no significant difference between the posttest mean score in the control and experimental groups. This means that the two methods of teaching were more or less the same in their effectiveness.

4. There was no significant difference between the

pretest and posttest mean scores in both the control and the experimental group.

5. The module is appropriate and interesting for the first year high school students in terms of readability level.

Recommendations

Based on the foregoing conclusions, the researcher recommends the following:

1. The developed modules in Music I should be used and evaluated in a public school to further confirm their effectiveness.

2. Modules should be used to students with learning difficulties to give them chance to catch up with lessons not well learned in the classroom. However, this should go hand in hand with the traditional instruction.

3. Students should be exposed to modular instruction for them to be developed as independent and self-directed individuals.

4. Modular instruction should be used to students with above average intelligence as often as possible in order to maximize the learning process and output.

5. Future researchers should venture into modular instruction in other fields of study in music.

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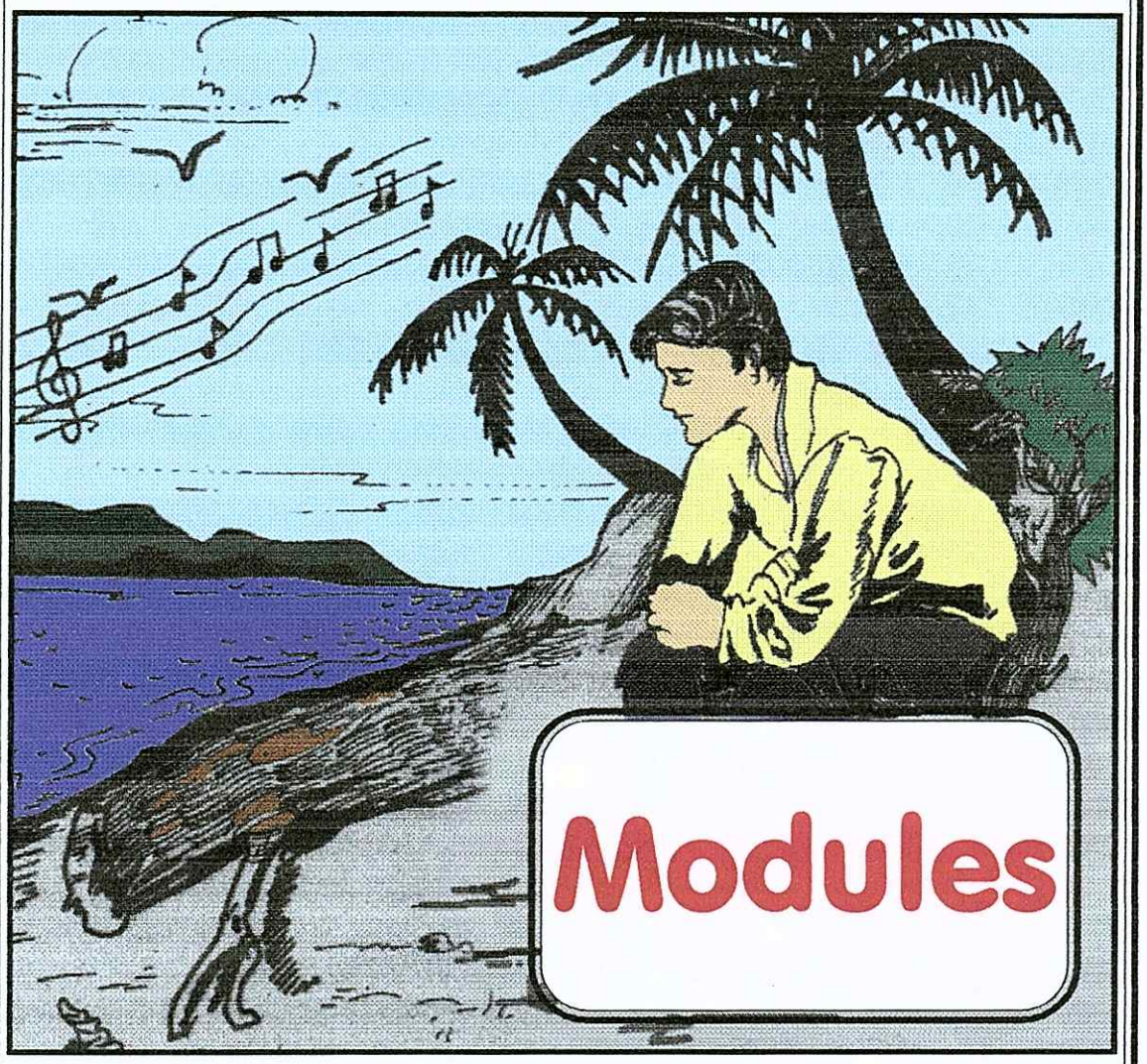
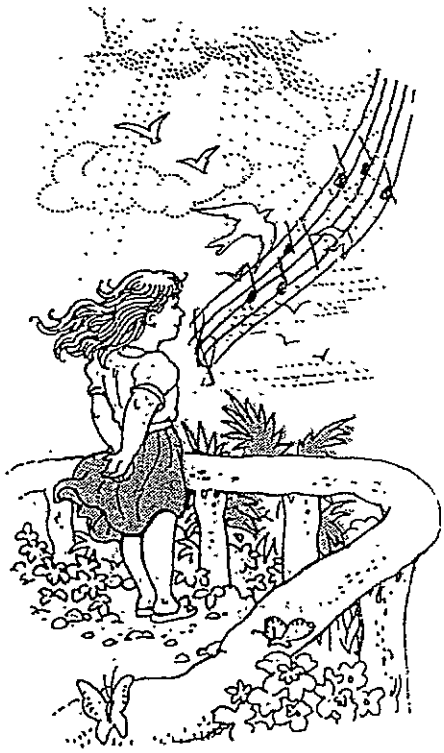
APPENDICES


Modules

WHAT THIS MODULE IS ALL ABOUT



OVERVIEW

Module 1 to 6 show the different lesson in Music for first year high school students. You will learn better if you participate actually in the learning process. The activities in these modules are intended for you to acquire knowledge and skills, in Music. We also hope that through the activities, you will learn to appreciate music and develop proper musical attitudes and values.

WHAT TO DO TO LEARN FROM THIS MODULE

DIRECTIONS FOR USE

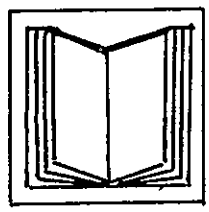
1. Study the readings carefully:

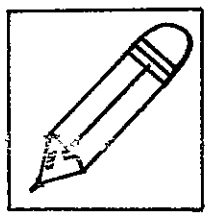
2. Perform the Self-Evaluation exercises after each reading. Note: Don't look at the Answer Key until you have written all

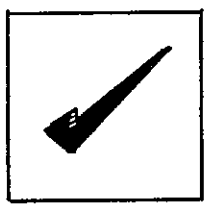
your answers.

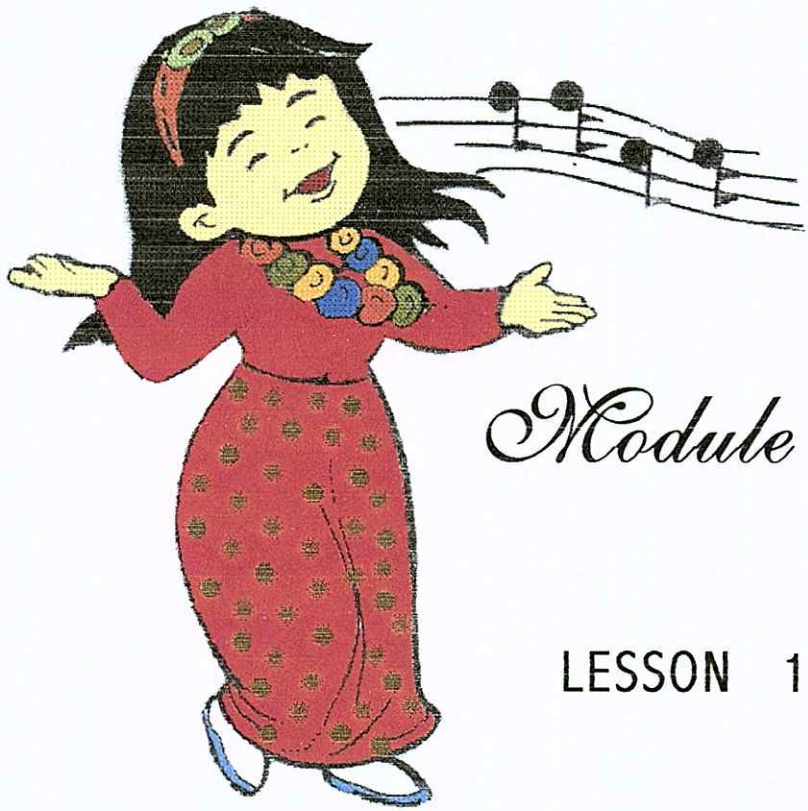
3. Review the items you missed in the exercises.

SYMBOLS:

 - This stands for a reading section.

 - When you see this sign, get ready for a test or a writing activity.

 - Check your answers with the Answer Key.



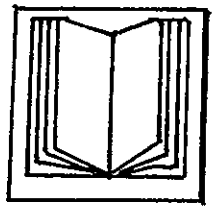
Module 1

LESSON 1

THE WORLD OF SOUND

PROPERTIES OF TONE

Lesson I – Overview



THE WORLD OF SOUND

We hear sounds all around us.

- SOUNDS OF PEOPLE

  We hear happy people singing.

- SOUNDS OF NATURE

  We hear the sound of the big waves of the sea.

- SOUNDS OF ANIMALS

  We hear dogs barking.

- SOUNDS OF ENVIRONMENT

  We hear people at work.

Objectives:

After completely reading this module, you should be able to:

1. identify sounds that you hear.
2. know the properties of tones.
3. identify notes and their time value.

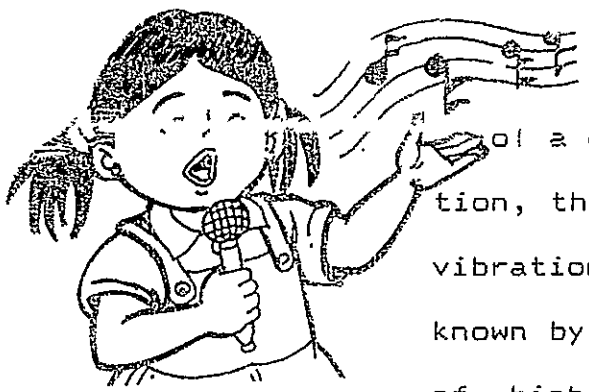
PROPERTIES OF TONES

Sound is anything we hear. It is produced by setting air in motion which is called vibration. Some sounds maybe high, some low, some maybe soft, some loud, some maybe short, some long because vibrations vary. There are two kinds of sounds namely: noise and musical tone. Noise occurs when the vibrations are irregular and uneven. This sound is unpleasant to the hearing organ:

Stomping of feet, yelling, and screeching of brakes

are considered as unpleasant sounds.

MUSICAL TONE results when the vibrations are regular or even. It is made up of pleasing sounds which is generally satisfying to the ears. These pleasing sounds are made up of tones possessing properties of different qualities. Their variations make it possible to produce sweetness and beauty.



Musical tones differ in four aspects namely:

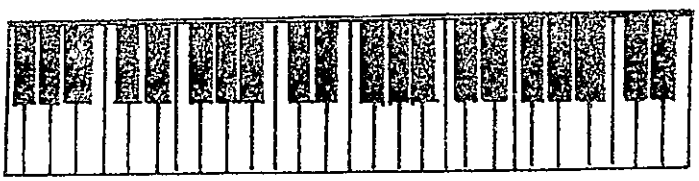
1. Pitch - The highness or lowness of a given sound. The faster the vibration, the higher the pitch. The slower the vibration, the lower the pitch. It is known by its relative position in a scale of high and low tones. Below is an electronic picture of a sound wave showing low and high pitches.

2. Intensity - The degree of loudness and softness of a tonal effect is called intensity. The wider the vibration, the louder the tone. Here is an electronic picture of the same tone played loudly then softly.

Loud

Soft

APPLICATION:



<u>For pitch</u>. A keyboard is placed on the table for you to hear and distinguish what a pitch is. Towards the right is a high pitch and to the left is a low pitch. Put your forefinger on the keyboard and try to listen.

<u>For intensity</u>. Place your two forefingers on the keyboard and strike it with force. This produces loudness of tone. Again, place two forefingers by striking lightly. Try to listen. This produces softness of a tone.

3. Duration - It is the length of a musical tone or the length of the time notes or rests being held. It is determined by time value of notes.

This is an electronic picture of the same tone with different duration.

Long

Short

Beat - is a metrical or rhythmic stress in music or the tempo indicated in music.

Time Value - is the duration of beats to every note or rests based on the time signature.

Below are different kinds of musical notes value.

Notes	Number of beats
whole note	4 beats
half note	2 beats
quarter note	1 beat
eight note	1/2 beat
sixteenth note	1/4 beat
thirty second note	1/8 beat

4. Timbre (Tone color). It is the quality that distinguishes a human voice from an instrument. The quality of tone is determined by the size, shape and

material (wood, strings, metal, vocal chords) of the tone producing body.

For Timbre. Try humming a song. The sound you hear comes from the human voice. Proceed to the keyboard and set it to either flute, organ or violin. That's the sound of the instrument. Then strike two sticks which produce sound different from human and that of an instrument. Try to listen.

Soprano Voice Violin Flute

Human beings have different voices which depend on the size and shape of the vocal chords. Voices differ in range and register.

Classes of vocal registers:

Soprano - high pitch female voice

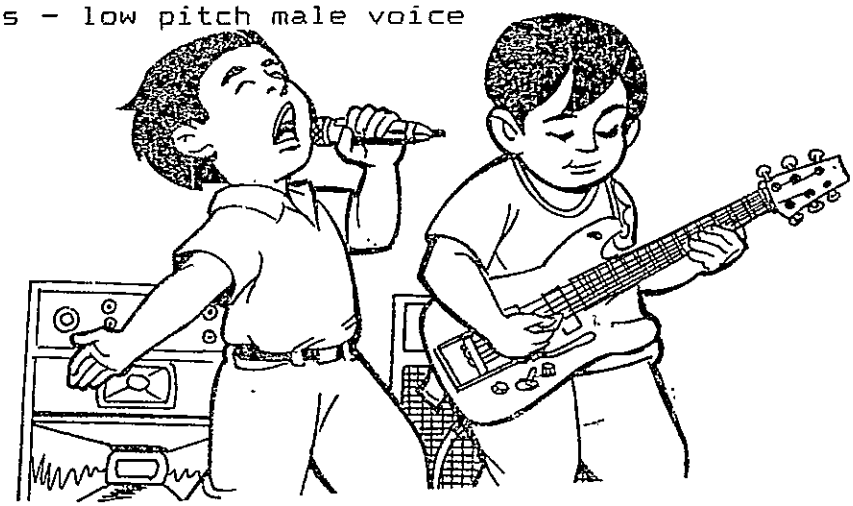
Mezzo-soprano - medium pitch female voice

Alto - low pitch female voice

Tenor - high pitch male voice

Baritone - medium pitch male voice

Bass - low pitch male voice



Self-Evaluation I

A. Direction: Encircle the letter which corresponds the best answer.

1. The science of art of giving structural form and pattern to combinations of sounds produced instrumental or vocally. (a) music (b) sound (c) tone (d) pitch

2. Anything we hear is called (a) music (b) noise (c) tone (d) sound

3. The sound is produced by setting air in motion which is called (a) staff (b) movement (c) sound waves (d) vibration

4. The sound that occurs when the vibrations are irregular or uneven. It is unpleasant to the hearing organ.
(a) noise (b) note (c) bass (d) timbre

5. The result when the vibrations are regular or even. It is made of pleasing sounds which are generally satisfying to the ears.
(a) noise (b) musical tone (c) pitch (d) duration

6. The highness or lowness of a given sound is called

(a) sound (b) tone (c) pitch (d) intensity

7. The degree of loudness or softness of a tonal effect.

(a) sound (b) tone (c) pitch (d) intensity

8. The length of a musical tone or the length of time notes or rests being held.

(a) duration (b) pitch (c) intensity (d) tone

9. The quality that distinguishes a human voice from an instrument

(a) pitch (b) intensity (c) timbre (d) tone

10. Human beings have different voices which depend on the size and shape of the

(a) tone (b) vocal chords (c) voice

(d) mouth

B. Matching Type: Match the items in column A with column B. Write your answers on the blank provided.

_____	1. high pitch female voice	a. whole note
_____	2. medium pitch female voice	b. quarter note
_____	3. low pitch female voice	c. Soprano
_____	4. high pitch female voice	d. Bass
_____	5. medium pitch male voice	e. Tenor
_____	6. low pitch male voice	f. eight note
_____	7. an open note head without a stem and hook	g. half note

_____ 8. 

_____ 9. 

_____ 10. 

_____ 11. 

h. Mezzo soprano

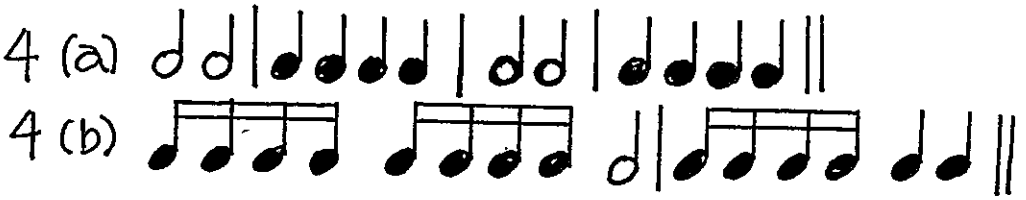
i. Baritone

j. alto

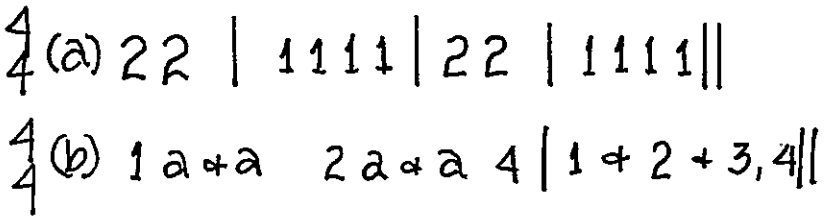
k. sixteenth note

Test III

C. Give the time value of the following:



D. Give the note/s equivalent of the following:



Answer Key:

1. a
2. b
3. d
4. a
5. b
6. c
7. d
8. a
9. c
10. b

Test II:

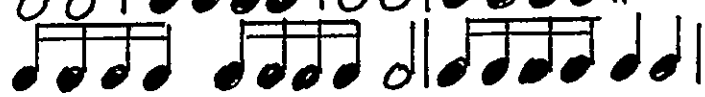
1. c
2. h
3. j
4. e
5. i
6. d
7. a
8. g
9. b
10. f
11. k
12. l

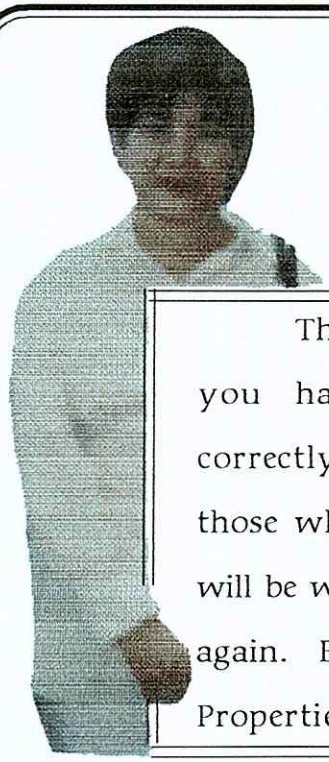
Test III:

C. a) 22 | 1111 | 22 | 1111 ||

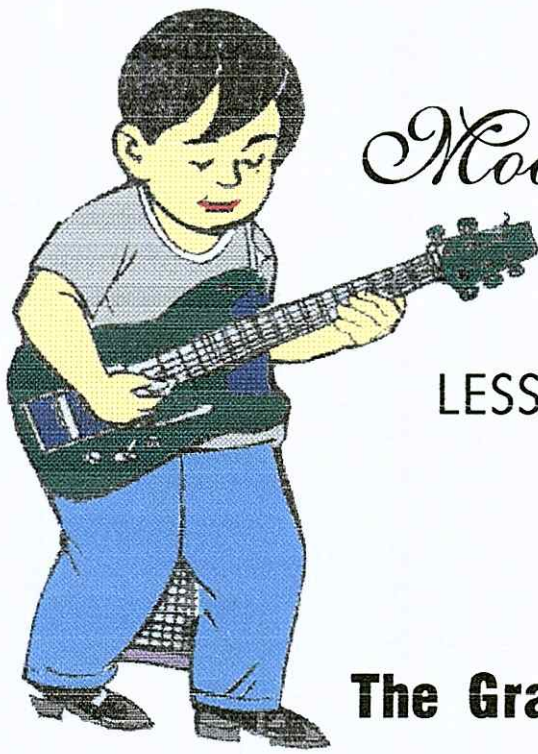
b) 1a&a 2a&a2 | 1&2&34 ||

D. a) 

b) 



This is the end of the lesson 1 of Module 1. If you have answered all self-evaluation items correctly, CONGRATULATIONS! If not review those which you missed until you master them. It will be worth your time if you go through this module again. By now you should have a good grasp about Properties of Tone.



Module 1

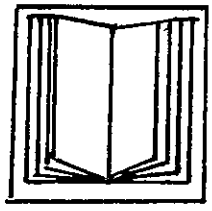
LESSON 2

The Grand Staff

Reading Notes

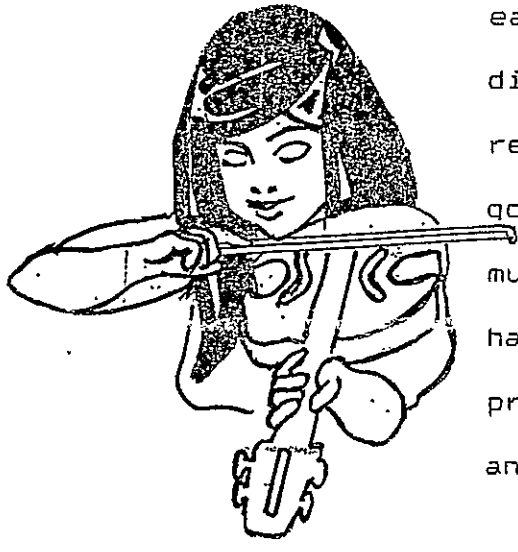
NAMES OF LINES AND SPACES

LESSON 2



OVERVIEW

In the previous lesson of this module, you have learned the properties of tones, identified the different notes, rests and the number of beats that correspond to each note and rest, and the different classes of vocal registers. This time, you are going to study about reading music. This is very easy if you have understood and mastered the previous lesson. Study carefully and do what you are told to.



Good luck!

OBJECTIVES:

At the end of the lesson, you should be able to:

2.1 Identify the letters under lines and spaces that indicate a tone.

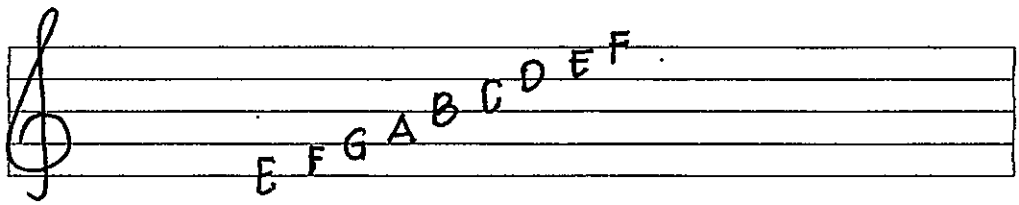
2.2 Differentiate the use of the treble clef and the Bass clef.

2.3 Remember easily the names of each line and space, and simply bear in mind the sentence which corresponds the letters of the lines and the spaces.

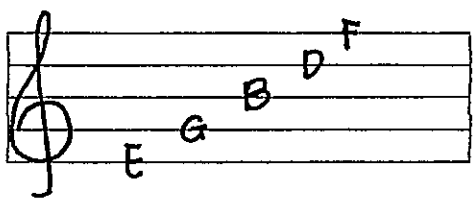
Presentation:

The Grand Staff

The Staff has five parallel lines making four equal spaces. Every line and every space indicates a tone. The lines and the tones are named after the letters of the alphabet as shown below:

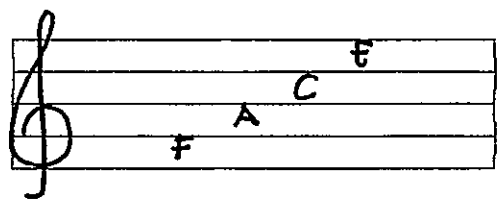


If the names of the lines and the spaces are taken separately, it looks like this:



The lines are:

E G B D F



The spaces are:

F A C E

Remembering the Names ...

To remember the names of each line easily, simply bear in mind the sentence:

"EVERY GOOD BOY DOES FINE"

The letter of each word in the sentence stands for the name of each line in the upward direction.

The name of space is very easy to remember. The spaces spell the word F A C E.

GRAND STAFF AND THE CLEFS

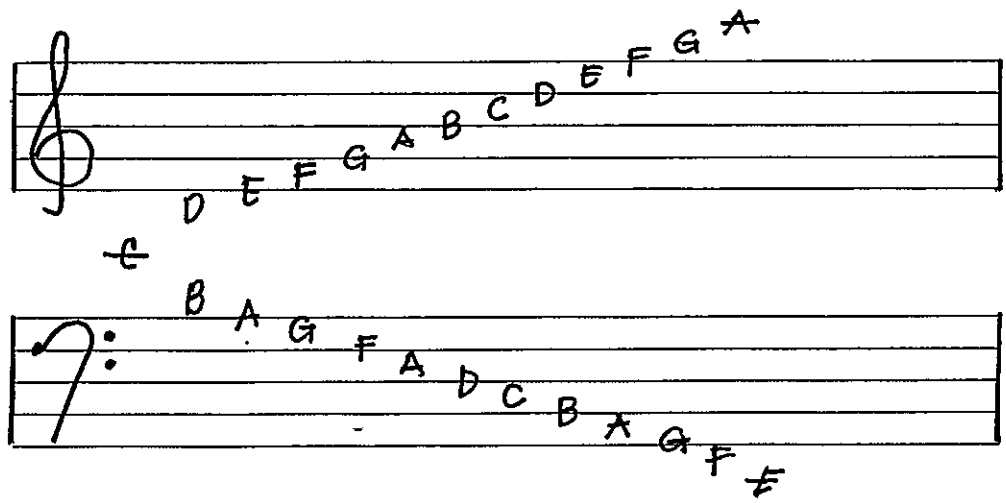
The clef is a sign which is located at the beginning of the staff. It shows whether the notes are above or below the middle C on the piano keyboard.

This sign is known as the treble clef or G-clef which tells the notes are above the middle C on the piano keyboard.

This sign is called Bass clef or F-clef. It tells that the notes are below the middle C on the piano keyboard.

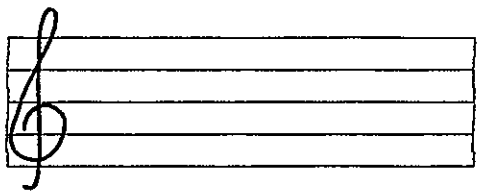
For high pitch instruments and voices the notes are written in a <u>treble staff</u>. Ledger lines are used when the pitches descend below or ascend above the staff.

The bass staff is used by low pitched instruments and voices. It is a must that you should learn the location of the pitches on both the treble and bass staves.

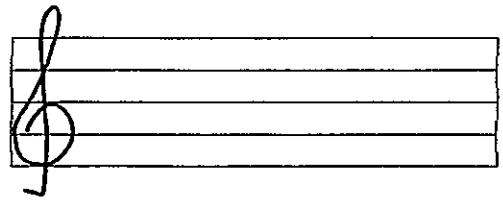


Exercise I: Place the letters on the staff.

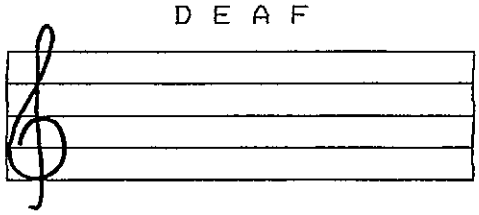
Use whole notes where letters are located.



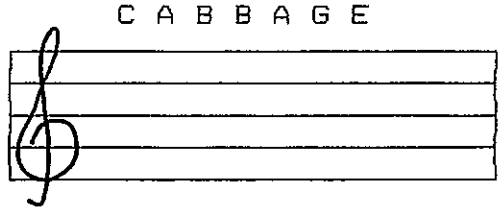
D E A F



C A B B A G E

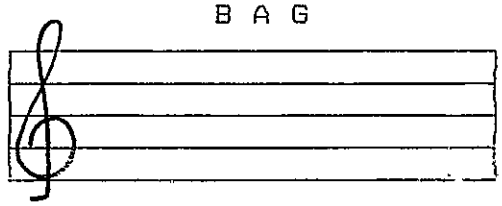


F E E D



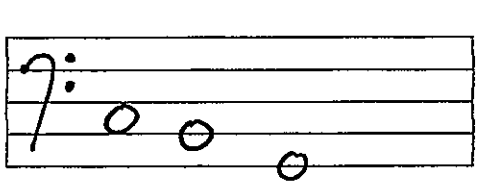
B A G

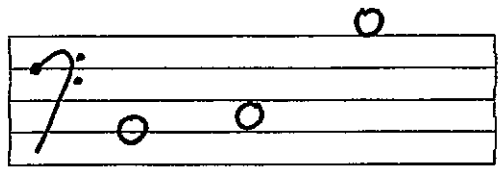
E D G E D

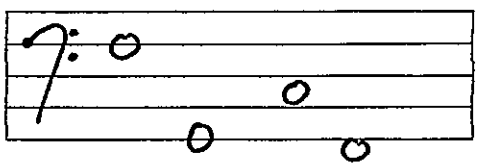


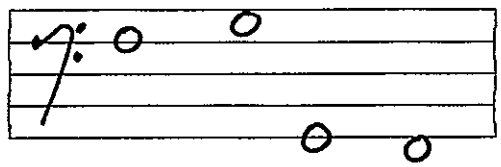
B A G G A G E

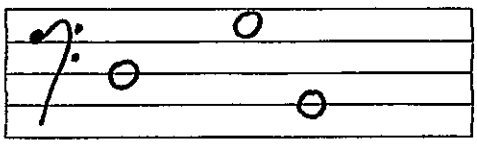
Exercise II: Recognize the word formed from the notes on the staff. Put your answer below the staff under each note.

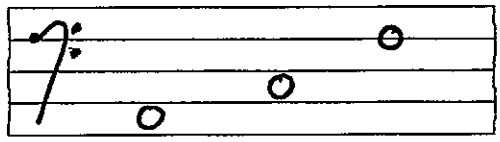




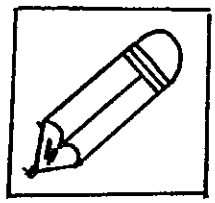








Self-Evaluation. A. Encircle the letter which corresponds the best answer.



1. The sign that is located at the beginning of the staff that shows whether the notes are above or below the middle C on the piano keyboard.

a) Clef b) treble clef c) bass clef d) staff

2. The sign which tells that the notes are above the middle C on the piano keyboard.

a) C clef b) treble clef c) bass clef

d) measure

3. The sign that tells that the notes are below the middle C on the piano keyboard.

a) F clef b) treble clef c) C clef d) hold

4. The collection of five parallel lines with their spaces on which the notation of music is written.

a) staff b) treble clef c) bass clef d) space

5. The lines used when the pitches descend below or ascend above the staff.

a) treble staff b) ledger line c) bass staff

d) tone

6. The staff used by low pitch instruments and voices.

a) treble staff b) ledger line c) bass staff d) line

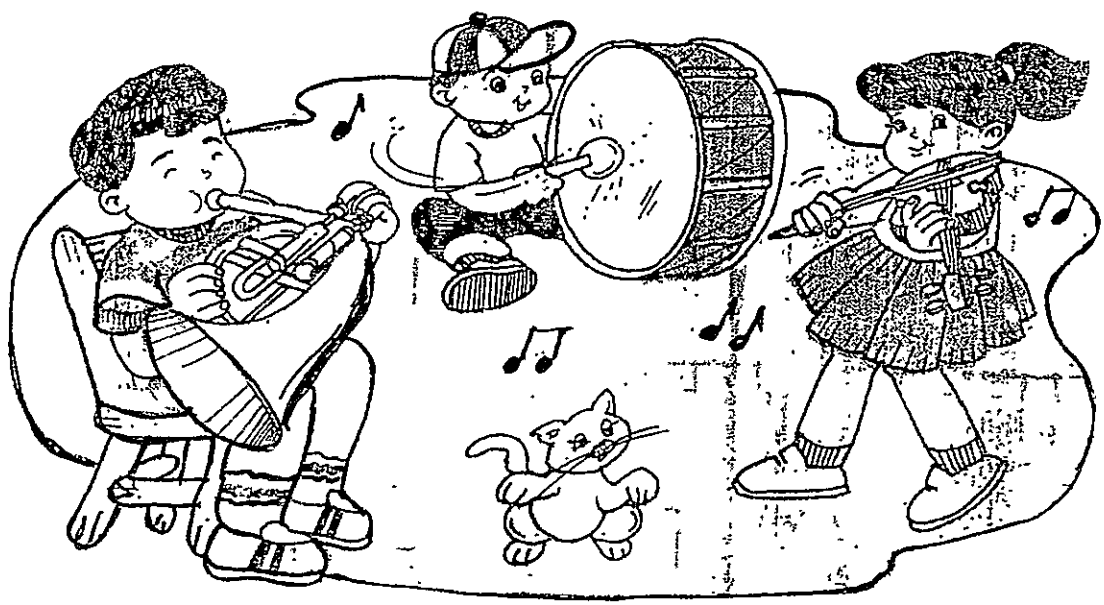
B. Answer the following:

1. Every line and space indicates a tone. The line and space are named after the letters of the alphabet. Draw the staff and indicate the letters in each line and space. (5 points)

2. In the lines are EGBDF (2 points)

To remember easily the name of each line, what is the sentence that you will bear in mind?

3. The name of each space is very easy to remember. What are the letters in the spaces of the staff? (2 points)

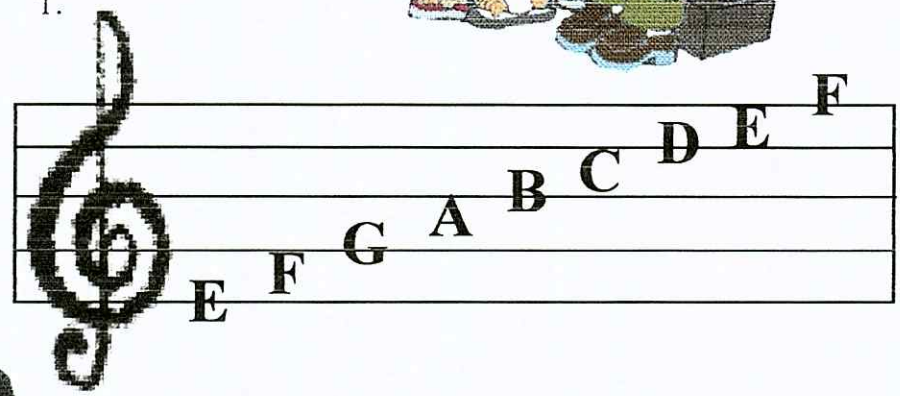


Answer Key

A. 1. a
2. b
3. c
4. a
5. b
6. c

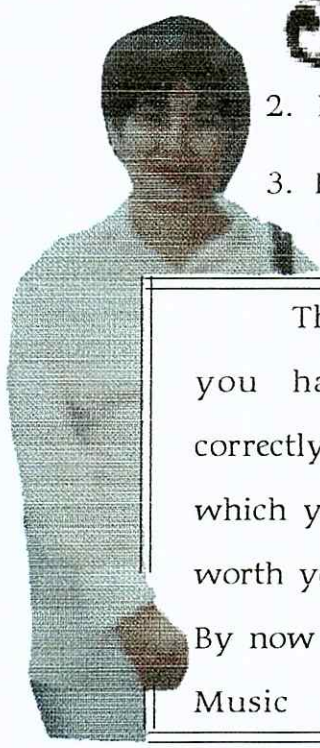
B.

1.



2. Every Good Boy Does Fine

3. F A C E



This is the end of the Module 1,lesson 2. If you have answered all self-evaluation items correctly, CONGRATULATIONS! If not review those which you missed until you master them. It will be worth your time if you go through this module again. By now you should have a good grasp about Reading Music

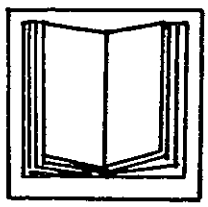
Module 2

LESSON 1

FAMILY OF NOTES

TIME SIGNATURE

Lesson I



Overview

All life has rhythm. Almost everything you do or experience has rhythm. You speak with rhythm, walk with rhythm, dance with rhythm. Rhythm is all around you: the rising and setting of the sun, the movement of the planets in the milky way, the inhaling of the air as you breathe. The steady beating of your heart is also a regular rhythm.

Rhythm is also found in music is the flow of tones, their emphasis, duration and their grouping into recognizable patterns.

OBJECTIVES:

After completely reading this module, you should be able to:

1. have further understanding on rhythm and meter.
2. identify the strong and the weak beats.
3. must be able to recall the

notes and rests including their relative duration.

FAMILY OF NOTES

(whole note) is divided into two which is called half note.

(half note) is divided into two which is called quarter note.

(quarter note) is divided into two which is called eight note.

(eight note) is divided into two which is called sixteenth note.

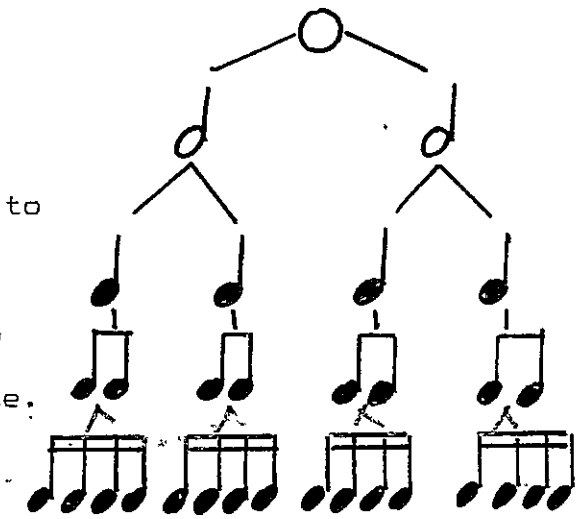


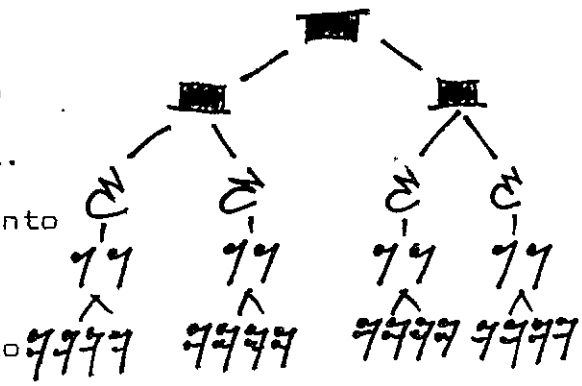
TABLE OF RESTS

(whole rest) is divided into two which is called half rest.

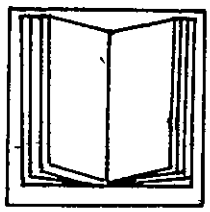
(half rest) is divided into two which is called quarter rest.

(quarter rest) is divided into two which is called eight rest.

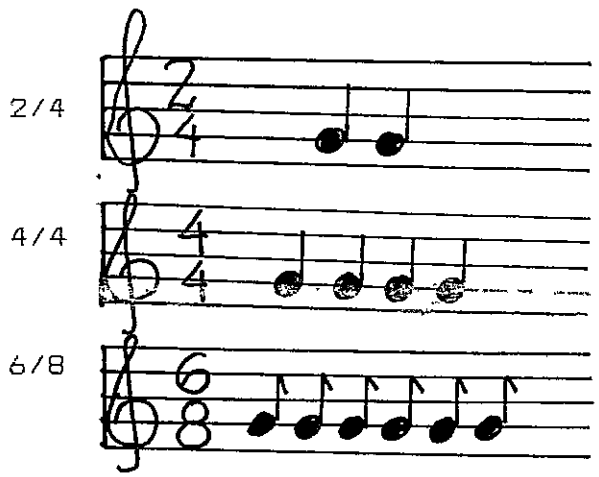
(eight rest) is divided into two which is called sixteenth rest.



What is time signature?

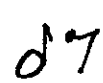


Time signature or measure is the sign represented by fraction and numerator of which indicates the number of equal beats in each measure and the denominator, the kind of note which receives one beat.



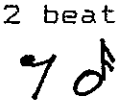
2 beats

1 beat



4 beats

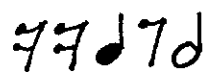
1/2 beat



4 beats

1 beat

4 beats

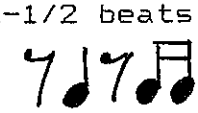


1 beat

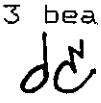
4 beats

2 beats

2-1/2 beats



3 beats



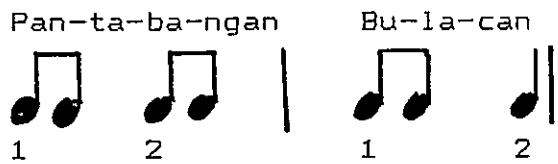
It will help you understand the musical rhythm and meter if you will experiment with the sound of words. If you say words at different speeds and hold some syllables longer than the other, you will discover that you have changed the rhythm and the meter.

Pan-ta-ba-ngan-Bu-la-can
1 2 1 2

Say the words "Pantabangan, Bulacan" in even rhythm, the sounds fall into two-beat patterns, with an accent on the first syllable of each word:

When you say these words with an accent on the first syllable of each word, you produce a meter.

In musical notation, the rhythm looks like this:



Each word has one accented beat and one unaccented. This

is two-beat meter-groups of two beats with the first beat of each group accented. In musical notation, bar lines are used to separate group of beats into measures.

If you hold the first syllable of each word, and shorten the other syllables, you change not only the rhythm, but the meter.

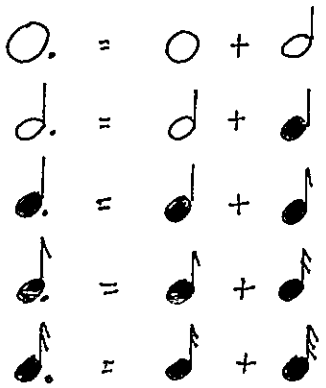
Pan - ta - ba - ngan Bu - la - can

The meter has changed to three beat meter - one accented beat followed by the two unaccented beats. The rhythm moves in duple (two), triple (three), or quadruple (four)

2 3 4
4 4 4 are called simple meter.

Now clap or tap these rhythm patterns:

Study carefully the following:



TEMPO

What is a Tempo?

Tempo refers to the speed at which a piece of music is played or is meant to be played. Difference in tempo add explicit value to music. Tempo indications are usually stated at the beginning of the composition. However, the tempo may change within the composition.

Tempo indications are usually given in English or Italian.

Most commonly used tempo:

Largo - The slowest tempo mark, large, broad stately movement slow,

Lento - a tempo between andante and largo

Adagio - slow, leisurely

Andante - moving along, moderately slow and easily flowing, slower than allegretto

Maestoso - in a majestic, dignified style, slower than andante

Moderato - moderate tempo or speed

Allegretto - quite lively, but not as fast

as allegro

Allegro - lively, brisk, rapid

Vivace - lively, equal or faster than allegro

Presto - fast, rapid, faster than allegro

Prestissimo - very fast

Accelerando - gradually faster

Ritardando - gradually slower

The Dot (.)

What is a dot?

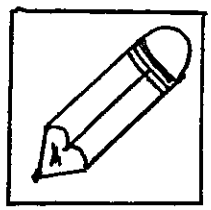
A dot added to a note adds the value of the preceding note to one half the value of that note. A dot is usually written after the note.

When a dot is added after a whole note, that note now must receive six beats because one half of four beats is two. When a dot is added after a half note, that note must receive three beats because one half of two beats is one.

These are only true when the time signature is $\frac{4}{4}$. The values would be different when

the time signature is different.

Self-Evaluation.



A. Direction: Encircle the letter which corresponds the best answer.

1. The sign represented by fraction and numerator which indicates the number of beats in each measure and the denominator, the kind of note which receives one beat.

a) Time signature b) key signature
c) G-clef d) Bass clef

2. A pattern of time and accent.

a) meter b) rhythm c) time signature
d) key signature

3. The grouping of strong and weak beats.

a) meter b) rhythm c) time signature
d) key signature

4. Created by patterns of long and short tones within a meter.

a) meter b) rhythm c) rhythmic movement d) measure

5. This refers to the speed at

which a piece of music is played or is meant to be played.

a) time signature b) tempo c) meter d) rhythm

6. A tempo between andante and largo

a) largo b) lento c) adagio d) allegro

7. The slowest tempo mark, large, broad, stately slow movement.

a) largo b) lento c) adagio d) andante

8. Moving along, moderately slow and easily flowing, slower than allegreto.

a) adagio b) andante c) maestoso d) lento

9. Slow, leisurely

a) andante b) adagio c) lento d) andante

10. Moderate tempo or speed.

a) maestoso b) andante c) moderato d) largo

B. Answer the following:

a. If a  has 4 beats, a  receives ___ beats.

b. If a  has 2 beats, a  receives ___ beats.

c. If a  has 1 beat, a  receives ___ beats.

d. If a has 2 beats, a receives ___ beats.

e. If a  has ½ beats, a  receives ___ beats.

f. If a  has 2 beats, a  receives ___ beats.

g. If a has 4 beats, a receives ___ beats.

h. If a  has 1 beat, a  receives ___ beats.

i. If a  has 4 beats, a  receives ___ beats.

j. If a  has 2 beats, a  receives ___ beats.

Answer Key

A. 1. a
2. b
3. a
4. c
5. b
6. b
7. a
8. b
9. b
10. c

B. a. 6 beats
b. 3 beats
c. 1 ½ beats
d. 3 beats
e. ¾ beats
f. 3 beats
g. 6 beats
h. 1 ½ beats
i. 6 beats
j. 3 beats

This is the end of the Module 2, Lesson 1 If you have answered all self-evaluation items correctly, CONGRATULATIONS! If not review those which you missed until you master them. It will be worth your time if you go through this module again. By now you should have a good grasp about Rhythm.

Module 2

LESSON 2

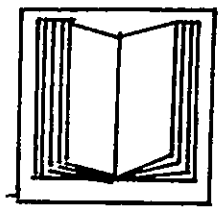
METER SIGNATURE

KEY SIGNATURE

METER SIGNATURE

KEY SIGNATURE

OVERVIEW:



In the previous lesson of this module, you have learned about the Family of notes, time signature, tempo and the dot. This time, you are going to study about meter signature. This is very easy if you have understood and mastered the previous lesson. Study carefully and do what you are told to.

Good luck!

Objectives: At the end of the lesson, the students should be able to:

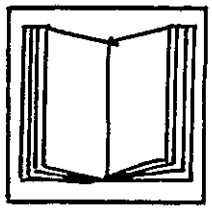
2.1 tell how many beats are there to a measure and what kind of note gets one count or beat in a song.

2.2 develop skill in conducting a song.

2.3 know what kind of time signature to be placed before the notes.

MODULE 2

LESSON 2

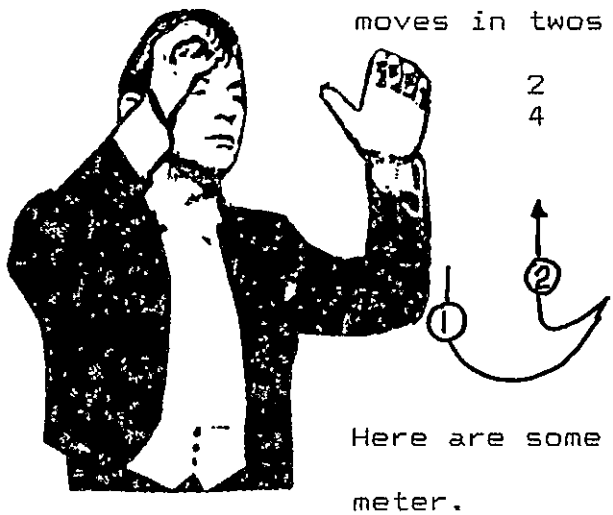


The Meter Signature

The meter signature at the beginning of a song tells us how many beats there are to a measure and what kind of note gets one count or beat.

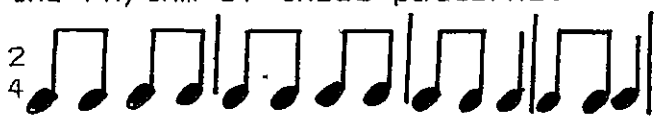
Two-Beat Meter

In a $\frac{2}{4}$ meter, there are two beats per measure, with a quarter note or the equivalent for each beat. The conducting pattern for this meter moves in twos and down-up motion.



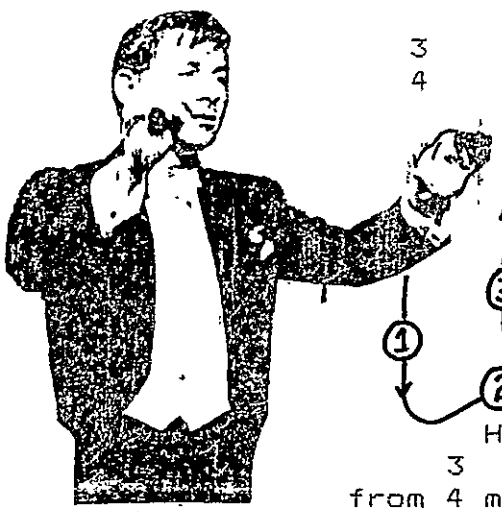
Here are some rhythm patterns in a $\frac{2}{4}$ meter.

1. Conduct the pattern for $\frac{2}{4}$ meter.
2. Count and beat aloud as you clap the rhythm of these patterns.



Three Beat Meter

3
4 In a meter, there are three beats per measure, with a quarter note or the equivalent for each beat.



3
4 strong (accent) weak weak

Conducting patterns

1) down

2) right 3) up

Here are some rhythm patterns from 4 meter.

3

1. Conduct pattern for 4

2. Count the beat aloud as you clap each pattern.

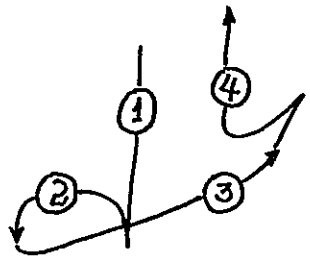
Four Beat Meter

4
4 In a meter, there are four beats per measure, with a quarter note or the equivalent for each beat.

4
4 strong (accent) weak weak weak

Conducting patterns

1) down



2) right

3) left

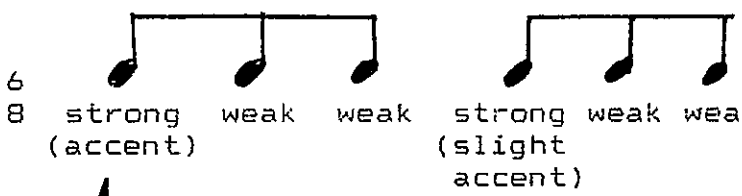
4) up

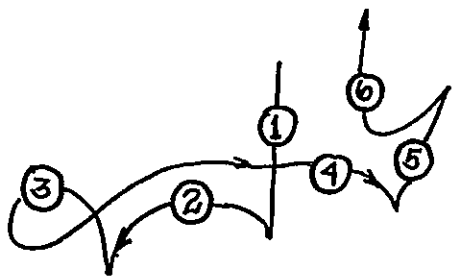
Here are rhythm patterns from $\frac{4}{4}$ meter

1. Conduct pattern for $\frac{4}{4}$ meter

2. Count each beat aloud as you clap the patterns.

Six - Beat Meter - Slow Tempo





Conducting patterns:

1) down 2) left 3) left

4) right 5) right 6) up

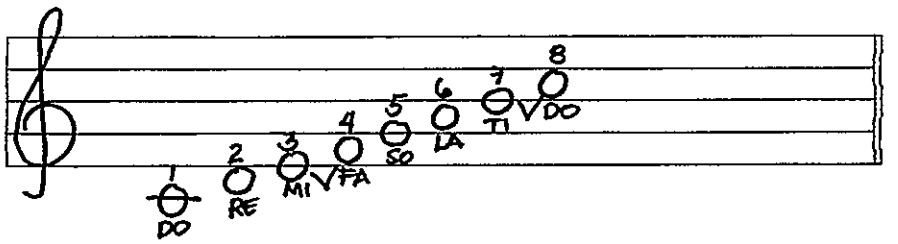
At a slow tempo the rhythm of $\frac{6}{8}$ meter with six beats per measure. The first is accented, the fourth lightly accented.

THE KEY SIGNATURE

You can build a major scale on any tone. In order to keep the same pattern for whole steps and half steps, all major keys except C, have raised or lowered tones, a sharp # raises tone and a flat (*b*) lowers tone. The sharps or flats at the beginning of the staff make up the key signature. The key signature shows which tones are raised or lowered.

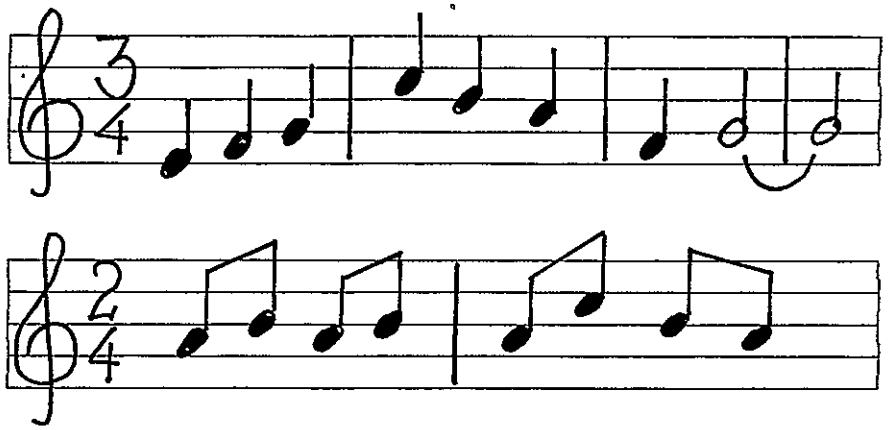
MAJOR SHARP KEYS

The key of C Major has no sharps or flats in the key signature. The lower do in the key of C major is on the first ledger line below the staff. You will remember that the letter or pitch name of the line is C, corresponding to the middle C on the piano.



The scale of C major

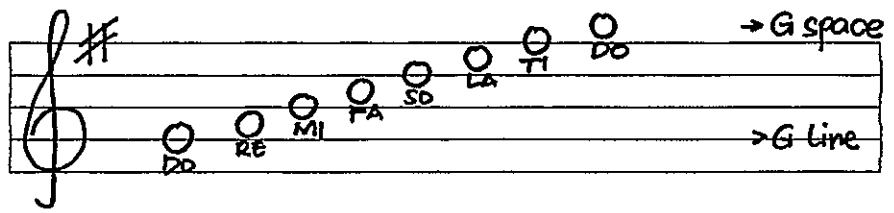
Exercise: Write the so-fa syllables below each note:



THE KEY OF G

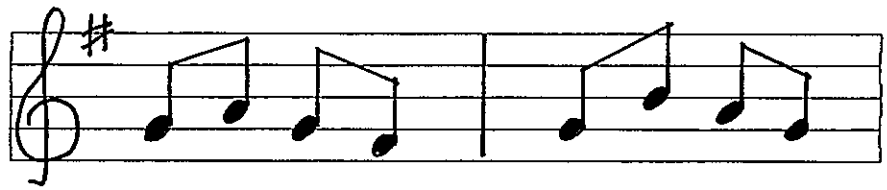
The location of the sharp in the key of G Major is on the F line. It means that all notes falling on the F line and in the F space should be sharped, or raised half-step higher. The home tone for Key of G is on the second line.

The scale of G Major



The first note on the scale of G is located on the G line. The pitch names or letters of the notes correspond to the lines and spaces where they are located. The first note on the scale of all Major keys is read as

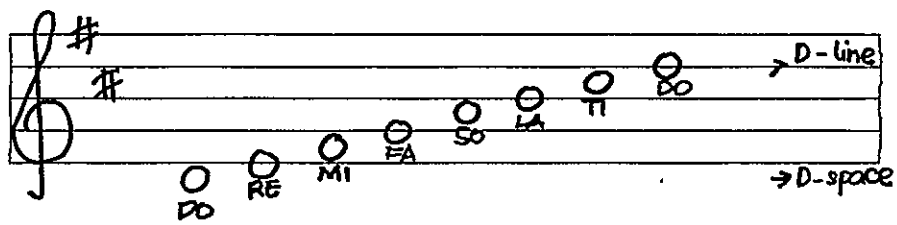
do.



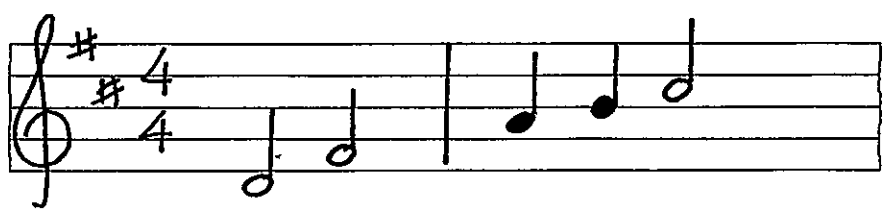
1. What is the time signature?
2. Write the so-fa syllables below each note.
3. Identify the sharped note that has sharp.

THE KEY OF D has two sharps which are located on the F line and in the C space four counts downward. The home tone for Key of D is below the first line or fourth line.

The scale of D Major



All notes falling on the F lines and on the C space should be sharped. For convenience in the following Major scale pattern, the first note on the scale pattern is called do. Note that the lower do is in the D space and the higher do is on the D line.

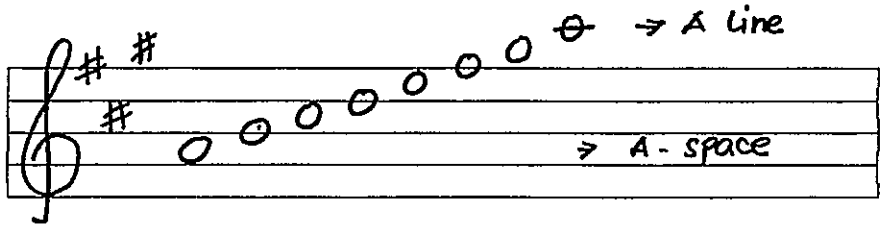


1. Write the so-fa syllable below each note.

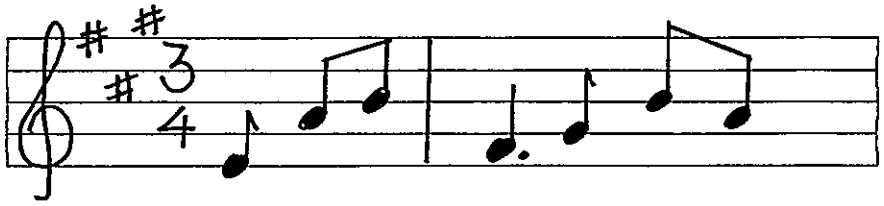
2. Write the pitch names of the notes that are to be sharped in this tone.

KEY OF A

The scale of A major



There are three sharps in the key of A Major. To locate the sharps on the staff, start from the first sharp on the F line, count four down to C space, then count five upward to G space. The notes to be sharped are F, C, and G. The home tone for key of A is on the second space.



1. Write the so-fa syllable below each note.

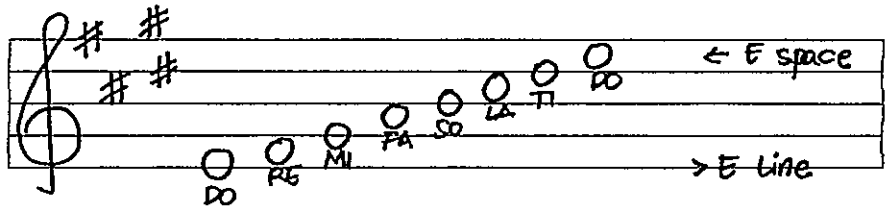
2. What is the rhythmical pattern?

3. How many notes should be sharped in this tune?

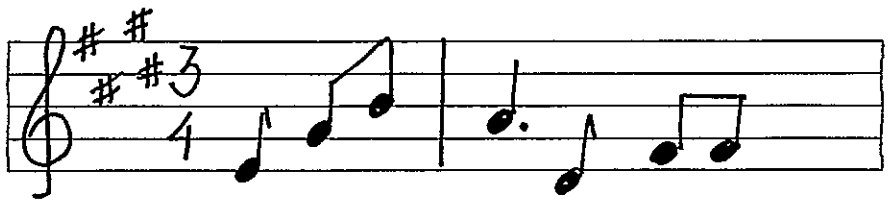
4. Write the pitch name below each note.

THE KEY OF E

The scale of E Major



The key of E Major has four sharps. To locate the sharps on the staff, simply start from the first sharp on the F line, count four down to C space, count five upward to G space, then count four down to D line. The F, C, G, and D notes are to be sharped. The home tone for the Key of E is on the first line.



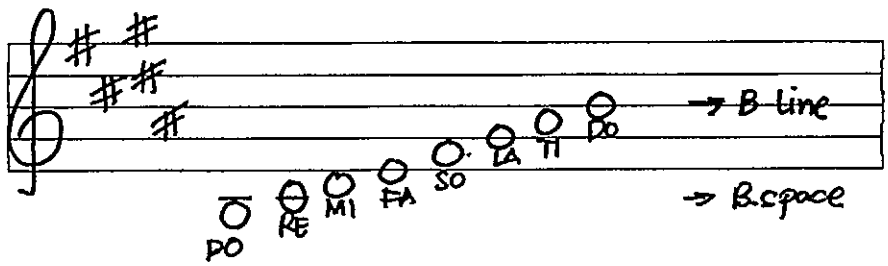
1. Write the so-fa syllable below each note.

2. What is the rhythmical pattern?

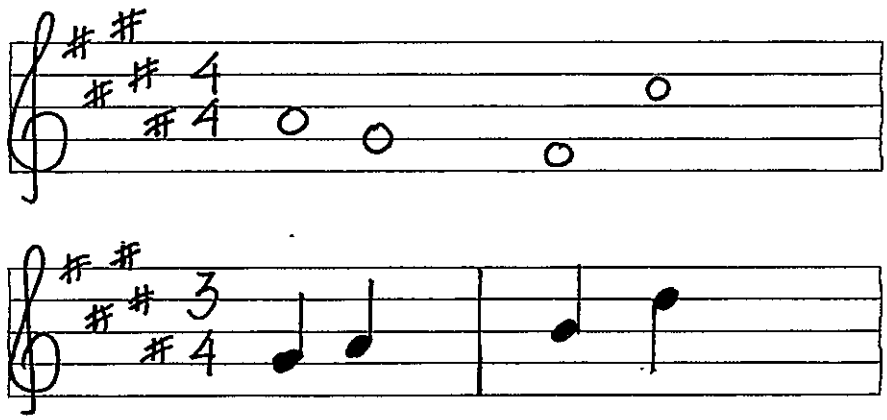
3. How many notes should be sharped in this tune?

THE KEY OF B

The scale of B



The key of B Major has five sharps. To locate the sharps on the staff, start again from the first sharp on the F line, then count four down to C space count five upward to G space then four down to line D and again four counts down to A space. Therefore, F, C, G, D, and A are to be sharped. The home tone for Key of B is on the third line.



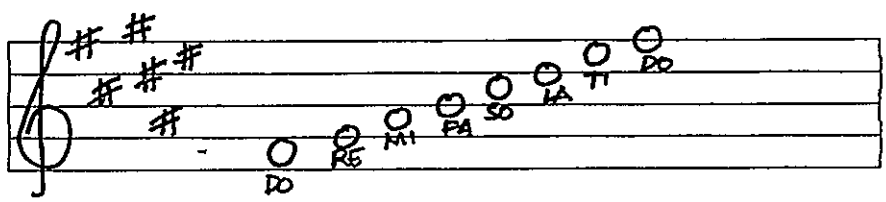
1. Write the so-fa syllable below each note.

2. What is the rhythmical pattern?

3. Are there notes to be sharped in this tune?

THE KEY OF F#

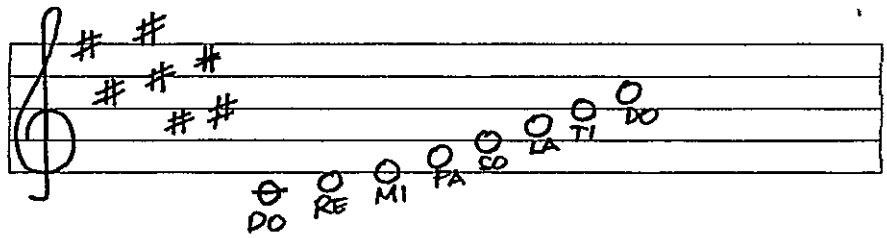
The sale of F# Major



The key of F sharp major has 6 sharps. It is important to note the location of the sixth sharp and also the places of the lower and the upper do's. The home tone for Key of F# is on the first space.

THE KEY OF C#

The scale of C#



The key of C major has seven sharps. Note the location of the seventh note and the places of lower and upper do's.

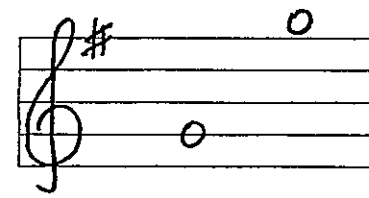
To remember the names of the sharp keys from one with one sharp which is G Major to the one with seven sharps just bear in mind the following sentence.

" GO DOWN AND EAT
BREAKFAST, FE
CRUZ. "

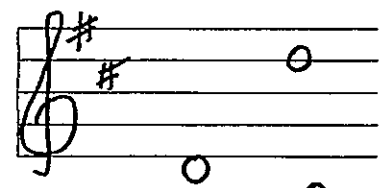
The first letter of each word in the sentence gives the name of each sharp.

The Sharp Keys: Summary

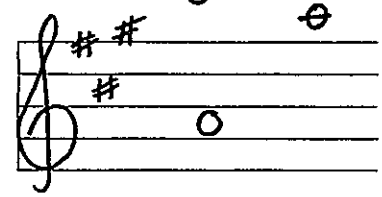
1. The Key of G has one sharp:



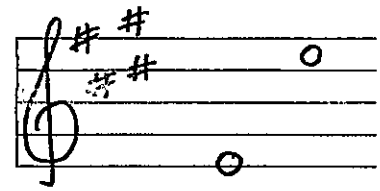
2. The Key of D Major has two sharps:



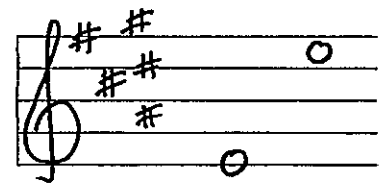
3. The Key of A Major has three sharps:



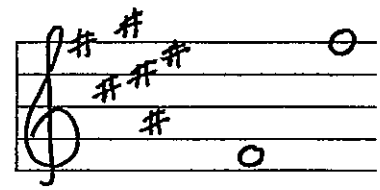
4. The Key of E Major has four sharps:



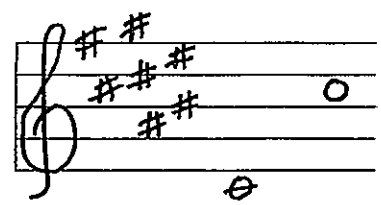
5. The Key of B Major has five sharps:



6. The Key of F# Major has six sharps:
   (Note the place of the sixth sharp; also the places of the lower do and the upper do.)



7. The Key of C# Major has seven sharps:
   (Note the place of the seventh sharp; also the places of the lower so and upper do.)



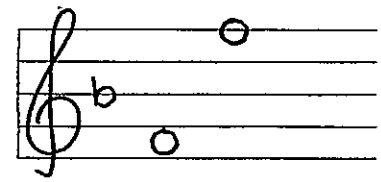
Here is a good device to remember the names of the sharp keys from the one with one sharp (G Major) to the one with seven sharps (C# Major):

Go Down And Eat Breakfast, Fe Cruz.

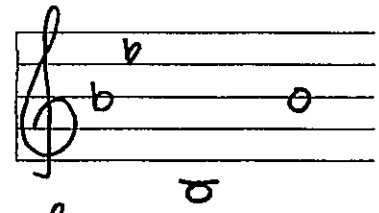
Review of the Flat Keys

The seven flat keys are:

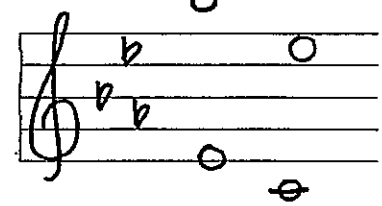
1. The Key of F Major which has one flat:



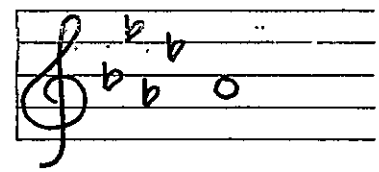
2. The Key of B♭ Major which has two flats:



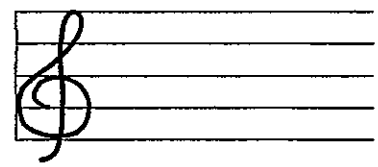
3. The Key of E♭ Major which has three flats:



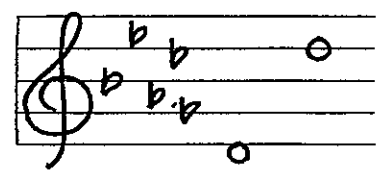
4. The Key of A♭ Major which has four flats:



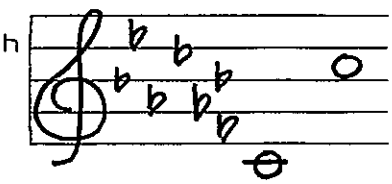
5. The Key of D♭ Major which has five flats:



6. The Key of G♭ Major which has six flats: (Note the place of the sixth flat; also the places of the lower *do* and the upper *do*).



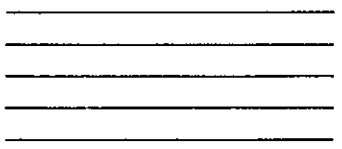
7. The Key of C♭ Major which has seven flats: (Note the place of the seventh flat; also the places of the lower *do* and the upper *do*).



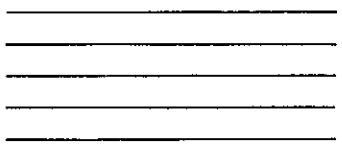
Like the device for remembering the sharp keys, here is a sentence for remembering the names of the flat keys from the one with one flat (F Major) to the one with seven flats (C♭ Major):

*F*or *B*abies *E*very *A*ngel *D*rops *G*olden *C*oins.

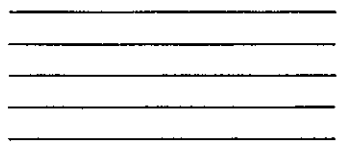
Draw the clef, the flats in the key signature, and the first octave of each key on the staffs below.



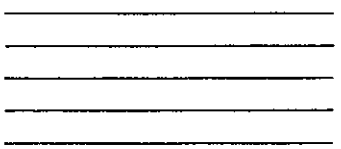
E^{b} Major



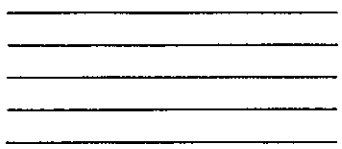
C^{b} Major



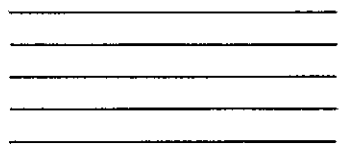
A^{b} Major



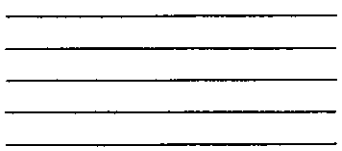
F^{b} Major



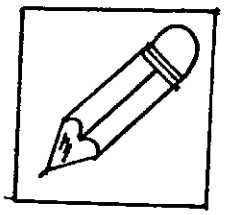
B^{b} Major



G^{b} Major



D^{b} Major



A. Encircle the letter only.

1. What tells us how many beats there are to a measure and what kind of note get one count or beat at the beginning of the song?

   a) meter signature b) key signature

   c) time signature d) measure

2. What meter gets two beats per measure?

   a) 3/4 b) 2/4 c) 4/4 d) 3/2

3. What meter gets three beats per measure?

   a) 3/4 b) 2/4 c) 4/4 d) 2/2

4. What meter gets four beats per measure?

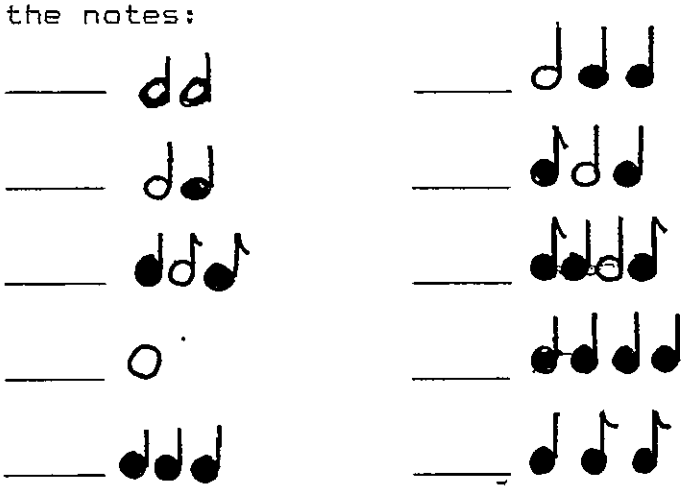
   a) 3/4 b) 2/4 c) 4/4 d) 6/8

5. At a slow tempo the rhythm of 6/8 meter moves with how many beats per measure?

   a) 2/4 b) 6/8 c) 4/4 d) 5/8

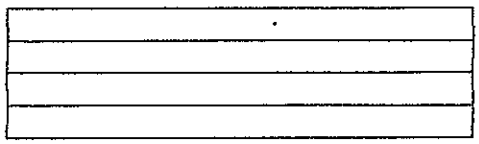
B. <u>Self-Evaluation</u>

What time signature should be placed before the notes:

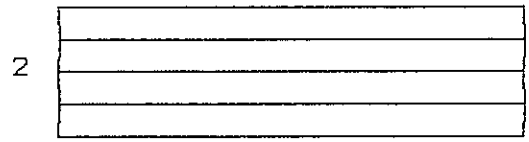


C. Given the staff and the major keys, draw the clefs and the key signature of the indicated keys.

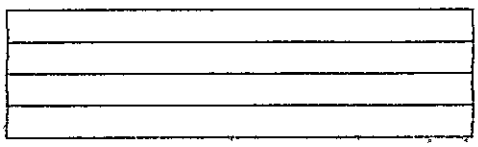
Key of G

1 

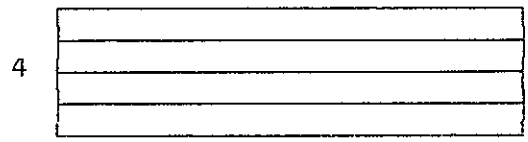
Key of D

2 

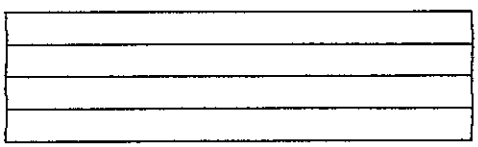
Key of A

3 

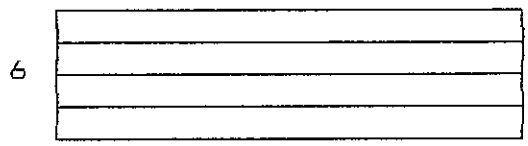
Key of E

4 

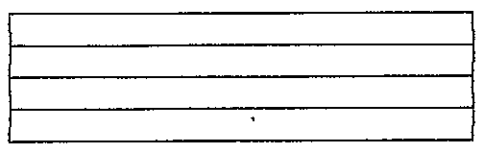
Key of B

5 

Key of F#

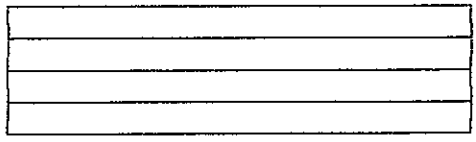
6 

Key of C#

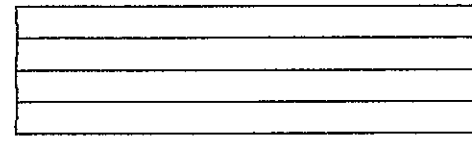
7 

D. Given the staff and the major keys, locate the lower and upper do's.

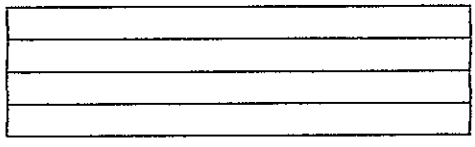
Key of G

1 

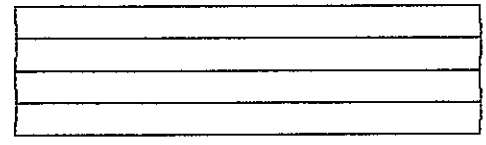
Key of D

2 

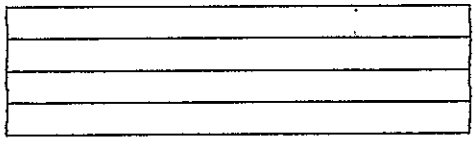
Key of A

3 

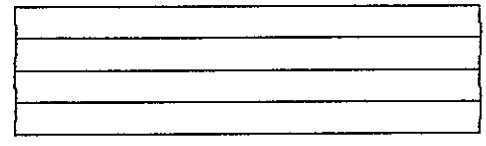
Key of E

4 

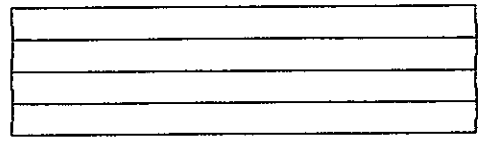
Key of B

5 

Key of F#

6 

Key of C#

7 

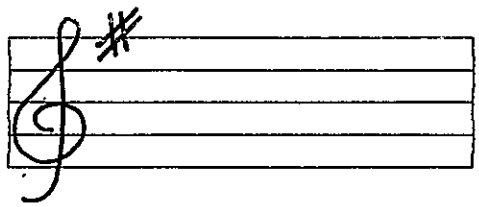
ANSWER KEY:

A. 1
2.
3.
4.
5.
6.
7.
8.
9.
10.

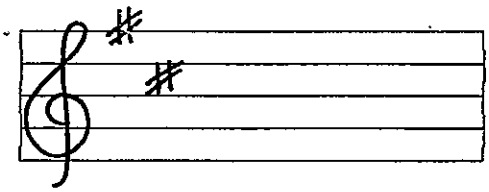
B. 1. a
2. b
3. a
4. c
5. b

C.

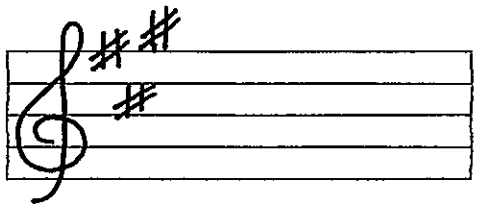
(1) Key of G major



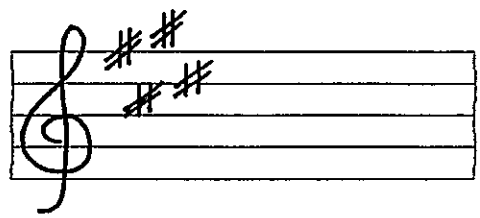
(2) Key of D major



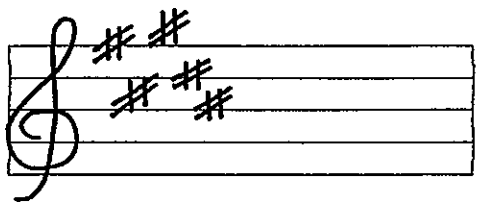
(3) Key of A major



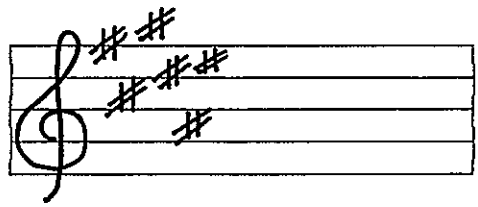
(4) Key of E major



(5) Key of B major

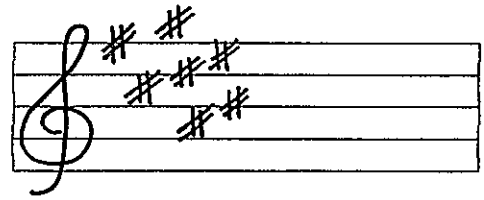


(6) Key of F# major



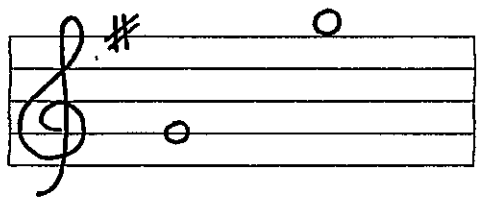
Key of C# major

7

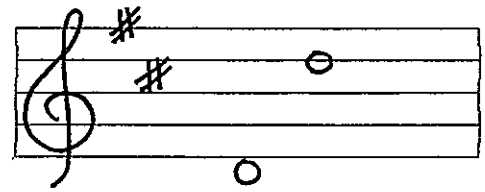


D.

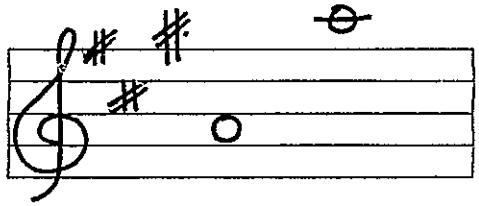
(1) Key of G



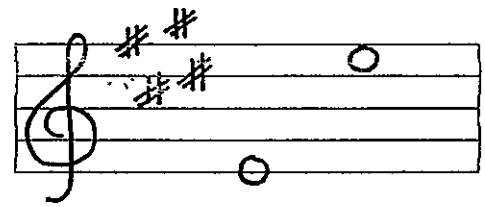
(2) Key of D



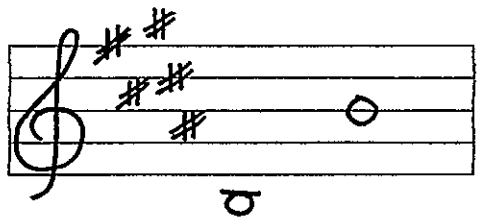
(3) Key of A



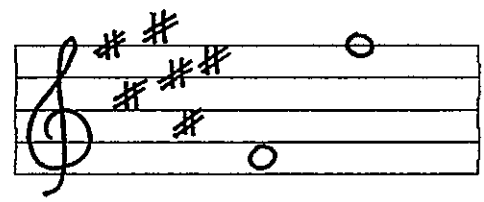
(4) Key of E



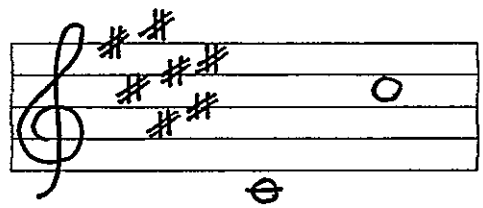
(5) Key of B

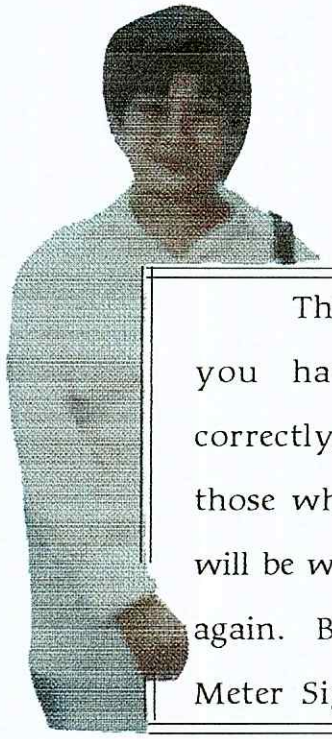


(6) Key of F#



(7) Key of C#



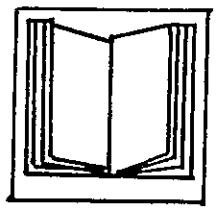


This is the end of the Module 2, lesson 2. If you have answered all self-evaluation items correctly, CONGRATULATIONS! If not review those which you missed until you master them. It will be worth your time if you go through this module again. By now you should have a good grasp about Meter Signature and the Key Signature.

Module 3

SCALES

OVERVIEW



Scales came at later time after music. (Abijan:1993) For many years, the people sang and played crude and simple instruments before anyone thought of a scale. Musicians during that time discovered that in most melodies, one of the tones served as a kind of home tone on which the melody ended. When musicians arranged the various tones in a melody in ascending order, they formed a scale. The discovered different scales as they looked carefully and closely at different songs.

The term "scale" comes from the Latin word, meaning "ladder." Scale is an arrangement of tones in ascending or descending order.

Objectives: At the end of this module, the students must be able to:

3.1 Define scale.

3.2 Identify the major and the minor scale

3.3 Differentiate the Natural, Harmonic and Melodic scales.

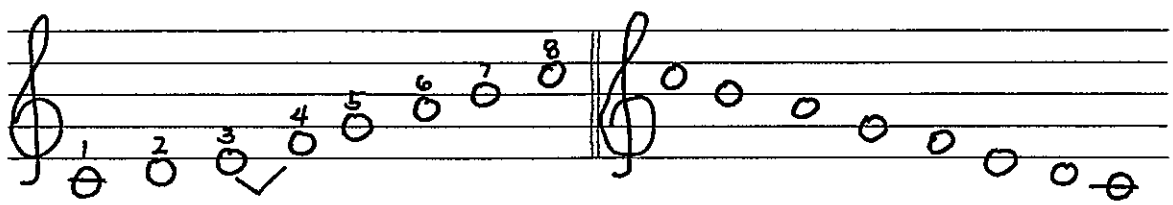
Scales

The term "scale" comes form the Latin word means ladder. Scale is an

arrangement of tones in ascending or descending order of their pitch. The scale has eight notes. In ascending order they are: do, re, mi, fa, so, la, ti, do.

A major scale has eight tones. It begins on a key tone, and steps up in a pattern of whole steps and half steps to the same key tone eight notes higher.

Following this pattern, we can build a major scale on any tone. In the illustration below, notice the half steps between 3 and 4, and 7 and 8, with whole steps separating all the other notes.



The piano keyboard is an excellent instrument on which to see whole steps and half steps.

From home key on the piano to the very next is a half step.

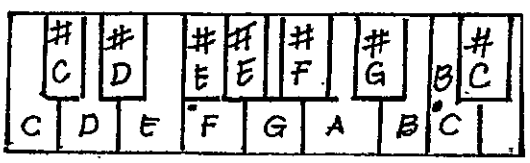
Two half steps make a whole step.

The Half-step Sharps and Flats

A Half-step or half tone is the smallest difference in pitch (high or low) between two tones on the piano.

SHARPS

A SHARP (#) placed before a note RAISES it a half step.

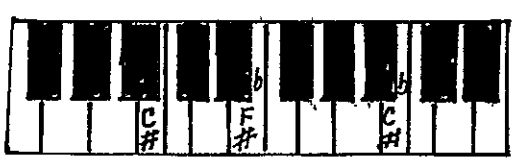


Natural keys are white keys.

Sharps and flats are black keys. Sharps and flats are black keys on the right of the natural key.

FLATS

FLATS are black keys on the left of the natural keys.

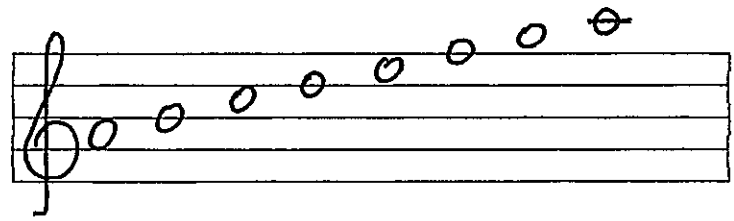


THE MINOR SCALE

The minor scale has eight tones but the pattern of whole steps and half steps is different. There are three types of minor scales: the natural minor scale, the harmonic minor scale and the melodic minor scale.

THE NATURAL MINOR SCALE

The tones in the natural minor scale are unaltered. The half steps come between 2 and 3, and 5 and 6. The syllable names of the natural minor scale are the same as in the relative major except that the key tone is la.

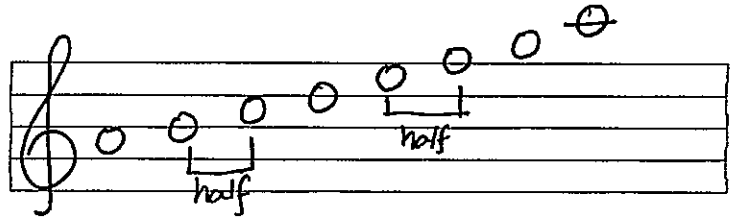


1	2	3	4	5	6	7	8
la	ti	do	re	mi	fa	sol	la

THE HARMONIC MINOR SCALE

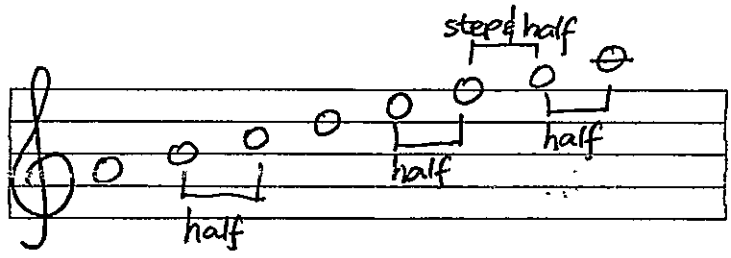
In harmonic minor scale, the seventh tone is raised by half step. It has also eight tones, but its pattern of whole steps and half steps is different.

Below is the natural minor scale of A.



1	2	3	4	5	6	7	8
la	ti	do	re	mi	fa	sol	la

Here is a harmonic minor scale of A.



1	2	3	4	5	6	7	8
la	ti	do	re	mi	fa	sol	la

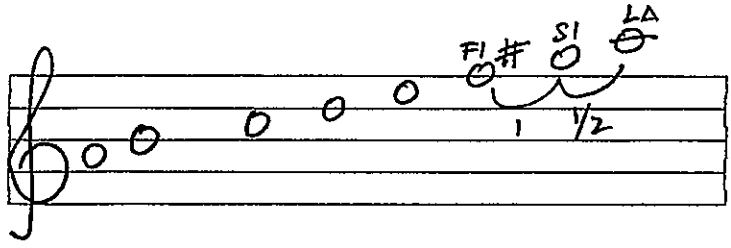
In both the natural and harmonic minor scales, there is a half step difference between 2 and 3, and 5 and 6. It is very noticeable what the harmonic for, the seventh tone is raised one step and a half between 6 and 7, and raised half step between 7 and 8.

THE MELODIC MINOR SCALE

In the melodic minor scale, the sixth and the seventh tones are raised

in ascending scale and cancelled in the descending scale.

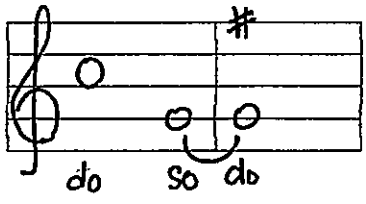
Below is the ascending melodic scale in a key of A.



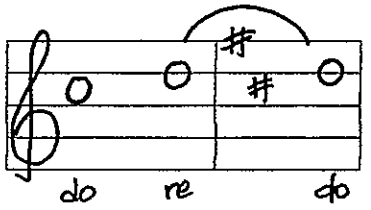
1	2 half	3	4	5	6	7 half	8
la	ti	do	re	mi	fi	si	la

How to use the C Pitch Pipe
(The Movable Do)

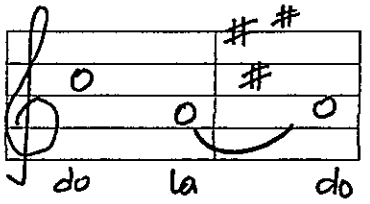
For accuracy in finding the pitch, use the pitch pipe. Listen to it carefully and be sure to get the correct pitch. The sound you hear when you blow the pitch pipe is do in the C Major. Knowing where do in each key is located, you will understand the relation between C Major and the other keys, as shown in the illustration below.



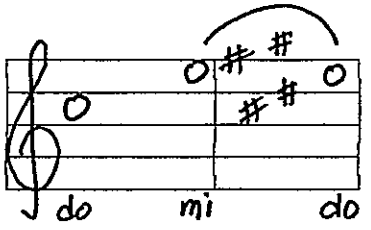
1. To find do in the Key of G Major, sing do in the Key of C, down to so, and call it do. Sing the tonic chord.



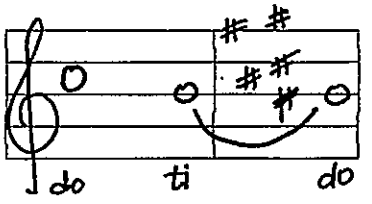
2. To find do in the Key of D Major, sing do in the Key of C, up to re, and call it do. Sing the tonic chord.



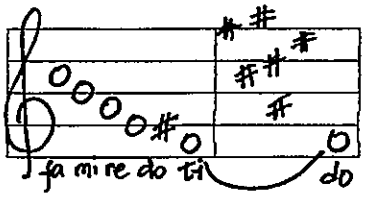
3. To find do in the Key of A Major, sing do in the Key of C, down to la, and call it do. Sing the tonic chord.



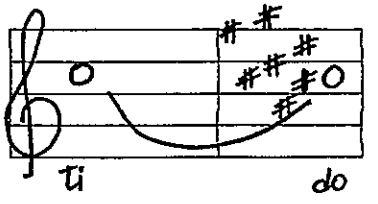
4. To find do in the Key of E Major, sing do in the Key of C, up to mi, and call it do. Sing the tonic chord.



5. To find do in the Key of B Major, sing do in the Key of C, down to ti, and call it do. Sing the tonic chord.

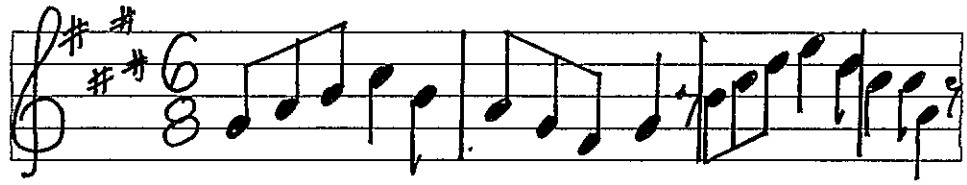


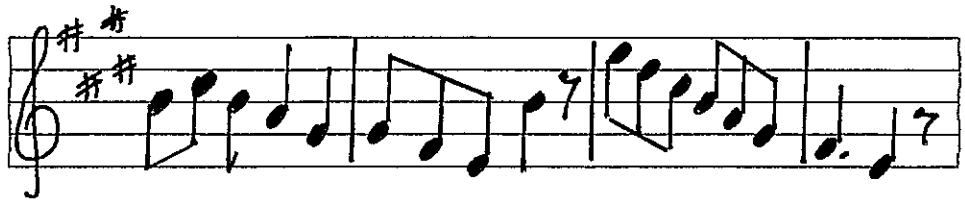
6. To find do in the Key of F# Major, sing do in the Key of C. Call it fa. Sing fa mi re do ti. Call the last note (ti) do. Sing the tonic chord.



7. To find do in the Key of C# Major, sing do in the Key of C. Call it ti, sing ti do. Sing the tonic chord.

Self-Evaluation:

1) 

2) 

1. Write the so-fa syllable under each note.
2. Write also the pitch names under each syllable.
3. What is the rhythmical pattern of this tune?

Answer Key:

1.)

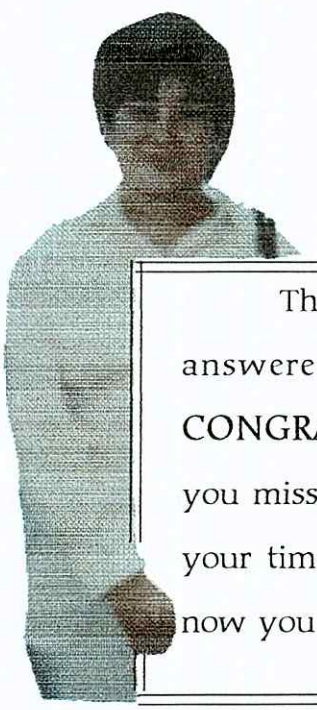
mi fa so la so fa mi re mi so la ti do ti la la so

G A B C B A G F G B C D E D C C B

2.)

so la so fa mi mi re do so do ti la so fa mi re do

B C B A G G F E B E D C B A G F E



This is the end of the Module 3. If you have answered all self-evaluation items correctly, CONGRATULATIONS! If not review those which you missed until you master them. It will be worth your time if you go through this module again. By now you should have a good grasp about Scales.

Appendix A

Republic of the Philippines
SAMAR STATE POLYTECHNIC COLLEGE
Catbalogan, Samar

April 20, 1998

The Dean of Graduate Studies
Samar State Polytechnic College
Catbalogan, Samar

M a d a m :

In my desire to start writing my thesis proposal, I have the honor to submit for your approval one of the following research problems, preferably No. 1:

1. PROGRAMMED INSTRUCTION IN PHYSICAL EDUCATION (INDOOR SPORTS) FOR FIRST YEAR HIGH SCHOOL STUDENTS

2. MODULAR INSTRUCTION IN MUSIC FOR FIRST YEAR HIGH SCHOOL STUDENTS IN SAMAR COLLEGE, CATBALOGAN, SAMAR

3. EFFECTIVENESS OF MODULAR INSTRUCTION IN SPORTS FOR SECOND YEAR HIGH SCHOOL STUDENTS

I hope for your early and favorable action on this request.

Very truly yours,

(SGD.) NIDA M. QUITO
Researcher

APPROVED:

(SGD.) RIZALINA M. URBIZTONDO, Ed.D.
Dean, Graduate and Post Graduate Studies

Appendix B

Republic of the Philippines
SAMAR STATE POLYTECHNIC COLLEGE
Catbalogan, Samar
SCHOOL OF GRADUATE STUDIES

APPLICATION FOR ASSIGNMENT OF ADVISER

NAME: QUITO, NIDA MAYNITE
(Surname) (First Name) (Middle Name)

CANDIDATE FOR DEGREE: Master of Arts in Education (M.A.)

AREA OF SPECIALIZATION: Physical Education

TITLE OF PROPOSED THESIS/DISSERTATION: MODULAR INSTRUCTION IN MUSIC FOR SECOND YEAR HIGH SCHOOL STUDENTS IN SAMAR COLLEGE, CATBALOGAN, SAMAR

(SGD.) NIDA M. QUITO
Applicant

MIRIAM D. CASURAO
Name of Designated Adviser

APPROVED:

(SGD.) RIZALINA M. URBIZTONDO, Ed.D.
Dean, Graduate Studies

CONFORME:

(SGD.) MIRIAM D. CASURAO
Adviser

In 3 copies: 1st copy - for the Dean
2nd copy - for the Adviser
3rd copy - for the Applicant

Appendix C

Republic of the Philippines
Commission on Higher Education
Region VIII
Division of Samar
SAMAR COLLEGE
Catbalogan, Samar

June 24, 1998

The Principal
Samar College
Catbalogan, Samar

Dear Ma'am:

I have the honor to request permission to have access to the records of the first year high school students especially to their Form 137-A. This is in connection of meeting my partial requirements for the degree Master of Arts in Teaching Physical Education which course I am pursuing in Samar State Polytechnic College.

Thank you very much for the anticipated favorable response.

Very truly yours,

(SGD.) NIDA M. QUITO

APPROVED:

(SGD.) LETECIA R. GUERRA, Ph.D./Ed.d.
Dean, College of Education/Graduate Studies

Appendix D

Republic of the Philippines
Commission on Higher Education
Region VIII
Division of Samar
SAMAR COLLEGE
Catbalogan, Samar

June 28, 1998

The Principal
Samar College
Catbalogan, Samar

Dear Ma'am:

I have the honor to request permission to conduct an experimental study on the use of a module among pre-selected students in first year high school Music I in this school to meet my partial requirements for the degree Master of Arts in Teaching Physical Education which course I am pursuing in Samar State Polytechnic College.

Anticipating your favorable response and consideration, I remain

Very truly yours,

(SGD.) NIDA M. QUITO

APPROVED:

(SGD.) LETECIA R. GUERRA, Ph.D./Ed.d.
Dean, College of Education/OIC High School Dept.

Appendix E

Republic of the Philippines
SAMAR STATE POLYTECHNIC COLLEGE
Catbalogan, Samar
GRADUATE & POST-GRADUATE STUDIES

July 9, 1998

The Dean
Graduate School
Samar State Polytechnic College
Catbalogan, Samar

Madam:

I have the honor to apply for Pre/Final Oral Defense of my Thesis/Dissertation entitled MODULAR INSTRUCTION IN MUSIC FOR FIRST YEAR HIGH SCHOOL STUDENTS IN SAMAR COLLEGE, CATBALOGAN, SAMAR on the date convenient for your Office.

Very truly yours,

(SGD.) NIDA M. QUITO
Graduate Student

Recommending Approval:

(SGD.) MRS. MIRIAM D. CASURAO
Adviser

APPROVED:

(SGD.) RIZALINA M. URBIZTONDO, Ed.D.
Dean, Graduate & Post-Graduate Studies

Date: July 18, 1998

Time: 2:00 P.M.

Appendix F

Republic of the Philippines
SAMAR STATE POLYTECHNIC COLLEGE
Catbalogan, Samar
GRADUATE & POST-GRADUATE STUDIES

November 12, 1998

The Dean
Graduate School
Samar State Polytechnic College
Catbalogan, Samar

Madam:

I have the honor to apply for Pre/Final Oral Defense of my Thesis/Dissertation entitled MODULAR INSTRUCTION IN MUSIC FOR FIRST YEAR HIGH SCHOOL STUDENTS IN SAMAR COLLEGE, CATBALOGAN, SAMAR on the date convenient for your Office.

Very truly yours,

(SGD.) NIDA M. QUITO
Graduate Student

Recommending Approval:

(SGD.) PROF. MIRIAM D. CASURAO
Adviser

APPROVED:

(SGD.) RIZALINA M. URBIZTONDO, Ed.D.
Dean, Graduate & Post-Graduate Studies

Date: Nov. 24, 1998

Time: 2:00 P.M.

Appendix G

PRE-TEST/POSTTEST ITEMS

NAME_____YR & SEC._____MAPE GRADE SIX RATINGS_____

SCHOOL YEAR_____

COMPLETION TYPE: Encircle the letter which corresponds the best answer.

1. The science of art of giving structural form and pattern to combination of sounds produced instrumentally or vocally.

   a) music b) sound c) tone d) pitch

2. Anything we hear is called.

   a) music b) sound c) tone d) pitch

3. The sound produced by setting air in motion is called.

   a) music b) sound c) tone d) vibration

4. The sound that occurs when the vibrations are irregular or uneven. It is unpleasant to the hearing organ.

   a) noise b) tone c) pitch d) vibration

5. The result when the vibration is regular or even. It made up the pleasing sounds which is generally satisfying to the ears.

   a) noise b) musical tone c) pitch d) vibration

6. The highness or lowness of a given sound is called.

   a) sound b) tone c) pitch d) intensity

7. The degree of loudness and softness of a tonal effect.

   a) sound b) tone c) pitch d) intensity

8. The length of a musical tone or the length of time notes or rest being held.

   a) duration b) pitch c) intensity d) tone

9. The quality that distinguishes a human voice from an instrument.

   a) pitch b) intensity c) timbre d) tone

10. Human beings have different voices which depend on the size and shape of the

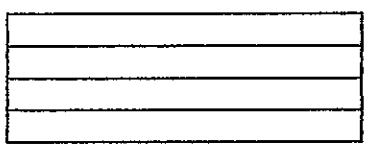
   a) tone b) vocal chords c) voice d) mouth

MATCHING TYPE: Match the items in column A with column B.
Write your answers on the blank provided at the left side.

_____1. High pitch female voice	a. whole note
_____2. Medium pitch female voice	b. quarter note
_____3. Low pitch female voice	c. soprano
_____4. High pitch female voice	d. Bass
_____5. Medium pitch female voice	e. tenor
_____6. Low pitch male voice	f. eight note
_____7.	g. half note
_____8.	h. mezzo soprano
_____9.	i. Baritone
_____10.	j. alto
	k. sixteenth note
	l. thirty-second note

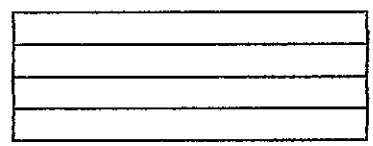
Place the letters on the staff: use whole notes where letters are located.

1)

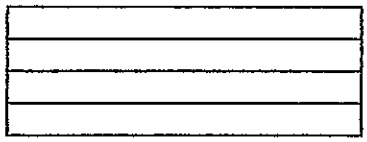


D E A F

2)



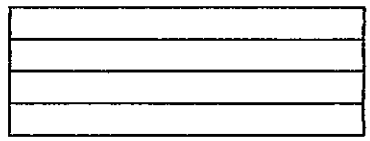
C A B B A G E

3) 

F E E D

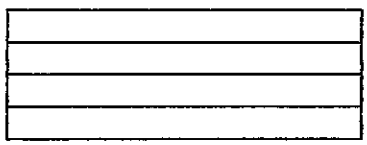
4) 

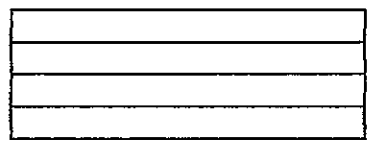
B A G

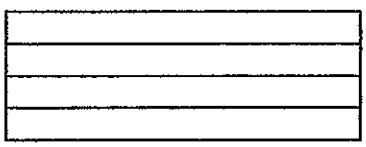
5) 

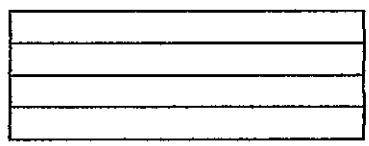
F A D E D

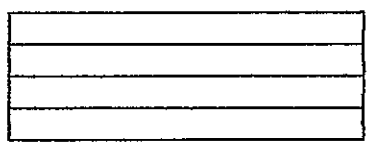
11. Recognize the word formed from the notes on the staff.
Put your answer below the staff.

1) 

2) 

3) 

4) 

5) 

Appendix I

Item Analysis Summary Table

Item No.	Content Area	P	D	Behavioral Classification		Item as a Whole		
				P	D	Accept	Revise	Reject

CURRICULUM VITAE

CURRICULUM VITAE

NAME	:	NIDA M. QUITO
ADDRESS	:	Purok 9 Brgy. Canlapwas Catbalogan, Samar
DATE OF BIRTH	:	February 24, 1959
PLACE OF BIRTH	:	Oras, Eastern Samar
CIVIL STATUS	:	Married

EDUCATIONAL BACKGROUND

Elementary	Catbalogan III Central Elementary School Catbalogan, Samar 1965-1970
Secondary	Samar School of Arts and Trades Catbalogan, Samar 1970-1974
College	Samar School of Arts and Trades Catbalogan, Samar 1974-1978
Graduate Studies . . .	Leyte Institute of Technology Tacloban City 1979-1982
Curriculum Pursued . .	Master of Arts in Teaching Vocational Education
Major	Home Economics Samar State Polytechnic College Catbalogan, Samar 1979-1983
	Master of Arts in Teaching
Major	Physical Education Samar State Polytechnic College Catbalogan, Samar 1996-1998

CIVIL SERVICE ELIGIBILITY

PROFESSIONAL BOARD EXAMINATION FOR TEACHERS (PBET), 1981

POSITIONS HELD

Secondary School Teacher . . .	1978 to present
Part-Time College Instructor .	1983-1996
Member	Provincial TESDA Committee 1997 - 1999
Secretary	Samar College Employees Union ALU 1991-1994
Secretary/Treasurer	Samar College Employees Union ALU 1994-1997
President	Samar College High School Faculty Club 1998-1999

SEMINARS/TRAININGS/CONFERENCES ATTENDED

Seminar Workshop on the Use of Media for Nonformal Education, January 18-20, 1982

Seminar Workshop on Science and Mathematics for Secondary School Teachers, IPSED, MECS, UPSEC, & NSTA, December 10-11, 1982

Seminar Workshop on Value Education, February 3-4, 1986

Regional Symposium on Republic Act 6971 (Productivity Incentive Act of 1990), January 24, 1992

Grievance Adjustment and Arbitration Seminar, September 24-25, 1993

Seminar on Organizing and Operating Teachers' Organization, February 12-13, 1994

Forum on Empowering Private and Public School Teachers' Organization, April 23-24, 1994

Business Appreciation Course (BAC) Training, May 17-19, 1990

Training on Secondary Education Development Program, (1st & 2nd Year Level), May 1990

Training on Secondary Education Development Program, (Third Year Level), May 1991

Orientation/Symposium of Consumer Education, February 15, 1997

Orientation Seminar on Department Orders No. 9 and 10, November 6, 1997

Training on Technical Education Skills Development Management Program, March 4-5, 1997

2nd Quarter Meeting of PTESDC, July 9, 1997

Joint Officers Meeting of Provincial Trade Testing Certification Board (PTTCB), Provincial Education & Skills Development Committee (PTESDC)

Investment Programming for (TESDC) Technical Education Skills Development Committee, July 16-18, 1997

Orientation Seminar on the Unified TVET Program Registration and Accreditation System (UTPRAS), September 2, 1998

Seminar on Instructional Methodology Course, February 1-4, 1999

LIST OF TABLES

LIST OF FIGURES