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Selected units in music for a one year general music course at the junior high level

Donna Erickson Nevin

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SELECTED UNITS IN MUSIC FOR A ONE YEAR
GENERAL MUSIC COURSE AT THE JUNIOR HIGH LEVEL

by

DONNA ERICKSON NEVIN

B.Mus., MONTANA STATE UNIVERSITY, 1952

Presented in partial fulfillment
of the requirements for the degree of
Master of Music Education

MONTANA STATE UNIVERSITY
1955

Approved by:

[Signatures]

Dean, Graduate School

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D.E.N.
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INTRODUCTION

The purpose of this study is to select and describe musical experiences for a one year general music course at the junior high school level.

There is a lack of planned units in general music based on the interests of adolescent boys and girls and suited to varied levels of interest and individual differences. A new syllabus for music education from the state of New York contains this statement: "Several units should be developed each year, using the resources of the school and its community. Each unit should be approached and developed through songs, recordings and library references and adapted to the local situation as far as possible." ¹

Many times the musical goals for junior high school general music classes are too technical and are set without due consideration for child growth and development. It has been said of the general music class, "...it is designed to and manifests itself mainly in opening the door of music in American schools a little wider so that more boys and girls may have more experience in actually using music as a means

¹ New York State Education Department, Syllabus in Music Grades 7-12. (New York: The State Education Department, 1955), p. 23
of feeling comfortable with music.\textsuperscript{2}

The following units have been prepared so that the pupils may participate creatively in singing, listening, playing simple instruments and dancing. Songs, records, stories, simple instruments and bulletin board suggestions are included in the plans to attract more interest. The experience of many outstanding music educators has proved that such participation can make music more important, meaningful and enjoyable for all boys and girls.

CHAPTER I

MUSIC OF THE AMERICAN PEOPLE
BETWEEN THE REVOLUTIONARY AND CIVIL WARS

I. Our First American Composer

"He is one of your pretty, little, curious, ingenious men. His head is not bigger than a large apple. I have not met with anything in natural history more amusing and entertaining than his personal appearance, yet he is genteel and well bred, and is very social."¹ That is the way John Adams, in a letter to his wife, described our first American composer.

His name was Francis Hopkinson, and he was born in Philadelphia on September 21, 1737. He was five years younger than George Washington, six years older than Thomas Jefferson; and these two, with Benjamin Franklin, were his closest friends. Mr. Hopkinson was a member of the first class to be graduated from the institution which later became the University of Pennsylvania. He practiced law and was probably second only to Gilbert Stuart as a painter in the colonies. He was a signer of the Declaration of Independence, and he wrote songs.

Hopkinson composed, "My Days Have Been So Wondrous Free" which may be called the first art song written in America.

With the start of the Revolutionary War in 1776, Hopkinson became very active on the side of the colonists. When the British soldiers finally moved into Philadelphia and their fleet stood outside the city in the Delaware River, a very ingenious Mr. Bushnel built a submarine to destroy the fleet. However, his first submarine was not very efficient, so Bushnel had his men fill kegs with powder which would explode on contact, seal them up, and start them floating down the river toward the British ships.

When the British sentries saw the kegs bobbing along in the water toward them they sounded the alarm. The redcoats turned out and started firing madly at the kegs. Hopkinson was so amused by this incident that he wrote a song about it to the tune of "Yankee Doodle," the hit tune of America at the moment. The story goes that he called upon his great and good friend Washington at the Virginian's army headquarters. Washington called his staff into the room, and Hopkinson sat at the spinet and played and sang his musical comment on "The Battle of the Kegs."

Francis Hopkinson's son, Judge Joseph Hopkinson, wrote a song destined to outlive those of his father. The song "Hail, Columbia," written to the popular tune "Presi-
dent's March," was introduced at a time when our country was divided on the question of whether to assist France or England in their war of 1793. Some people believed they should help France, since she had so recently helped our country in the Revolutionary War; others felt that since there were racial, economic and cultural ties with England, they should assist her. It became evident that the rift between the two factions was widening until there was real danger of war with France.

A young singer and actor, Gilbert Fox, asked Joseph Hopkinson to write a patriotic poem which could be sung to the "President's March." Mr. Fox worried about the success of his approaching benefit performance because people seemed interested in nothing except bitter arguments about the war in Europe. The song was finished almost overnight, and when it was sung at the performance, the audience cheered, demanding that it be repeated again and again. They left the theater singing the chorus with ringing voices.

For many years it was played in the navy at sunset when the colors were lowered, and until "The Star-Spangled Banner" was officially designated as our national anthem in 1931, bands in other countries played "Hail, Columbia" as a salute to American ships as they entered foreign ports. It is still played for the inauguration ceremony of every president of the United States.
Basic Materials (code numbers refer to sources listed on pages 68-60).

Songs:
- "Hail, Columbia" -- 1, 4, 10, 12
- "My Days Have Been So Wondrous Free" -- 10, 12
- "Battle of the Kegs" -- 10 (words)
- "Yankee Doodle" -- 1, 4, 9, 10, 12, 14

Records:
- "Hail, Columbia" RCA 45-5081
- "My Days Have Been So Wondrous Free" Victor 4010B

Dance:
- "Yankee Doodle" -- 17 (directions and music)

Bulletin Board:
- "Spirit of '76"

Suggested Procedures:

The logical place to begin the study of this unit is with the telling of the story. This will provide a background which may be supplemented with additional reports by some of the pupils.

The significance of the bulletin board picture of the "Spirit of '76" should be discussed with the result that the pupils may want to try playing drums and fifes (tonettes or dime store whistles can be substituted). The familiar tune "Yankee Doodle" can be used for this activity, and if the key of G is used, it will help to simplify the use of the instruments.

If the entire class has not participated in playing these instruments, perhaps they could be encouraged to sing "Yankee Doodle" as a help to the instruments.
While the group is learning to play the simple instruments and to sing the piece, add the autoharp using the chords G, C and D.

The dance to "Yankee Doodle" is such that the entire class can be included, and it is possible that by this time all of the pupils will be interested in participating in this dance.

In using these activities separately or in a combination, undoubtedly each pupil will find something in which he is interested and in which he can participate.

At this point the pupils should be ready for the words of "The Battle of the Kegs." The words should be printed on small individual cards or written on the blackboard so that they can more easily be sung to the tune of "Yankee Doodle."

Have the pupils listen to "My Days Have Been So Wondrous Free," and follow this with a discussion of the feeling of the song. It should be brought out that Hopkinson has written an expressive melody with the words telling of a freedom such as that of the birds and of the streams. The sweetness of this song gives evidence of the kindly manner of Francis Hopkinson of which John Adams was speaking in his letter. Many great men have been gentle.

"Hail, Columbia" will be familiar to most of the pupils. It is likely that they will be interested in listening to it and that they will enjoy singing it, after they
know the background of the song.

II. A Hit Tune That Became Our National Anthem

At the time the Revolutionary War was ending on the eastern seaboard of America, the people in England were singing a popular tune that was to be very important to all America from that time forth. It was called "To Anacreon in Heaven."

After John Adams and Alexander Hamilton finally pulled and hauled the representatives of the quarreling colonies together and made the final draft of the Constitution, it went into effect, and George Washington was inaugurated as first President of the United States.

George Washington accepted the highest honor his country could bestow on him, and on the day of his inauguration "He stood, hat in hand, shifting from one big foot to the other, and spoke with difficulty—partly because of his natural restraint and inward emotion."

It was then that his supporters sang the first presidential theme song which was Robert Treat Paine's words set to the tune "To Anacreon in Heaven." Later it was used for the inauguration of John Adams also.

The third time this music was used as an inauguration song was in 1801 when "big, dynamic, red-headed Thomas Jefferson, signer of the Declaration of Independence, owner

\[\text{\small \textit{Ibid.}, p. 41}\]
of hundreds of slaves and thousands of Virginia's richest acres, became president of his country."\(^3\) The nation sang this song about him.

To Americans the big news of 1814 was the burning of the White House by the British, and the rescue of the original Declaration of Independence from the burning mansion by Dolly Madison; but to later generations of Americans, the greatest event of the entire war was a song written by a lawyer on the back of an envelope.

A Doctor Beanes and his friends were celebrating a rumor of a British defeat at Washington, when three tired dusty British officers happened along. The doctor and his friends attempted to make the officers prisoners. Instead of joining in the happy mood, however, the British officers in turn arrested the doctor and took him on board one of the warships as prisoner. Dr. Beanes's lawyer was Francis Scott Key, who finally managed to get aboard the British man-o'-war to arrange for the release of his client. Because a battle was imminent, the naval men would not allow the Americans to leave the ship until the fight was over.

All night the lawyer and doctor watched the red glare of the rockets and bursting of the bombs falling on Fort McHenry. All night they were anxious with the fear that the fort had fallen. When the first faint streaks appeared in the east, attorney Key strained his eyes toward the fort,

\(^3\text{Ibid.}, \ p. \ 54\)
and to his great joy the Stars and Strips were flying in the cool morning breeze.

He was so filled with emotion that he reached into his pocket, found an old envelope, and quickly wrote his feelings into a poem in the meter of the tune that had been a theme song for three of America's presidents: "To Anacreon in Heaven."

When Mr. Key showed him the poem, his brother-in-law, Judge Nicholson, was so impressed that he had it printed immediately under the title "Bombardment of Fort McHenry." The poem was set to the familiar air "To Anacreon in Heaven," and since the people already liked the song, it is not strange that "The Star-Spangled Banner" was commonly considered to be our national anthem long before Congress officially declared it in 1931.

Basic Materials (Code numbers refer to sources listed on pages 68-70).

Songs: "The Star-Spangled Banner" -- 2, 3, 6, 7, 10, 11, 12, 13

Records: "The Star-Spangled Banner" Victor 10-1567

"George Washington" -- 23

Pictures of Thomas Jefferson and John Adams

Poems: "To Anacreon in Heaven" -- 10
"Thomas Jefferson" -- 10
Suggested Procedures:

Tell the story of "To Anacreon in Heaven" so the pupils can see how this song was used in connection with the inauguration of the presidents. The pictures of the three presidents should be exhibited on the bulletin board.

The songs sung in honor of the presidents at the time of their inaugurations reflect the feeling of the people of the time. The pupils will be interested in hearing the words and in seeing if they fit the music.

This would be a good time for the pupils to study the words of our national anthem for their meaning, and to memorize the first and last verses of the song.

In listening to the suggested recording of "The Star-Spangled Banner," the pupils will have the experience of hearing a professional group perform our national anthem.

III. Southern Mountain Songs

Soon after the Revolutionary War, immigration in the United States took a sudden spurt. The underprivileged and ambitious Irish, Scotch, English and Welsh picked up their bags and baggage, their children, their hopes, and boarded ship for New York.

They came to New York and discovered that the country was well settled. They pushed westward through Pennsylvania until they came to Pittsburgh, where they were turned southwestward up into the mountains, and they never came
out. For generations these people were cut off from civilization by the natural mountain barriers, and by their own choice.

Down through the years changes were taking place in the rest of the country in speech, songs, modes and customs, ideas, and in travel. However, these Irish, Scotch, Welsh and English pioneers in the southern mountains were untouched by the events in the outside world. From generation to generation their speech and dress, customs and ideas remained as they had been when the first generation of them went up into the hills after the Revolutionary War.

Thus was preserved for later generations a true picture of the English-speaking people of the eighteenth century. Even their language is that of the first settlers. We consider words like "sech," "agin," and "yoander" as hopelessly unacceptable, but they are old English. Perhaps, if we could hear them spoken in the slow, easy drawl of these mountain folk, we would consider such expressions as, "The moon fulls tonight," and "I want to buy a pretty for my baby child" rather quaint and delightful.

These folk revealed themselves in the songs they brought with them from Europe, which changed little as they were handed down from generation to generation. These songs portray the drama and comedy, the joys and the sorrows that our pioneers experienced. They are like interesting stories cut from the newspapers of the times.
Mountaineers enjoy singing "answering-back" songs. A boy and a girl on a bench singing "Billy Boy" can have a lot of fun, for he sings a bit of the song and she "answers back." If a boy is too shy to speak of his love he can sing a lonesome tune to his sweetheart and thereby gain her sympathy. "Down in the Valley," a mountain love song, seems fresh and genuine in contrast to some modern jazz versions of love songs.

Mountaineers turned a hard and suspicious face toward the people from the lowlands beyond the mountains. They wanted to be left alone to live their lives in their own way. But among their own people they were often gay, with a sense of humor, as the song "Sourwood Mountain" tells so well.

Daniel Boone, born the same year as Paul Revere, grew up to be a famous mountaineer. In coonskin cap, buckskin coat, and with a long rifle in his hand, he led the southern mountaineers over the highlands of Tennessee and Kentucky into the Ozarks of Arkansas and southern Missouri, where families built their log-cabins and cleared little patches of corn-ground. They brought with them their pride and independence, their dogs, their love of hunting, their fiddles and their songs. One of their favorite songs was "She'll Be Comin' Round the Mountain."

Of course they all sang "Hand Me Down My Walking Cane," and if the last line did not fit the rest of the song,
nobody seemed to mind.

Home-made instruments were used to accompany the dances of some, while others thought it wicked to dance to the music played on an instrument. They sang as they danced, and the words of the song gave the steps and figures. They called these dances "singing games" instead of square dances, and they enjoyed dancing them at "play parties." Whether called games or dances, they were a lot of fun, for the music was extremely rhythmic, the kind we Americans have always liked. There were so many things to remember that beginners were soon confused. The first time through they managed to miss just about every turn and handclasp and, more often than not, the boys would end up where the girls should have been, and vice versa. Some of the "singing games" were: "Skip To My Lou," "Four in a Boat," and "Here We Go Round the Mountain."

Basic Materials (code numbers refer to sources listed on pages 68-70).

Songs: "Billy Boy" -- 6, 9, 10, 12
"Hand Me Down My Walking Cane" -- 5, 10
"Sourwood Mountain" -- 2, 4, 9, 10,12
"Skip To My Lou" -- 8, 9, 10, 18
"Down in the Valley" -- 2, 8, 9, 10, 14
"She'll Be Comin' Round the Mountain" -- 5, 7, 8, 10, 14

Records: "Smoky Mountain Ballads" Folkways Records FP 40 --20
Dances: "Skip to My Lou" -- 18
"Four in a Boat" -- 18
"Here We Go Round the Mountain" -- 18

Bulletin Board: Pictures of "singing games"
covered wagons, the hill billy, dulcimer
(instrument used by southern mountain people
to accompany their songs).

Suggested Procedures:

Since many of the songs in this lesson are familiar
and have simple harmony, they lend themselves not only to
singing, but also to the use of simple instruments.

The pupils will enjoy singing through many of these
familiar tunes, and then the autoharp and tone bells can
be added as instruments for accompaniment.

"Skip To My Lou" and "Down in the Valley" can be
accompanied with three basic chords I, IV and V7.

If the key of C is used for these pieces, the auto-
harp and tone bells will play a C chord for I, an F chord
for IV, and a G7 chord for the V7 chord.

The bulletin board pictures of "singing games"
should be such that they will appeal to the pupils and will
help to encourage them to try the dances. The physical
movement, jolly music, and play-acting which these dances
provide are a means of mixing up the group and developing
social sense. Since the dances, "Skip To My Lou," "Four in
a Boat" and "Here We Go Round the Mountain" all use the circle formation, it is suggested that they follow one after the other.

The ballads and folk songs, which the pupils will hear on records, reveal what the southern mountain people were thinking and singing. Have the pupils listen to see what stories the songs disclose.

IV. Westward Ho!

The California Gold Rush of 1849 was the most spectacular race for fortune the world has ever seen. Restless, adventurous, courageous men from all over the world streaked for California by the quickest possible route. You had your choice of two dangerous routes to California: either by ship around the tip of South America, or overland by wagon-train.

You could get passage on a clipper ship if you had money enough. Sailing around the tip of South America and up the other side was a dangerous and long voyage. Many of the ships were overcrowded, old and leaky; the food was bad; and if you reached California, it was a tribute to your health, your stamina and your luck.

Ships soon became scarce, because the sailors left the ships and began gold-hunting themselves. So, if you were in a hurry, or if you didn't have much money, you could take the even more dangerous overland journey by
wagon-train.

Not only did many lose their lives during battles with outraged Indians, but thousands died from sickness, from exposure, from lack of medical care, from thirst and starvation. But they were out to get gold, and many were having a marvelous adventure, thanks to their sense of humor.

They sang about their life, their troubles and themselves. Their songs explained the kind of people they were, their weaknesses and their strength. The song "Betsy from Pike" is a story of a couple and their trip westward.

There was a song they sang back East called "New York Gals" which was quite a hit in '49. For some reason the travelers sang it "Hangtown Gals." "Hangtown" was a town in the San Joaquin Valley.

The real theme-song of the forty-niners was "Oh! Susanna." The song had been a hit song for the United States in 1848, so when the families started the long trip to California, they kept on singing it.

The cowboys who helped build the great ranches in the West fairly lived in their songs. Their work songs were quiet and dreamy, and although we may think of cowboys in terms of Indians and guns, we find that the soft, flowing songs were part of their job.

To keep the cattle from stampeding from some sudden noise, the cowboy sentries would ride around the herd at
night singing lonesome-sounding songs to drown out the sounds of the night. The cowboy made up many verses to his songs while riding long hours and that is why the songs sometimes seem endless. Songs such as "Old Chisholm Trail" and "Whoopee-Ti-Yi-Yo" are typical of the songs which were sung while driving the cattle. Of course, the best-loved western song of all is "Home on the Range."

Basic Materials (code numbers refer to sources listed on pages 68-70).

Songs:
"Betsy from Pike" -- 6, 10
"Oh! Susanna" -- 5, 7, 8, 9, 10, 12
"Old Chisholm Trail" -- 7, 10, 11, 12
"Whoopee-Ti-Yi-Yo" -- 10, 12, 13
"Home on the Range" -- 4, 5, 8, 9, 10, 12
"Cowboy's Meditation" -- 9, 10, 13
"The Cowboy's Lament" -- 10
"When the Work's All Done This Fall" -- 10
"The Dying Cowboy" -- 9, 11, 12, 14

Records:
"Cowboy Ballads" Folkways Records FP22 -- 20
"Home on the Range" -- Victor Album 15258

Bulletin Board:
"Cowboy Singing" Thomas Eakins -- 23
"North Dakota Cowboy" Zoe Beiler -- 26

Suggested Procedures:
This group of songs will be interesting if the pupils imagine themselves as gold seekers and cowboys singing their
ballads.

Again the familiar songs can very readily be accompanied by the simple instruments. "Betsy from Pike," "Oh! Susanna," "Old Chisholm Trail," and "Home on the Range" can be accompanied with only the three basic chords I, IV and V7. The pupils should be familiar with the other songs before trying to accompany them.

In addition to listening to the recordings for this unit which are true cowboy ballads, the pupils might bring their own cowboy recordings from home and listen to them for differences between the commercially composed cowboy songs and the true cowboy ballads which have been handed down for generations.

V. Stephen Foster

Stephen Foster was born on July 4, 1826, in Pittsburgh, Pennsylvania. He spent his happiest hours listening to the singing of the Negroes when he was a small boy. In order to hear the Negroes sing, he would be either curled up in the kitchen rocking chair listening to his Negro mammy singing as she worked; seated in church hearing the glorious singing of Negro spirituals; or standing on the docks at Pittsburgh listening to the songs of the stevedores as they loaded and unloaded the big river steamboats. The music of the colored man never seemed to tire him.

Many of his songs were written for the minstrel shows
and were remembered long after minstrel shows had faded out of American life.

"Oh! Susanna" established Foster's popularity as a master composer of comic songs. The irresistible rhythm and priceless words of "Camptown Races" captured the public for keeps. They had a wonderful time singing about this horse race where the horses went in all directions and a blind horse got stuck in a big mudhole! Other songs introduced by the minstrels were "Old Folks at Home" and "My Old Kentucky Home."

In 1847 Stephen Foster wrote a new kind of song, one about an old Negro whom everyone called Uncle Ned. Uncle Ned was so human and the music was so appealing that those who heard his song liked it immediately.

"Jeanie With the Light Brown Hair" was written about his wife, Jane, whom he called Jeanie.

Stephen Foster was a Northerner who wrote songs of the South. Up until the war began in 1861, Foster was the toast of the entire nation as a song writer. When the war started, the South would not sing his songs because he was a Northerner; the North would not sing his songs because they were written about the South! So Foster, only thirty-five, was quickly and almost completely forgotten. Although he died in poverty, and alone, no composer has more constantly touched the hearts of his hearers than Stephen Foster.
Basic Materials (code numbers refer to sources listed on pages 68-70).

Songs:  "Oh, Susanna!" -- 5, 7, 8, 9, 10, 12
       "Camptown Races" -- 2, 3, 9, 10, 11
       "Old Folks at Home" -- 5, 9, 10, 12
       "My Old Kentucky Home" -- 1, 5, 9, 10, 12
       "Jeanie With the Light Brown Hair" -- 5, 9, 10, 11

Records: "Music of Stephen Foster" Victor LM76
          "Music of Stephen Foster" Decca 5047

Bulletin Board: "Stephen Foster Inspired by Negro Music" Walter Richards -- 27

Suggested Procedures:

If the picture "Stephen Foster Inspired by Negro Music" has been obtained for the bulletin board it will give the pupils a chance to realize that Foster was sincerely interested in the Negro and his song.

Tell the story of Stephen Foster to the class.

Many of the songs which can be sung with this unit reflect the feeling which Foster had for the Negro; some of the songs are comical and others are sad. Have the pupils determine the differences between the songs by listening closely to them as they sing them or listen to the records.

In listening to the music of Stephen Foster sung by James Melton, it would be well to have the pupils notice the uncomplicated melody lines which Foster wrote and the
simple accompaniments which are used with these melodies.

The simple accompaniments to these songs can be easily transferred to the autoharp or tone bells so that the boys and girls may accompany their own singing.

VI. Songs of the Civil War

As the war between the states began in 1861, the South was running rampant, the North was disorganized, but Abraham Lincoln, "... hands clasped behind his long gangling frame, long legs pacing up and down through the feverish days and the anxious nights, tried to bring order out of chaos, and the armies began to form."^4

Down in Louisiana an English professor, James Ryder Randall, read that the Massachusetts Infantry was marching through the streets of his native Baltimore. Far into the night he sat thinking about Maryland, the state he loved so well. He took up his pen and wrote words that inspired the whole South, words Americans would remember forever, in the song "Maryland! My Maryland."

On a cold day in December, Doctor Howe and his bride, Julia, were in Washington, D.C. While visiting a camp of Union soldiers not far away, a detachment of southern troops attacked the camp, and it was not until hours later that Julia Ward Howe and her husband were able to get back to

All that night Julia Howe kept hearing "John Brown's Body Lies A-Mould'ring in the Grave" which the marching men had chanted that day.

As day began to dawn she poured out her heart in the words she set to the tune the soldiers sang. "Battle Hymn of the Republic" quickly swept the nation.

Walter Kittredge was drafted. While he lay on the damp ground, homesick and hungry, his tent flapping dismally, he wrote "Tenting on the Old Camp-Ground."

Somewhere far from the fields of battle, a little brown church in a little green vale was the inspiration of a Sunday-school hymn, "The Little Brown Church in the Vale" that immediately won a lasting place in the hearts of Americans.

It was 1864. There was little food in the South. Since there was hardly any food for the soldiers, the South could not be blamed for not feeding her prisoners. So the starving Northerners in southern prison camps sat in their tattered blue uniforms, listening for the never-coming footfalls of their rescuing northern comrades. To keep their spirits up, they sang George Root's song "Tramp, Tramp, Tramp, the Boys are Marching."

Basic Materials (code numbers refer to sources listed on pages 68-70).
Songs: "Maryland! My Maryland" -- 10
"Battle Hymn of the Republic" -- 1, 3, 9, 10
12, 14
"Tenting on the Old Camp-Ground" -- 1, 5, 10
"The Little Brown Church in the Vale" -- 1, 3
7, 9, 10, 12, 14
"Tramp, Tramp, Tramp, the Boys are Marching" -- 1, 10, 12

Records: "Ballads of the Civil War" -- Folkways Records FP5004 -- 20

Bulletin Board: Pictures of soldiers of the Civil War.

Suggested Procedures:

The story of each of these songs may be told separately. The pupils should have access to each song so that they can sing it immediately after hearing the story. In this way they will have a knowledge of the circumstances connected with the writing of the song in addition to the experience of singing it.

Many familiar tunes such as "Battle Hymn of the Republic," "When Johnny Comes Marching Home," and "Gubber Peas" will be heard by the pupils when they listen to the records from the "Ballads of the Civil War" album. In the discussion following the playing of the records, the pupils should describe in their own words what the songs are about. This discussion should bring out the fact that each of the songs is a story having a connection with the Civil War. Have the pupils determine as nearly as possible which songs
are fact and which are fiction.

DESIRED OUTCOMES FOR CHAPTER I

The pupil's understanding of the social uses of music in the past will have been enhanced by having heard the stories in connection with the songs of this unit, and by having learned that events in history influence the music produced during a certain period. The pupil will be prepared for still greater aesthetic satisfaction in the future by having added to his knowledge of music.

Because of the informal nature of the songs and materials used in connection with this unit, the pupils will have had a chance to play simple instruments, dance, sing and in many ways participate in various activities. There will have been an immediate aesthetic satisfaction at the time of the lesson through participation in class activities, or through listening to artistic musical performances by others.

Through participation in activities such as dancing and singing, the pupils will have overcome self-consciousness, and will have gained a feeling of accomplishment and satisfaction which is essential to the enjoyment of music.

The pupils will have been given opportunities for expressing themselves through music in accordance with their individual tastes, inclinations and abilities. As a result, it is possible that special aptitudes and talents will have
been discovered through these expressions.

Carefully planned lessons conducted with consideration for the attitude of the pupils will have included some activity from which the pupil gains musical enjoyment for the present, but at the same time develops skills which will allow greater enjoyment in the future.
CHAPTER II

GAY NINETIES

Suddenly, after many years, Americans seemed to realize that the Civil War was over. The entire North burst into gaiety; ladies put gold and silver dust in their hair to show their wealth when they attended the more than six hundred balls that were held in New York City. Society split into two factions: one, the conservatives, the other the cafe-society set, represented by Diamond Jim Brady, who glittered with diamonds, ate like two horses and had a wonderful time.

Bicycles were now being made for ladies; the old-fashioned bicycle with the big wheel in front and the little wheel trailing along behind was being replaced by models with two wheels the same size. "Daisy Bell" was a gay little song linking love and the bicycle.

The gored skirt, the leg o'mutton sleeves and the hour-glass figure glorified every man's dream girl. Her silk stockings cost three dollars a pair, and she felt very fashionable if she could talk her husband into giving her a pug-dog or a Newfoundland.

The gay young men about town, college boys and railroad workers united in boosting one song to national popularity because of its gaiety, and because anybody could memorize
the words in five seconds. The words of "Ta Ra Ra Boom Der E" were one phrase repeated over and over again.

Social dictator Ward McAllister in 1892 announced the names of four hundred people whom he considered socially eligible, after a brilliant ball given by Mrs. Astor. Society and near-society at that time took their social positions very seriously; and after the ball that night, those whose names were mentioned among the four hundred were bursting with self-satisfaction. On the other hand, many a heart was aching whose name had been left off the list of the "four hundred" at the ball. Charles K. Harris knew a song-subject when he saw one, and "After the Ball" swept America.

Other songs showing the spirit of the Gay Nineties were "Sidewalks of New York," "The Band Played On," "Hot Time in the Old Town Tonight," "When You Were Sweet Sixteen," and "Clementine."

Basic Materials (code numbers refer to sources listed on pages 68-70).

Songs: "Ta Ra Ra Boom Der E" -- 5, 10
"After the Ball" -- 5, 8, 10
"Daisy Bell" -- 5, 8, 9, 10
"Sidewalks of New York" -- 5, 9, 10, 14
"The Band Played On" -- 5, 10
"Clementine" -- 3, 5, 8, 9, 10, 13

Records: "The Good Old Songs" -- Columbia ML2090

Charles Kullman with Men of Song
Bicycle Built for two.

Suggested Procedures:
The main object in telling the events of the Gay Nineties is to give the pupils an impression of the times. The music which was written as a result of the Gay Nineties is an excellent example of how music reflects the life of the times.

Bulletin board pictures of wearing apparel and modes of transportation of the Gay Nineties will undoubtedly draw much comment from the pupils. After having heard the stories of some of the Gay Nineties songs, it is reasonable to expect that the pupils will be ready to enjoy singing the songs.

The pupils can have a good time with these familiar songs, and this should be the main purpose of singing them.

The singing activities may be supplemented with records of Gay Nineties songs. The pupils may have records in connection with this period which they would enjoy bringing to class.

There is a possibility of extending this unit to include the Sousa marches which were very popular during the period of the Gay Nineties. The "El Capitan" and "Stars and Stripes Forever" marches are examples of his music.

The culminating activity for this unit might be a
presentation of the Gay Nineties cotillion which is fully described in the textbook "Let Music Ring." There is a chance for the pupils to gather clothes resembling those of the period, to sing and act out many of the songs, and to learn some dances of the Gay Nineties. No doubt they would enjoy presenting it as an assembly program.

DESIRED OUTCOMES FOR CHAPTER II

If the program for this unit has been adequate, the pupils will have become familiar with the songs which reflect the life of the Gay Nineties. This has added to their appreciation not only of the period, but of the mirror-like qualities of music.

Informal music of this kind has helped the boys and girls to overcome self-consciousness and participate freely in group activities. It has given them a means of expression which has resulted in many deep personal satisfactions, and has afforded to some the opportunity to exercise leadership.
CHAPTER III

INSTRUMENTS OF THE ORCHESTRA

An orchestra is made up of groups of closely related instruments which supplement each other and form a larger whole. "No group of soloists, each taking his own tempo, ever made an orchestra."  

The string section is the largest and most important single group of instruments in the orchestra. They are able to play practically any melody a composer could create since they have a tonal range of six octaves. Strings can play with great speed and clearness, sustain a tone, and by direct pressure of the bow, they can produce various degrees of loudness or softness.

String tones are generally produced by bowing the strings of the instrument, but if a composer wants a different effect he may call for pizzicato, plucked strings. The strings can be muted by a little clamp placed upon the bridge for a veiled or mysterious tone.

The stringed instruments are much alike except in size, corresponding tone range and quality, and the way the strings are tuned.

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1Lillian Baldwin, Music To Remember. (New York: Silver Burdett Company, 1951), p. 155
The violin is constructed of over seventy-five pieces of pine, maple and ebony. The four strings are tuned in fifths, and are made of gut or steel. The lowest, G, is wound with thin metal wire, usually silver.

Several kinds of wood are used in a violin and it is the combination of the quick vibrations of the hard wood with the slower sound waves of the soft that produces the peculiarly beautiful violin tone. All soft wood gives a muffled tone and all hard wood gives a metallic sound. A finishing touch which has much to do with the sound of the violin is the highly important varnish.

The alto voice of the string choir is the viola. Its tone is darker in color, and the strings are thicker and are tuned a fifth lower than those of the violin. The viola is slightly larger than the violin, but otherwise it is constructed in the same way. Although the viola seldom takes the solo part, it is important for its color and harmonic value.

The violoncello is held between the knees of the player and is steadied by a floor peg. The four strings are tuned an octave lower than those of the viola and are much longer. Its wide range forces the player to read in three clefs. The cello is often used to support the bass part; however, the A string has a clear, rich tone which makes it an admirable solo instrument.
The double bass, nicknamed the "bass fiddle," plays the lowest tones of all the strings. The double bass stands on its peg and is taller than the standing player, who uses a short thick bow to play the strings, while the left hand moves rapidly up and down the long neck of the instrument. Usually there are four strings, tuned in fourths instead of fifths. The double bass sustains the bass part of the music and provides a deep, firm foundation for the music.

The woodwinds are next in importance to the strings in the orchestra. The woodwind tone is produced by the vibration of columns of air in the pipes. By stopping the holes in the sides of the pipes, the columns of air and, consequently, the tones can be varied.

The flute is held horizontally and the player blows across the sharp edge of the opening of the mouthpiece. It has three registers, the higher ones being reached by blowing harder and with certain changes of fingering and changes in the position of the lips. When the flute is not used as a soloist, it usually doubles the first violin part.

The piccolo plays an octave higher than the flute, and its tone is very piercing. The piccolo is sometimes used to brighten the upper woodwind tones, but many times it is used for special effects.

The oboe is conical in shape and has a double reed. It is a useful instrument because it is melodic and very flexible so that any kind of passage may be played on it.
The tone of the oboe is so penetrating, however, that most composers use it for solo parts.

The English horn seems to be misnamed since it is not a horn at all, but an alto oboe. It is an excellent solo instrument, with solos of a fine and dignified character particularly suited to it. The tone of the English horn is less piercing and is deeper than the oboe tone. It is essentially dreamy and sorrowful. The English horn is much longer than the oboe, it has a bent crook holding the mouthpiece, and the end has a pear-shaped ball instead of a bell like the clarinet.

The clarinet is played by a single reed and its pipe is cylindrical. The four distinct registers of the clarinet give it the widest range of all the wind instruments. The low register is rich and reedy; the "break" contains the dullest tones; the middle register gives strong, clear tones; and the high register is characterized by brilliance. The clarinet is agile, warm and emotional, and often plays solos with its rich soprano voice.

The bass clarinet is larger than the regular clarinet and sounds an octave lower. The slow-speaking bass clarinet makes its most useful contribution to the lower parts of orchestral harmonies.

The bassoon has its conical tube doubled back upon itself, so that it looks like a bundle of sticks. The bassoon has solemn low tones and a peculiar sweetness in its
high tones. The instrument might be used to convey sadness, terror or comic effects.

The brass instruments depend upon embouchure, the changing of lip and wind pressure, for different tones produced.

The French horn has some twelve feet of brass tubing wound over upon itself to conserve space and is provided with a circular mouthpiece at one end, and a wide bell at the other. To make veiled or muted tones, or to correct the pitch, the right hand of the player is always in the bell of the horn. The French horn sustains harmonies and adds color in the orchestra, as well as playing beautiful solo passages.

The soprano voice of the brass family is the trumpet, which has a brilliant tone. Like the horn, it has crooks and valves.

The trombone has a slide with which to shorten or lengthen the tube without the use of valves or pistons. This instrument has great power and is used for majesty and at the time of great climax.

The bass voice of the brass family is the tuba. It has a solemn, mysterious and sinister tone. The tuba gives a solid sound and plays in close harmony with the other brass instruments.

The percussion instruments are largely rhythmic in their function. The timpani or kettle drums, in addition
to marking accents, produce definite tones. Two or three kettle-drums, tuned to the first, fifth and fourth tones of the key, are found in most orchestras.

The bass drum is purely a rhythmic instrument.

The side or snare drum is the military drum and is used for many rhythmic effects.

Other percussion instruments include the tambourine, a small hand drum, cymbals, gong, bells and triangle.

The xylophone and glockenspiel are percussion instruments having definite pitch.

Basic Materials (code numbers refer to sources listed on pages 68-70).

Records: "Young People's Guide to the Orchestra"
RCA Victor -- 19

Films: "Instruments of the Orchestra" -- 29
"Science in the Orchestra" -- 29

Bulletin Board: "Instruments of the Orchestra Charts" -- 28

Suggested Procedures:

Before formally introducing this unit, it would be well to post the twenty full color wall charts of the different instruments. These charts will enable the pupils to see the instruments of the orchestra, the correct holding positions, and the grouping of instruments into families.

The film "Instruments of the Orchestra" should be shown at the beginning of this unit to enable the pupils
to see and hear a professional orchestra. The orchestra plays the "Variations and Fugue on a Theme by Purcell" by Benjamin Britten, and during the performance the camera moves to the different sections of the orchestra to show the instruments at close range.

Following the showing, a discussion of the film and of the instruments should take place to help clarify what the pupils have seen and heard. The information concerning instruments which has been given with this unit is intended to be used as supplementary material in the discussion. Some of the details concerning the instruments may prove interesting to the pupils, such as the fact that the violin is constructed of over seventy-five pieces of pine, maple and ebony.

This discussion should stress the families of the orchestra and point out the differences and similarities between the instruments within the family and between the sections of families of instruments.

If the film is not available, the recording "Young People's Guide to the Orchestra," can be substituted. The narration and music are the same, and the records will give the pupils a chance to hear the instruments individually. Solo passages are played which show the range, tone color, and facility of the various instruments. A discussion similar to the one following the film should follow the records.
A series of three films entitled "Science in the Orchestra" is directed primarily to music teaching, but they will also be found to correlate directly with the science class. The films are concerned with clear, interesting and even accurate explanations and illustrations of principles of the physics of sound applied to orchestral instruments.

The first film, "Hearing the Orchestra," includes experiments on the nature of sound, and how it is transmitted through the air.

"Exploring the Instruments" is concerned with how the orchestral instruments produce sounds in several different ways, and how variations in pitch may be achieved.

In the film "Looking at Sounds," a device called the audio-spectrometer enables the pupils to see a picture of how sound "looks." This device indicates the pitch, loudness and harmonics of a sound.

By previewing these films before presenting them to the class, the teacher will be able to direct the pupils' attention to points which should be stressed in viewing them.

It would be well to invite the science teacher to see these films, so that he can make use of the materials which have been presented and supplement the discussion period with materials which will enrich the unit.

There may be members of the performing groups of the school who can demonstrate the instruments they play. This will give the pupils a chance to examine the parts of the
instruments and to ask questions of the performers concerning their instruments.

As a summary for this unit, the teacher may wish to give a review showing of the first film. It would be expected by this time that the pupils will be familiar with the instruments, and this review will help to clarify what they have been discussing.

In reviewing the film, ask the pupils to observe personal qualities which characterize the conductor and the performers. Call attention to the importance of stage manners and dress of performers who are seen as well as heard. Observe the seating arrangement of the symphony orchestra.

A final discussion and question period should crystallize the main points of this unit.

**DESIRED OUTCOMES FOR CHAPTER III**

As a result of this unit, the pupils will have become acquainted with the instruments of the orchestra, and will be able to recognize instruments by their appearance and tone quality. Since this knowledge has been gained, it can be expected that a greater appreciation for the orchestra has been developed and consequently there has been an opening-up of avenues toward more satisfying listening experiences.
CHAPTER IV

MUSICAL COMEDY AND LIGHT OPERA

I. "Oklahoma"

"Oklahoma" is a musical play which has smashed one record after another for enduring popularity. There are probably three main reasons for this: its plot is excellent; it is well integrated with the music; and the story is wholesome and clean.

Act I Scene I takes place in front of Laurey's farm house. We see a midwestern farmyard with Aunt Eller seated at a churn, working away. She is interrupted by Curly, the cowpuncher, who jumps over the fence; he is looking for Laurey, his disdainful sweetheart, who does not seem to be too impressed with him up to this point. Curly is in high spirits, however, and sings "Oh, What a Beautiful Morning." Laurey appears at the door and he tries to persuade her to go to a dance with him in "The Surrey With the Fringe on the Top."

The farm hands learn that there is to be an auction of box-lunches put up by the girls. Gertie Cummings, meanwhile, has set her cap for Curly. Laurey doesn't like this; nor does she like the attentions of Jud Fry, who boasts that he is going to take her to the dance. Laurey still treats Curly haughtily and sings "Many a New Day" while the other
girls dance. Curly protests her treatment, however, and the charming duet "People Will Say We're in Love" follows.

Scene 2 takes place in the smoke house. In Jud's living quarters there is spirited dialogue between him and Curly, who warns him to stay away from Laurey. An unexpected turn of events occurs when the ridiculous song "Pore Jud is Daid" is sung.

Scene 3 in the grove on Laurey's farm gives a pleasant interlude as Laurey has supposedly been given a light sleeping potion by the peddler. A dream sequence follows with the prelude "Out of My Dreams." In her dream she sees her two suitors striving to win her, and the evil Jud triumphing over Curly. A ballet-pantomime portrays the struggle.

In Act II the picnic boxes put up by the girls are offered to the highest bidder, and the tug of war begins between Jud and Curly. Jud empties his pockets and so does Curly. Curly finally offers his gun, a cowpuncher's dearest possession. He gets Laurey's box and plans to take her to the dance. Later, Jud still tries to win Laurey, but Curly comes to her rescue and she falls into his arms. A repetition of "People Will Say We're in Love" follows. Aunt Eller tells them that they couldn't find a better place to start in life than this state of Oklahoma.

A wedding and charivari ensue, then friends drag in the famous surrey with the fringed top, and deposit the happy
couple in it. The smashing song "Oklahoma!", with a medley of other favorites, rings down the curtain.

Basic Materials: (code numbers refer to sources listed on pages 68-70).

Songs: "Oh, What a Beautiful Morning"
"People Will Say We're in Love"
"The Surrey With the Fringe on the Top"
"Oklahoma!"

(All available on sheet music)

Records: "Oklahoma" -- Decca 8000

Bulletin Board: "Scenes from Rodgers and Hammerstein's "Oklahoma!" -- 27

Suggested Procedures:

It would be well to introduce this unit by discussing the bulletin board picture of "Oklahoma" and by telling the plot of the story.

Follow this by playing selected recordings of the songs from the show.

After the pupils have heard the story and records of "Oklahoma," discuss the three main reasons why the show was a success. Ask the pupils, "Why is the plot considered to be excellent?" "What is meant by saying that the plot and music are well-integrated?" "Why is the story considered wholesome and clean?"

Since many musicals do not attain these goals, it
would be possible to carry the discussion on to mention why
the lack of one or more of these factors could keep a show
from being a success.

Some pupils may wish to examine New York papers to
see what comments and criticisms were made concerning the
show. They should know that the play was a Pulitzer Prize
winner and that it opened at the St. James Theatre in New
York on March 31, 1943.

The songs from the show which the pupils will enjoy
singing are, "Oh, What A Beautiful Morning," "People Will
Say We're in Love," "The Surrey With the Fringe on the Top,"
and the hit song "Oklahoma."

II. "Naughty Marietta".

This is generally considered to be one of Victor
Herbert's best light operas.

Act I takes place in New Orleans at the Place d'Armes
about 1750. Captain Dick Warrington has been sent to New
Orleans to capture the notorious pirate, Bras Pique. There
he meets a high-born girl, Marietta, who has left a convent
in France because she is about to be forced into a distaste-
ful marriage. She has fled to America with a group of girls
sent by the King of France to be married to young settlers.
She persuades Dick Warrington to get her a boy's disguise.
Rudolfo, a marionette showman, passes her off as his son.

In the first act Captain Dick and the men sing, "Tramp,
Tramp, Tramp! Marietta sings "Naughty Marietta;" Marietta and Dick sing "It Never, Never Can Be Love" and the comedy duet "If I Were Anybody Else," "'Neath the Southern Moon" and the stirring finale, "Italian Street Song," are also heard.

Act II takes place in the Marionette Theater, where the naughty Marietta proves the undoing of Rudolfo, as she cannot or will not pull the puppet wires properly. The man in despair turns to Dick, who is likewise helpless, but is sure that he does not love the teasing girl.

Scene two is a ballroom scene. Etienne, son of Lieutenant Governor Grandet, has been strutting about town secure in his disguise. No one knows he is Bras Pique, certainly not Captain Dick.

All the town, including Marietta, turns out to a ball. Etienne auctions off his slave, Adah, so that he can marry Marietta. Captain Dick buys Adah to free her. Marietta, misinterpreting his action, tells Etienne she will wed him. Adah prevents this by revealing Etienne's identity to Dick. The Lieutenant Governor will not arrest Etienne as he is his own son. The pirate, Etienne, makes his exit, and Dick and Marietta find that they love each other after all.

Basic Materials (code numbers refer to sources listed on pages 68-70).

Records: "Naughty Marietta" -- Victor LK1005
Suggested Procedures:

It would be well to introduce this unit by mentioning briefly the differences between grand opera and light opera or operetta. Point out that in grand opera there are lines of recitative, while in the operetta there are spoken lines along with the singing.

Broadly speaking, operetta differs from grand opera in the non-seriousness of the plot. It has a happy ending, and often times it is sentimental, humorous and even frivolous.

In both the opera and operetta, the staging and dramatic action are highlighted by color, lighting, scenery and costumes.

Tell the story of "Naughty Marietta" to the class, and follow this with the recordings of the music which are available.

Following the story and music, it would be well to discuss the factors which helped to make this one of Victor Herbert's best-known operettas.

There may be some songs from this operetta which the pupils will want to sing, although these songs are not considered to be classroom material.

It would be particularly advisable to obtain the
film of "Naughty Marietta" to use as a summary for this unit. This film is an abridged version of the original full-length film and the leads are sung by Jeannette MacDonald and Nelson Eddy.

III. "H.M.S. Pinafore"

In the old harbor of Portsmouth lay Her Majesty's ship, the Pinafore, and every loyal seaman aboard the ship is stirring on this special day of all the year. Sir Joseph Porter, First Lord of the Admiralty, is to inspect the ship, and the sailors must make the ship shine like molten gold for the close inspection of the royal master of the seas. As all hands work happily away, their rousing song "We Sail the Ocean Blue" rings out lustily on the swiftly mounting tide.

Actually, things are in a terrible state on board Her Majesty's Ship Pinafore. Ralph, a humble sailor, has dared to fall in love with Josephine, the daughter of Captain Corcoran, who is the commanding officer. Although it is unreasonable that she should ever notice him, Josephine has secretly fallen in love with him. Her hand has already been promised to the Right Honorable Sir Joseph Porter, however, and although Josephine loves this lowly sailor, she feels she must marry the Admiral. Ralph is miserable, not knowing she loves him, and her father, Captain Corcoran, is uneasy, sensing that something is wrong, but not knowing
just what.

In the meantime as the sailors shine the ship, who should come bouncing over the ship's side but the plump, smiling peddler woman called Little Buttercup. Over her arm she carries a basket laden with tempting things such as peppermint drops, tobacco, watches and lace, which the sailors are glad to buy from her. As she sells her wares she entertains her good customers with the song "I'm Called Little Buttercup."

Captain Corcoran appears on the scene to greet his crew with a merry song which tells his crew how well he thinks of them and their powers on the water, and what he, himself, could do on shipboard, adding that in the very fiercest gales, he was never, never sick at sea. Well, hardly ever! His song is "I Am the Captain of the Pinafore."

Josephine appears on deck to tell her father that she is in love with Ralph and not the great Sir Joseph. Captain Corcoran is shocked, for the sailor is far beneath her in rank and wealth. After listening to her father, Josephine foolishly promises to think no more of Ralph, but only of the Admiral, who is now approaching the ship on his barge. He is accompanied by his admiring female relatives, and as they all come aboard, Josephine goes below to dry her tears. Sir Joseph steps forward to sing "I Am the Monarch of the Sea."

Captain Corcoran and the Admiral go below to talk;
the sailors leave, but Ralph remains. To his delight, Josephine enters alone and he sees his chance to confess his love. Josephine tries to be stern and cold upon hearing his profession of love, but when he threatens to shoot himself she cries out her love. They plan to elope that very night with the help of all the sailors except Dick Deadeye. Dick Deadeye is very unsympathetic and thoroughly hates everybody.

As Act II begins we find the Captain pacing the deck, worried over Josephine's coolness toward Sir Joseph. The Admiral appears and wants to call the whole thing off, since he feels that Josephine does not like him. The excited Captain explains that she is overcome by the Admiral's superior rank and thus is shy. The flattered Sir Joseph hastens to assure her that the high and lowly may be happily married if they truly love one another. Josephine is happy that his argument has persuaded her to marry Ralph.

After the others leave the deck, Dick Deadeye comes in quietly to tell the Captain that Josephine and Ralph are planning to elope that evening. Later the Captain hides in the shadows as the crew, Ralph, the Boatswain, Josephine and Buttercup come tiptoeing onto the deck. The piece heard at this time is "Carefully on Tiptoe Stealing."

Just as the group reaches the gangplank leading to shore, the Captain steps out demanding to know what is going on and what a sailor of low rank is doing accompanying his
daughter. Ralph and Josephine try to explain that they are in love and that their stations in life do not make any difference, but Sir Joseph appears and demands that Ralph be thrown into the dungeon.

Buttercup steps forward now and tells in the song "A-Many Years Ago" how she had tended two babies, one of low status and one of high status. These babies had been mixed up and it seems that the well-born babe was Ralph and the other was the Captain. So it turns out that Josephine is the daughter of a common seaman, but that solves everything and Josephine and Ralph fall into each other's arms. The Captain is free to marry Little Buttercup, whom he has secretly loved for years, and the clouded sky is now serene as the curtain falls on Her Majesty's Ship Pinafore.

Basic Materials (code numbers refer to sources listed on pages 68-70).

Songs: "We Sail the Ocean Blue" -- 15, 16
"I'm Called Little Buttercup" -- 15, 16
"I Am the Captain of the Pinafore" -- 3, 15, 16
"I Am the Monarch of the Sea" -- 15, 16
"Carefully on Tiptoe Stealing" -- 15, 16
"A-Many Years Ago" -- 15, 16

Records: "H.M.S. Pinafore" -- Victor LK 1002

Bulletin Board: "Gilbert and Sullivan Producing H.M.S. Pinafore." -- 27
Suggested Procedures:

"Her Majesty's Ship Pinafore" is a good-natured satire on English political and marine affairs. In telling the story, the teacher may wish to point out the incidents which stress this fact.

The text "Music the World Sings" would be a valuable addition to this unit if it is available. The story and music of the operetta are given and the pupils undoubtedly would enjoy following the music as it is being played on the records.

The bulletin board pictures and the small cuts found in the text will give the pupils an opportunity to see the characters of the operetta.

After the pupils have a background of knowledge from the story, pictures and records, discuss the reasons for this being one of the most popular and oft-repeated of the Gilbert-Sullivan productions. The fortunate combination of Gilbert, an excellent librettist, and Sullivan, who is considered a giant among the English composers, is one of the main reasons for the success of "H.M.S. Pinafore."

The words to these songs are so appealing that the pupils will probably want to sing most of the songs from the operetta. The songs are such that they can either be sung by the entire class, or they can be divided into solo and chorus groups as they are in the operetta.
DESIRED OUTCOMES FOR CHAPTER IV

The pupils will have been building a readiness for further study of the musical forms presented in this unit by becoming familiar with music of musical comedy and light opera, and by gaining an awareness of the prominent part which music plays in this form. Having discovered the reasons for the success of musical dramas, the pupils can be expected to show a growing discrimination in this type of music.
"Carmen" is a colorful opera written by Georges Bizet and concerning a heartless coquette who lives only for the excitement of the moment.

Act I takes place in a city square in Spain. The guard has just changed and we hear their lively marching song entitled "Soldiers Changing the Guard." A troop of soldiers under the command of Don Jose, together with the town folk, throng the square during the noon hour and watch the pretty girls who work in the cigarette factory. Don Jose is indifferent to these girls, but upon seeing this, Carmen, the greatest flirt of them all, practices her wiles upon him and throws him a red rose as she sings the "Habanera."

As the cigarette girls are returning to their work, Micaela, a gentle peasant girl from his home village, arrives with a message for Don Jose. The letter from his mother urges Don Jose to marry Micaela, and he assures Micaela that he loves her and will marry her.

At this point a great uproar is started in the cigarette factory, and it is learned that Carmen has argued with another girl and has stabbed her. Carmen is brought out by
Don Jose and is to be made a prisoner, but because of her ability to bewitch him, Don Jose allows her to escape. The soldiers and other people who are there can see that Jose has helped her, and at the order of Captain Zuniga, Jose is arrested and led away under guard.

Act II takes place in a tavern room where a band of gypsy girls are dancing. Carmen and two of her best friends soon join the dance and we hear the music of a Spanish dance. Escamillo, the great toreador, surrounded by a crowd of admirers, enters the tavern, and after everyone drinks to his health, he sings the famous "Toreador Song." Escamillo tries to win Carmen, but she will have none of it.

As the tavern is closing, a group of gypsies comes to ask Carmen to accompany them on their next expedition to smuggle goods; however, Carmen informs them that she awaits Jose, with whom she is in love. At the same time, Jose is heard in the distance singing his regimental song, and Carmen bids her friends leave her.

Jose enters after having been in prison for two months, but Carmen greets him indifferently. Soon, however, she is dancing and singing for him. Jose shows Carmen the rose which he has kept all this time and sings the beautiful "Flower Song." Carmen persuades Jose to desert his regiment and accompany her to the mountains. Just as they are ready to leave the tavern, Captain Zuniga returns for Carmen, and immediately a duel between Jose and Zuniga begins. It is
stopped only after Carmen calls for help from the gypsies. Now Jose, having ruined his military career, has no other choice than to follow the gypsies to the mountains.

Act III takes place on a wild height overlooking a great valley. As the smugglers pick their way through the mountains, the orchestra plays a soft, stealthy march entitled "March of the Smugglers." The smugglers have been busy and successful, aided by Jose, who is still in love with Carmen. She, however, is growing cold to him, and her latest conquest, Escamillo, now appears to seek Carmen. Jose and Escamillo fight, but just as Jose is about to stab Escamillo, Carmen stops him. The toreador is about to leave, but before doing so, he invites all those who love him to see the bullfight at Seville.

Meanwhile, Micaela has found her way to the mountain retreat and tells Jose that he must accompany her to the bedside of his dying mother. After a struggle between duty and desire, duty wins, and Jose departs with Micaela.

Act IV is outside the bullfighting arena. All Seville is hastening to one of the great fights of the season, where their favorite toreador, Escamillo, is to appear. Carmen has accompanied him despite the warnings of her friends that the furious Jose is seeking her. Carmen waits outside the arena to talk to Jose while the others go inside. Jose appears and pleads with Carmen to return to him and start a new life, but Carmen refuses. The enraged Jose
plunges his knife into her back. She screams and falls just as the victorious fighter returns from the arena. The police approach, and Don Jose tells them that they can arrest him because it is he who has killed her. He kneels beside the body, and in a last outburst of despair he cries, "Ah Carmen, my Carmen, how I loved you!"

Basic Materials (code numbers refer to the sources listed on pages 68-70).

Records:
- "Carmen" (complete opera) Victor album 61
- "Carmen" (excerpts) -- Camden Cal 221
- "Habanera" -- Victor 1145
- "Toreador Song" -- Victor 8124
- "Jose's Flower Song" -- Victor 9293
  Columbia L1985

Film: "Carmen" -- 24 minutes -- 31

Bulletin Board: "Mlle. Victorine in the Costume of an Espada" -- 23
  Pictures from the opera "Carmen"

Suggested Procedures:

So that the pupils will be familiar with the story of Carmen, it would be desirable to introduce the unit either with the recorded narration by Milton Cross, or narration by the teacher of the story of Carmen.

The Milton Cross narration will give the highlights of the opera story and music.

After the pupils have become familiar with the events
which take place in the opera, they might wish to discuss the bulletin board pictures of the costumes and settings for the opera "Carmen".

It is possible that many of the pupils will have seen the movie of "Carmen Jones," and a discussion of the differences between the movie and the original version may take place. The fact should be stressed that the music itself has not been changed for the movie version. The plot has been modernized and the characters have been changed. The words have been made to fit the original music and the action of the movie. No attempt should be made to determine whether this type of parody has merit or not. The differences and similarities should merely be pointed out.

Many of the recordings used with the unit will be familiar to the pupils either from the movie or from frequent hearings on the radio.

The excerpts which the pupils should particularly enjoy are, "Soldiers Changing the Guard," "Habanera," "Toreador Song," "Flower Song," "March of the Smugglers," and the final duet between Jose and Carmen.

After having heard the story of the opera, the pupils should be able to relate the music of the recordings to the action taking place in the opera. The rhythm, tone color and mood should give indications of the scenes of the opera.

Have the pupils listen for the different instruments which help to produce certain musical effects, such as in
"The March of the Smugglers" when the flutes, to a soft drumming of plucked strings, pipe the sinister melody of the march.

Some of the pupils may be interested in studying characteristics of the different voice types, such as the soprano, tenor, baritone and bass, which are heard on the recordings.

As a final activity for this unit, it is strongly suggested that the film of "Carmen" be obtained to show to the class. The film is sung in Italian by members of the La Scala Opera; however, the characters are portrayed by expert actors. The film has beautiful singing and skillful stage direction. Olin Downes, music critic for the New York Times, gives the English narration. Showing the film will greatly enrich the musical experiences of this unit.

II. Excerpts from "The Ring of the Nibelung"

"Entrance of the Gods to Valhalla"

Wotan, ruler of the gods, has had a castle, Valhalla, built for him. As the record begins, Donner, the storm god, mounts a huge rock and begins to swing his hammer. Lightning flashes and thunder roars from his blows. As the cloud-burst ends, the sky clears and a rainbow is seen arching like a bridge to Valhalla, which can be seen in the distance. With mingled wonder and jubilation, the gods begin their stately march over the rainbow to their new home.
"The Ride of the Valkyries"

The Valkyries are daughters of Wotan, and number nine in their brave and fearless band. Their duty is to ride their horses through the sky to the battlegrounds of Earth, to pick up the bodies of slain heroes and bear them to Valhalla. In this recording, the Valkyries are returning from battle and every maiden carries a dead hero on her saddle. "Hojotoho!" is the cry which they shout as they cross the sky.

"Magic Fire"

Brunhilde, the chief Valkyrie and favorite daughter of Wotan, has disobeyed her father by becoming involved with affairs of the Earth. As her punishment, Brunhilde is to lose her station as a goddess and is to slumber, helpless and unarmed, on a mountain top. The first man to awaken her is to become her husband. However, Brunhilde asks one favor and pleads that Wotan will permit only a hero to claim her. Wotan consents to grant her plea by surrounding the area with fire, through which only the bravest hero can pass.

With grim determination, Wotan raises his spear and strikes the rock. He cries to Loge, the fire-god, to appear and wrap the mountain in flame. Three times he gives the signal, and at the third stroke, glittering sparks fill the air. Wotan directs the flames with his spear until the entire rock is a sea of fire. The fire rises steadily, and Wotan turns to depart, leaving Brunhilde forever. The brasses
intone a prophecy of the awakening of Brunhilde by the brav­
est hero of Earth—Siegfried.

"Forest Murmurs"

There is sunlight and the joy and freshness of the
out-of-doors in this music as Siegfried delights in the en­
chanting beauties of nature. Tremulous passages in the
strings suggest the rustling of the leaves, while the songs
of the birds are portrayed by the woodwind instruments and
later by the trumpets.

"Brunhilde's Immolation Scene"

Siegfried has been killed and Brunhilde orders a
funeral pyre erected and Siegfried's body placed upon it.
Applying a torch to the pyre, Brunhilde rides her horse in­
to the flames to die with her beloved Siegfried.

In the distance Valhalla is seen in flames. The
gods are being destroyed because of their selfishness, greed
and desire for power.

Basic Materials: (code numbers refer to the sources listed
on pages 68-70).

Records:  "Entrance of the Gods to Valhalla" -- Victor 6788

"The Ride of the Valkyries" -- Victor G528A

"Magic Fire" -- Columbia MM581-16

"Forest Murmurs" -- Victor G567A
Victor 7192

"Brunhilde's Immolation Scene" --
Victor 9469A
Suggested Procedures:

Because "The Ring" has an involved plot and is an enormous production, it is suggested that each record used with this unit be presented with only its own background material.

The following general information concerning "The Ring" may prove interesting to the pupils.

"The Ring of the Nibelungs" is a cycle of four music dramas under the titles of: "The Rhinegold," "The Valkyrie," "Siegfried," and "The Twilight of the Gods." The plot of this cycle of operas is based upon old Norse legends, from which Richard Wagner prepared his own libretto.

"The Ring" extends over four evenings and requires over fourteen hours to perform.

The pages of orchestral score number about four thousand, while writing the libretto and composing the music extended over a quarter of a century of Wagner's life.

Wagner made use of a system of small musical motives, or themes, which are consistently associated with various persons, objects or situations. These are known as "leit motifs," or leading motives.

Present the information concerning the "Entrance of the Gods to Valhalla" to the pupils. It will be found that the direction of the melody forms an arc by an ascending
and descending line. The pupils might be expected to interpret the melodic direction of the rainbow motive as suggesting a rainbow.

After the first hearing of the record and before the pupils know the name of the Valhalla motive, it would be well for them to discuss the character of the motive. It should be brought out in the discussion that it has an impressive and hymnlike quality. The teacher can point out to the pupils that Valhalla is a kind of mythological heaven. It would be well to replay the record after having discussed the rainbow and Valhalla motives.

"The Ride of the Valkyries" contains three musical ideas which recur persistently throughout the record. The woodwind instruments play furious and piercing trills, the motive of the Valkyries is heard principally in the brass instruments, and the Valkyries sing the battle cry as they ride across the sky.

A vivid presentation of the story of "The Ride of the Valkyries" will enable the pupils to use their imaginations about this fabulous flight through the sky.

The highly descriptive instrumental and vocal effects which are heard on this record offer interesting topics for discussion.

The "Magic Fire" music should be introduced by telling the story of the piece. In listening to the record, the pupils should be asked to determine what instrument charac-
terizes the leaping of the flames. The discussion following should bring out the fact that the piccolo points up the music section of the flames leaping higher and higher.

If record G567A is the only available record of "Forest Murmurs," let the pupils become familiar with the background story of the record, since this particular portion of the selection is less clearly suggestive of the forest scene than the complete recording V.R. 7192. When the complete recording is available, the pupils should be able to discover from the music itself that it is a forest scene.

The record of "Brunhilde's Immolation Scene" should be preceded by a graphic description of the action which is taking place during the singing of this final scene, so that a vivid imagery may develop as the music is heard.

It may be expected that the experience with this music of "The Ring" will arouse a desire on the part of the pupils to know more of the story and something of its composer.

III. "Aida"

The opera "Aida" takes place in Egypt and is a story of conflict between love and duty.

Rhadames is a faithful servant of Egypt, ready to answer his country's call. He is in love with Aida, a captive from Ethiopia, which is an enemy country.
Amneris, daughter of the King of Egypt, is in love with Rhadames and is furious when she ascertains that her rival is her slave girl, Aida.

Rhadames is chosen supreme commander of the Egyptian forces and is sent to capture the army of Ethiopia which is led by Amonasro, King of Ethiopia and father of Aida. As Rhadames leaves to fight Aida's people, she is torn between a love for Rhadames and a love for her country.

In Act II we find Rhadames returning after having triumphed over the Ethiopians. Great plans have been made to celebrate his victories. As the curtain rises, Princess Amneris is preparing for her part in the celebration, and sings of her longing for the brave young Rhadames.

Aida enters the room to wait upon Amneris and is tricked into admitting her love for Rhadames. Suddenly a trumpet call is heard and it is learned that Rhadames is returning.

In the second scene of this act, we hear a famous march as the troops parade past the King. In the procession are soldiers bringing the spoils of war, precious gold statues of the gods and other sacred objects which had belonged to the conquered. Finally, Rhadames arrives in a magnificent chariot drawn by milkwhite horses. The King embraces him and leads him to Amneris who places a laurel wreath on his head. The King also promises Rhadames any favor which he may desire. Rhadames asks first that the
prisoners be brought before the King. As the prisoners are led before the King, Aida recognizes Amonasro as her father and runs toward him. Aida is warned in whispers by the prisoners not to reveal that her father is also King of Ethiopia because he would be killed at once. The prisoners beg for mercy, which is denied them by the priests of Egypt until Rhadames, feeling sorrow for Aida and her people, asks that the prisoners be freed since it is believed that the King of Ethiopia is dead. The father of Aida is held as an assurance of peace and security, however.

The King of Egypt also rewards Rhadames with the hand of his daughter Amneris. Rhadames cannot protest, but wonders how he can live without Aida.

Act III begins at night on the banks of the Nile. Aida is seen waiting to meet Rhadames in secret. She is thinking of her country and of the fact that she will never see it again. As she is reflecting on these things, her father comes to talk to her and bids Aida find out from Rhadames which road the enemy will take against Ethiopia. At first Aida refuses to betray Rhadames, but Amonasro assures Aida that she will be haunted by the ghosts of her country if she does not discover this valuable information.

As Amonasro hides in the foliage, Rhadames enters and tells Aida of his love for her. She asks how he can oppose the wishes of the King concerning Rhadames' marriage to Amneris, and Rhadames assures Aida that upon his return
from his next victory in Ethiopia he will ask for her own hand as a reward. Aida is able, however, to persuade Rhadames to leave Egypt with her and, as they are passing the place where Aida's father is hiding, Aida asks which road they can take to avoid meeting the soldiers. Rhadames assures her that they can flee by the gorge of Napata. At that, Amonasro appears, telling Rhadames that he is King of Ethiopia and that his men will be ready to meet the Egyptian troops the next day. Rhadames is stunned by the news and realizes that he has betrayed his country.

A cry of "Traitor!" from Amneris stops Rhadames from fleeing, and Aida and her father run into the dense underbrush of the Nile. Rhadames remains behind to face his punishment. He gives up his sacred sword of Egypt and the command of the troops.

In Act IV, Princess Amneris has learned that Rhadames is to be led to trial and certain death. She orders that he be brought before her and begs him to confess his guilt and ask for mercy, but Rhadames does not want mercy. He learns that Aida's father was killed by the Egyptian soldiers who pursued him, but that Aida escaped.

Rhadames continues to refuse to ask for mercy and is returned to his cell to await sentence. Soon, before the High Priest, Rhadames is pronounced a traitor and asked to defend himself, but he does not speak. Therefore Rhadames is sentenced to be buried alive beneath the altar of the goddess whose vows he has broken.
Amneris shrieks as she hears this awful fate, and in one last desperate attempt, she pleads for the life of Rhadames, but to no avail. She falls fainting to the ground.

The final scene of the opera takes place in the temple of Vulcan. There is a great hall with golden walls, and under it is seen the gloomy vault in which Rhadames is meeting his doom. Two priests are lowering the fatal stone which seals the tomb.

Rhadames sits despondently within the vault, thinking that he shall never again see Aida. Suddenly he hears something in the blackness, and he finds that it is Aida who has come back to die with him. With quiet resignation the lovers bid farewell to earth and sink into each other's arms in a last dying embrace.

Basic Materials (code numbers refer to the sources listed on pages 68-70).

Songs: Excerpts from the opera which can be sung and followed -- 3

Records: "Aida" (complete) Victor album 54

"Highlights from 'Aida'" -- Capital P-8177

"Highlights of Music from 'Aida'", narrated by Milton Cross -- 19

Film: "Aida" ("Triumphal March and Entry") -- 30

Bulletin Board: "Grave Stele of Dedu and His Wife, Sit-Sobk" -- 23

Pictures from the opera "Aida"
Suggested Procedures:

There are several possibilities for introducing this unit. If the record of "Aida" which is narrated by Milton Cross has been obtained, it would be well to play the record to introduce the story of "Aida." The highlights of the opera are given and the students will become familiar with the events which take place in the opera.

In case the record has not been obtained, the teacher may tell the story of "Aida" as a background for activities which will follow.

The bulletin board pictures of Egyptian wearing apparel and of the opera "Aida" will undoubtedly bring some comment from members of the class. Possibly some pupils would want to make reports on their findings concerning Egyptian customs.

At this point it would be good to have copies of the "Let Music Ring" textbooks available to the pupils so that they can refer to them for the story and musical highlights of "Aida." In addition to the story and musical highlights, the text contains several pictures of scenes from "Aida." There are several ways in which the pupils might make use of the books. One way would be to select dynamic marks most suited for the various passages. The frequent modulations and chromatic passages could also be noted.

The point in the story where Rhadames returns from battle victorious would be a good time to show the ten-minute
The records will be more enjoyable as a background of material is gathered and presented to the class. If the pupils follow the score in the books as the records are being played, this will help them to remember and to recognize significant excerpts.

Have the pupils listen for instrumental qualities which are dominant in the strings, woodwinds, brass and the percussion.

The unit may be expanded by a discussion of the voice qualities which are heard on the recordings. The characteristics of the soprano, tenor, bass and baritone voices could be studied by interested pupils.

As a culminating activity for this unit, the pupils may wish to produce their own dramatic interpretation of "Aida."

**DESIGNED OUTCOMES FOR CHAPTER V**

The pupils have been introduced to three operas in such a way that they will enjoy seeking out stories and music of other operas. Opportunities have been presented for continually growing more appreciative when listening to this musical form.

The musical activities in connection with music drama have encouraged the pupils to like music because it satisfies a genuine need in their developing emotional life: to
experience the exalting power of music.

The drama and literature associated with opera are also sources of deep satisfaction. The teacher who is skilled both in the art of music and in human understanding, in giving music to boys and girls leads them to discover a resource, a help that is ever present in times of dissatisfaction and discouragement.
EVALUATION

The following is a check-list for the teacher who wishes to evaluate the music program in terms of what has happened to the pupil as a result of the preceding units.

1. Are the pupils interested in what is going on, or is their attitude one of indifference?
2. To what extent is there participation in singing, dancing, playing instruments, dramatization, volunteering information and ideas?
3. What evidences are there of a growing discrimination in music, and of real enjoyment of music?
4. To what extent is there carry-over of music into the lives of the children outside the school?
5. To what extent is there thoughtful learning and intelligent thinking, rather than the repetition of the teacher's words?
6. What evidences are there that the pupils are interested enough in music to continue it beyond minimum requirements?
7. Are we considering individual differences?
SOURCE MATERIAL

In each of the preceding units, materials are listed for class use. For the teacher's convenience, the sources of material are given below, and the number preceding each source is its code number.

Books

1 Beattie-Breach, THE GOLDEN BOOK OF FAVORITE SONGS, Hall and McCreary Company, Chicago, 1923


3 Dykema-Pitcher-Vandevere, -- A SINGING SCHOOL -- LET MUSIC RING, C. C. Birchard and Company, Boston, 1949

4 Dykema-Pitcher-Stevens-Vandevere, --A SINGING SCHOOL--SING OUT, C. C. Birchard and Company, Boston, 1946

5 Frey, SONGS OF THE GAY NINETIES, Robbins Music Corporation, New York, 1942

6 Glenn-Leavitt-Rebmann, --THE WORLD OF MUSIC-- SING ALONG, Ginn and Company, Chicago, 1941

7 Glenn-Leavitt-Rebmann, --THE WORLD OF MUSIC-- SONG PARADE, Ginn and Company, Chicago, 1941

8 Heller-Goodell, LET VOICES RING, Hall and McCreary Company, Chicago, 1949

9 Heller-Goodell, SINGING TIME, Hall and McCreary Company, Chicago, 1952

10 Luther, Frank, AMERICANS AND THEIR SONGS, Harper and Brothers Publishers, New York, 1942

11 McConathy-Beattie-Morgan, MUSIC HIGHWAYS AND BYWAYS, Silver Burdett and Company, Chicago, 1936
12 Oberndorfer (Marx and Anne), *The New American Song Book*, Hall and McCreary Company, Chicago, 1933


**Records**

19 Education Audio-visual, Inc.
   103 E. 125th Street
   New York 35, New York

20 Folkways Records
   117 W. 46th Street
   New York 36, New York

**Picture Sources**

21 American Artists Group, Inc.
   106 Seventh Avenue
   New York, New York

22 Associated American Artists, Inc.
   711 Fifth Avenue
   New York, New York

23 Book-of-the-Month Club, The
   345 Hudson Street
   New York 14, New York

24 Etude Magazine
   Presser Company
   Philadelphia, Pennsylvania

25 Farnsworth Television
   Radio Corporation (Capehart Collection)
   Fort Wayne, Indiana
Public and university libraries throughout the country are making films available to their communities. Each state has one or more sources of films. Following is the address for obtaining films in Montana:

State Film Library
Department of Public Instruction
Helena, Montana
BIBLIOGRAPHY


