UNIVERSITY SCHOOLS OF THE AIR: TEACHING THE JOY OF SINGING

A Historical Review of Educational Choral Radio Broadcasts

by

KRISTEN ELISA DONALDSON

(Under the Direction of Skip Taylor)

ABSTRACT

Technology is an essential curricular tool in the twenty-first century music education classroom. Modern technological applications in the music classroom include, but are not limited to: computer programs and educational games, internet tutorials and instructional videos, podcasts, Skype, YouTube, and music notation software. Current technology is used for courses in music history, general music, or music appreciation, and not as widely-used in performance-based courses such as chorus. Research shows that choral music performance was effectively taught through educational radio programs in the United States beginning in the 1930s. This study is a historical review and analysis of the educational choral radio broadcasts of the most prominent university "Schools of the Air" in the United States, and the effective instructional practices of the educators of these broadcasts. An in-depth appendices of primary source documents from these programs is also included courtesy of the respective university archives. This historical review, analysis, and the supporting documents can be used as the basis for the incorporation of similar, modern technologies in performance-based music courses.

INDEX WORDS: Radio technology, Music education, Choral music, *Schools of the Air*

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DEDICATION

This dissertation is dedicated to my Great Grandmother Nelle Francis Miller Reynolds (November 6, 1896 – November 21, 1976), fellow music educator and inspiration, and to everyone who has encouraged and supported me throughout this educational adventure.

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Chapter 1: Introduction and Overview of Methodology

Rationale for the Study

It is difficult to overstate the importance of the American *Schools of the Air* in the history of distance learning. Although much progress has been made in the areas of technology and instruction, there is still much to be learned by reviewing the insightful approaches used by the early master teachers in their ventures to instruct via radio. This is particularly true in the field of music education and most especially in the area of choral music performance.

Three of these early radio *Schools of the Air*, namely those created by the University of Wisconsin, Ohio State University, and University of Minnesota, left a definite footprint on the art of teaching music by distance, and deserve continued recognition for their contribution to choral music education. While histories of radio education have been published, none present an in-depth analysis of the specific educational practices that propelled distance education in choral music to its phenomenal success.

Purpose of the Study

The purpose of this study is to further confirm the legacies of the Wisconsin School of the Air, Ohio School of the Air, and Minnesota School of the Air by providing an authentic snapshot of the teaching practices used in the early choral radio music broadcasts. This purpose will be achieved through an analysis of the teaching materials and methods used by the Wisconsin, Ohio, and Minnesota *Schools of the Air* to teach the art of music performance. The appendix of this dissertation includes materials and broadcast transcriptions that have never been published. Specifically, focus is placed on:

1. Philosophical convictions and objectives that guided early distance education in choral music performance.

2. Description of best practices used in the early programming related to curriculum, content, repertoire and materials, assessment practices, and instructional techniques.

The following questions guided the study:

1. What were the objectives of the instruction?

2. What repertoire and instructional materials were utilized?

3. What instructional techniques and practices emerged from these broadcasts?

4. How was evaluation undertaken and used?

5. What was the role of the classroom teacher?

6. How was the purpose and value of music education conveyed?

7. What are the major similarities and differences between the broadcasts of the Wisconsin, Ohio, and Minnesota Schools of the Air?

Methodology

This study specifically focuses on the choral and vocal music education broadcasts created and produced by the prominent university Schools of the Air in the United States from the 1930s through the late 1970s. Analyses are based on available related research literature, recordings of actual broadcasts, and primary-source printed materials including documents, written music, and pictures provided through the courtesy of the respective university libraries. All references to the research questions were obtained from broadcast recordings, scripts, program bulletins, pictures, and original materials written to instruct the cooperating classroom teachers. Selected primary sources appear in whole in the appendices of the document.

Delimitations and Limitations

This study is delimited to the choral music education broadcasts created and broadcast by the University of Wisconsin, Ohio State University, and University of Wisconsin from 1931–1979. National and local radio choral broadcasts and the choral broadcasts of less prominent university Schools of the Air are not the focus of the study. This study is also delimited to the subject of choral broadcasts via radio; music education broadcasts in other music subject areas (band/orchestra) or through other forms of technology (television/Internet) are not the focus of this research. In cases where broadcast recordings are not available, printed materials were referenced. Destruction, disrepair, or loss of archives also limited the research.

Organization of the Study

Chapter I: Introduction and Overview of Methodology

Chapter II: Survey of Related Literature

Chapter III: Historical Context of Early Music Education Broadcasting

Chapter IV: Analysis and Findings

Chapter V: Summaries, Conclusions, and Recommendations

Chapter 2: Survey of Related Literature

Topics that informed this research included: general history of educational radio broadcasting, development of distance learning through the use of radio, educational philosophies and practices of early radio instructors, the influence of university Schools of the Air, and assessments of program value and popularity. In particular, the authentic scripts of music education broadcasts and related printed material contributed most to the purpose of the study.

Educational Uses of Radio and Other Distance-Learning Technologies

Meaningful discussion of the radio as an educational medium began in the 1930s. An early example is Keith and Dyer (1930), a first-hand account of radio's use in formal and informal educational settings. Topics include types of broadcasts, the future of radio, and a comparison of American educational broadcasts with those in Europe. A second article by Keith (1932) contains much of the same information but omits the section on radio in Europe. Muller (1932) provides a well-rounded look at the views of educators, legislators, and reformers and lists the various legislative briefs on radio in education. Muller (1932) also provides affirmative and negative discussion from various authors on the topic of radio in education. A comprehensive history of broadcasting during the earliest years of radio was written by Douglas (1934); however only one chapter focuses on educational broadcasting.

By the beginning of the 1940s, the literature shows increased interest in the educational uses of radio. The contributions of the American School of the Air and the role the teacher plays in interpreting school radio programs are discussed by Schwienher (1941). Wrightstone (1941) provides information on pupil growth through radio broadcasts at all levels (national, state, and

local) and on methods for effective use of radio broadcasts and post-broadcast activities during the 1940s. Atkinson (1942d) includes a comprehensive list of educational radio programs leading up to 1942 in her text *Radio Programs Intended for Classroom Use.* Broadcasts are arranged according to national networks, commercial stations, university and college stations, state and territorial educational departments, counties, public school systems, and listening centers. Several benefits and problems pertaining to radio broadcasts are also listed. Levenson and Stasheff discuss the historical development of school broadcasting and include ideas for "the improvement of school broadcasting and the encouragement of more effective use of educational programs" (Levenson & Stasheff, 1945, p.vii). Works focusing on the educational broadcasts created by public school systems include Atkinson (1942b) and Stewart (1939). Atkinson (1942a, 1942c) also wrote two books that go in-depth into the state and university broadcasting programs. These were highly useful for this research topic.

Research in the 1950s and 1960s reflects the technological developments of the period, particularly the newer medium of television. Best practices for radio broadcasting during the time when educational technology was changing to the use of television are listed by Bailey (1957). His appendices include information from the School Broadcasting Council and the School Broadcasting Department regarding radio use in the classroom. Barnouw (1966, 1968, 1970) is the author of a three-volume book on the history of broadcasting in the U.S. Limited information on educational radio broadcasts can be found in the first two volumes, and the third volume focuses primarily on television. Julien, Mead, and White (1968) provide a brief history and timeline of radio broadcasting and discuss how students can create their own radio and television broadcasts. In 1969, during the boom in educational television, Hegemann investigated whether educational radio programs through the Wisconsin School of the Air were still in use by

educators. She discussed factors contributing to the use or non-use of radio during this time period and noted that educational radio continued to thrive even with the dawn of educational television in the 1960s (Hegemann, 1969).

Textbooks on the topic of instructional technology also provide insight into radio broadcasts and their uses in the general and music education classroom. Wittich and Schuller (1979) provide guidance for teachers who want to incorporate instructional technology into their classrooms. Even though a majority of the information relates to the use of computers in the classroom, chapter six of this text discusses audio learning materials and techniques and contains a section on radio. This text provides proof that educational radio continued to be effective even after the development of television and computer instruction: “Radio continues to serve as a means of bringing useful audio information into the classroom” (Wittich & Schuller, 1979, p.152). According to Campbell (2005), there are several connections between radio and podcasting that indicate how radio has influenced the use of modern technological tools used in the classroom.

Saettler (1990) provides a detailed history of educational broadcasting from the Greek Sophists to the modern day (1990). This text is unique in its focus on the philosophical and psychological aspects of radio broadcasting.

Schools of the Air

Several sources provide contemporary information about the general programming of various state schools of the air. Conrad (1931) discusses the programs of the Ohio School of the Air from a superintendent’s viewpoint, including information on the program times, number of students who participated, and a first-hand account of a radio event hosted by Ben Darrow. John W. Gunstream, the first director of the Texas School of the Air, published a two-page description

of the school that contains a brief listing of the courses offered, including *Music Is Yours* (Gunstream, 1944). Woelfel and Tyler (1945) provide a guidebook for teachers and administrators that includes prerequisites and reasons for radio use, evidence from research, utilization of radio in the classroom, and educational and curricular values of radio in education. Most importantly, this research provides information on the state school broadcasts, including the Ohio School of the Air, Wisconsin School of the Air, Minnesota School of the Air, and Texas School of the Air (Woelfel & Tyler, 1945).

Radio in the Classroom, conducted by the Wisconsin Research Project in School Broadcasting in 1942, is the only experimental study in radio broadcasting. This study discovered "the values and limitations of radio as an educational instrument" (University of Wisconsin, 1942) and provides evaluations of several educational radio programs. Also included in this study are curriculum problems in school broadcasting, findings, by-products, and plans for the future (University of Wisconsin, 1942). A brief history of the Ohio School of the Air, including facts from the "Annual Report of the Bureau of Educational Research" in 1945, was completed by Holy (1949). This text includes a copy of a survey given to teachers to evaluate their use of the Ohio School of the Air Broadcasts. Whitsey (1950) provides information necessary for successful classroom preparation for radio lessons and describes the various personnel needed for radio instruction in music education (producer, scriptwriters, broadcaster, classroom teacher, pupils).

More recently, several publications have dealt with individual schools of the air. Bianchi (2002), one of the foremost modern authorities on Schools of the Air in the United States, explores the history of the Wisconsin School of the Air during the rise of computer-based online learning. Bianchi argues that the radio broadcasts of the Wisconsin School of the Air surpassed

modern computer-based learning because these broadcasts "focused on specific educational needs using technology, rather than on the technology, as is often done today; designed instruction that complemented radio's ability to stimulate active involvement and creative imagining; created opportunities for community; and maintained a human touch" (Bianchi, 2002, p.141). Matkin-Rawn (2004) provides a detailed article on the Wisconsin School of the Air nature study program titled *Afield with Ranger Mac*, and also includes a historical overview of the Wisconsin School of the Air. Davidson (2006) is the most recent text on the Wisconsin School of the Air. Davidson gives a comprehensive history of the Wisconsin Radio Station 9XM and all of the programs that were produced through this station, including programs in the Wisconsin School of the Air. Lamb (2012) provides an extremely brief history of the Ohio School of the Air, the Wisconsin School of the Air, and the American School of the Air.

An article by Bianchi (2008a) consists of a brief historical overview of the most prominent schools of the air in the United States. Bianchi (2008b) provides a more detailed history of the schools of the air at the national, state, and local levels in *Schools of the Air: A History of Instructional Programs on Radio in the United States*. The investigations of both Sanders (1990) and Bianchi (2002, 2008a, 2008b) have proven to be the most helpful for this research topic and helped to identify gaps in the area of choral music education via radio that needed further research.

The Use of Radio in Music Education

Published sources on the use of radio in music education began to appear in the 1930s. Suggestions for uses of radio music education broadcasts both in and out of the classroom are provided by Ostrander (1930). This article is unique in its organization by lesson plan type and the ways lesson plans can be performed for the public. An account of radio music education

broadcasts in the mid 1930s is provided by Wilson (1936), who offers several suggestions to music educators to help maximize their use of radio in the music education classroom. Suggestions for the best *Music Educators Journal* (*MEJ*) articles on the topic of radio music education before and including 1938 are provided by Hood (1938). The Music Educators National Conference's 1938 *Yearbook* also provides primary source information on educational radio broadcasts in music. Among the educational radio programs evaluated in Radio in the Classroom (University of Wisconsin, 1942) is "Journeys in Music Land," a music education program of the Wisconsin School of the Air.

Standard histories of music education discuss radio instruction very briefly. One of the most valuable resources for the history of music education before the mid 20th century is *The History of Public School Music in the United States* by Edward Bailey Birge (1939). For this study, however, Birge's book is of limited use because it contains only a small paragraph on radio in music education. This section briefly lists several popular programs during the early 1900s, including the Walter Damrosch concerts, weekly instruction by Charles A. Fullerton, vocal and instrumental lessons by Joseph Edgar Maddy, and music instruction provided by the Cleveland public schools (Birge, 1939). Keene (1982) devotes slightly more space to a discussion of radio in music education, but provides only a brief overview of its history; a majority of the section focuses on the Damrosch radio concerts. Mark and Gary (2007) also provide a very brief overview of radio music education, including information on the Ohio School of the Air and the *Young People's Concerts* by Frank Damrosch.

Several studies recount the lives of pioneers in music education radio broadcasting. The contributions of Marguerite V. Hood, a Montana music educator, included the promotion of three of the national broadcasts in music that were created and broadcast by NBC: *Music Appreciation*

Hour, *Alice in Orchestralia,* and *Standard Symphony Hour* (Cooper, 2004). Cooper (2004) also includes basic information on school radio lessons in Montana in Appendix A of her dissertation as well as transcriptions of several of Hood's original music education broadcasts in Appendix B. In 2005 Cooper published an article that focused on Hood's music education radio broadcasts in Montana from 1937–1939. The article includes the same basic information covered in Cooper's dissertation in 2004, with additional information on Hood's original broadcasts and ideas for incorporating the concepts of radio broadcasts into a modern music education curriculum. Barresi (1987) researched the life of Edgar B. Gordon, the music educator in Wisconsin who also served as the president of the Music Supervisors Conference in 1925–1926. The majority of this article discusses Gordon's contributions to radio music education starting in 1921 at the University of Wisconsin (Barresi, 1987) and has proven to be a valuable resource for information on the choral radio music education broadcasts in Wisconsin. Gordon's life and educational contributions are thoroughly treated in a dissertation by Angevine (1985). Especially helpful for this research was Angevine's information on Gordon's choral music education radio programs titled *Let's Sing* and *Journeys in Musicland*.

Saettler (1990), in a previously cited dissertation on the history of educational broadcasting, provides a detailed picture of radio music education from 1906 to the 1950s. Lacking from this research is information on the music education broadcasts that occurred after the 1950s, and only a brief summary of the vocal and choral programs of the state Schools of the Air was included. The strength of this research is the extensive amount of information concerning the role of the Music Educators National Conference in radio activities, including specific recommendations and policies for music education broadcasting. In addition to the

information on state broadcasts, Saettler also provides overviews of national and local music education radio broadcasts.

Several recent studies have explored both historical and contemporary uses of radio in music education. A detailed description of the radio broadcasts of Walter Damrosch from 1928–1942 is provided by Howe (2003), although her article is limited to Damrosch and the NBC *Music Appreciation Hour*. Hash (2009) provides a detailed description and history of the National High School Orchestra concerts, which were broadcast over the radio and organized by Joseph E. Maddy from the 1920s to the 1930s. Hoplaros (2008) devotes a section of his dissertation on music education technology to radio's role in the music education classroom. This section is a brief historical overview and focuses primarily on the national commercial broadcasts.

Heller (2011) takes a more philosophical view of music education through various forms of educational technology (including the radio). In addition to his philosophical discussions on cultural pluralism (multiculturalism) and education technology, Heller also provides a history of the development of music education technology, including a brief section on radio programming in music education. The strength of this research is that it connects the history of educational technology with the changes occurring in the Music Educators National Conference in 2011.

Bush (2000) researched the use of fictitious "radio shows" to teach music history in the classroom. According to this study, the use of the radio as a tool in the classroom increased student recall and student participation. This article supports the continuing benefit of radio in the music classroom. A contemporary music education course titled *The Radio Hour* was created and broadcast by Kuzmich (2006) in the style of a radio program over the internet. His course consisted of four online curricula: contemporary music, classical music, jazz and rock, and the

evolution of black music in America (Kuzmich, 2006). While applications of radio and similar modern technology are present in the research regarding general music curricula, there does not seem to be any research written on the applications of radio or podcasts in a contemporary music performance classroom such as chorus. The current research on the topic of music education radio broadcasts indicates that courses in music education that have a performance focus can successfully utilize technology for instructional purposes. Also evident in the current research are gaps in the area of specific materials and curricula used in the choral and vocal radio broadcasts in the United States.

Chapter 3: Historical Context of Early Music Education Broadcasting

Without consideration of the historical context, it is difficult to understand or fully appreciate the first attempts to teach choral music by distance. The educational scene at the beginning of the 20th century was weary of strict behaviorism, rules and regulations, and was open to innovation. This new mindset ushered in the Child-Study Movement. The philosophical works of John Dewey made a significant impact on educational theory and practice during this time. Influenced by G. Stanley Hall, "Dewey believed that real education must be based upon the nature of the child. The mind is a growing affair, demanding continual stimuli from social agencies for its development. One learns by doing…and to think by attempting to solve real problems and not by memorizing mere formal exercises" (Keene, 1982, p.223).

In agreement with the philosophical beliefs of the time, William L. Tomlins was instrumental in rekindling an interest in choral singing. His work encompassed the training of children's choruses and large music training classes for teachers (Birge, 1939). In line with the philosophical stance of the progressive Child-Study Movement, Tomlins felt that choral singing was a harmonious form of expression that helped to develop the individual child: "The effects of this transformation come quickly to view and are seen in self-reliance, initiative, and many other things which make for character building. In a word, the child's powers are approached from within as well as without" (Tomlins in Birge, 1939, p.156). The principles of Tomlin led to the creation of the "Song Method." The principals of this method were outlined in an address to the N.E.A. by C.H. Congdon in 1900:

> Song is the basis of the child's study. It first arouses his interest, and then fills his mind with musical forms and melodic concepts, which are the necessary foundation to his

> musical growth. Sight singing is largely an act of memory. The reader discovers through the notation, melodic progressions with which he is already familiar. The notes suggest to the mind musical concepts already acquired through the practice and experience. These concepts must primarily be acquired by rote. In order to fill the mind with melodic types of the most desirable quality, the learner must have a vital experience with the highest forms of melody. After a rich song experience, the child should be brought to a closer observation of the constructive elements of the melody. This can be done by calling his attention to typical forms with which he has already had an unconscious experience, so far as the constructive elements are concerned. This unconscious song experience may be likened to his first experience with his mother tongue. A child learns to talk before he can begin to read. While practice in reading simple language prepares the child for the more difficult exercises, his first efforts in reading are based on the knowledge of language he has already acquired. This knowledge was acquired through vital experience, and in no other way. Whatever practice or drill he gets is always directly associated with this thought. The thought and the experience comes first, and the practice afterward, and is based on the thought and experience. (Congdon in Birge, 1939, pp.156-157)

Accordingly, the song method was the primary means for teaching music reading as well as choral music in the first quarter of the 20th century. Although at the time many teachers believed the main objective of music education was music reading, others felt there was a greater aim: “The real purpose of teaching music in the public schools is not to make expert sight singers nor individual soloists. A much nobler, grander, more inspiring privilege is yours and mine; to get the great mass to singing and to make them love it” (Samuel W. Cole in Birge, 1939, pp.161-162). Vocal classes included mixed chorus, boys’ and girls’ glee-clubs, and classes in vocal

technique (Birge, 1939). During WWI, music became an important part of national life: "Organized singing in the camps and community singing at home became a daily experience. We became, for the time at least, a singing nation welded together by the unifying power of music" (Birge, 1939, pp.205–206). Music's stronghold in American society during WWI encouraged the development of music education in schools.

Music classes, performing ensembles in particular, grew in size and popularity during this time (Birge, 1939). In 1918, a survey was conducted to investigate the extent of music education at the high school level. The survey concluded that chorus was universal at the high school level and that orchestra and general music classes in schools were increasing (Keene, 1982, p.256). Karl W. Gehrkens determined that the goals of music teaching during this time were "…to cause children to know, to love and to appreciate music in as many forms as possible" and that the best way to accomplish these goals was "in the expressive singing by children themselves of a large amount of the best music available" (Gehrkens in Birge, 1939, p.252).

The Phonograph: Radio's Predecessor

The invention of the phonograph in the early 1900s forever changed the focus of music courses. Although inexperienced teachers and the lack of recordings for school use slowed the addition of this technology to the classroom, carefully planned lessons incorporating music listening began to appear in the second decade of the century. In 1911, the Victor Company created an education department under the supervision of Frances E. Clark, who ensured that age-appropriate music was recorded for school use (Birge, 1939) and that students would have access to high quality performers and repertoire through the recordings (Keene, 1982). Records for grades K-12 included school song literature, folk songs, and dances of all nations in vocal or orchestral styles (Birge, 1939). In the 1920s and 1930s, teacher training in the use of the

phonograph was made available during music conventions. Popular texts for this training included: *What We Hear in Music* by Faulkner, *Listening Lessons in Music* by Fryberger, and Clark's *Music Appreciation for Little Children* (Birge, 1939). As the availability of the technology and materials increased, music appreciation courses were added to all grade levels.

As with many new forms of technology, a spirited debate took place regarding the appropriate use of the phonograph in the music classroom. Thaddeus Giddings, one of the co-founders of Interlochen, was an opponent: "It seems to me you supervisors ought to have a college education and you ought to have a voice. If you haven't a voice, you haven't any business being supervisors of music and we don't need a Victor machine" (Giddings in Mark & Gary, 2007, p.121). Despite such harsh criticism, many educators believed in the benefits of the phonograph in the music education classroom. For those willing to use the new technology, the pedagogical problem became one of emphasis:

> Some supervisors believe [listening lessons] should occupy most of the music time in the primary grades; others that they should be made distinctly secondary. The latter cling tenaciously to the idea that true appreciation comes from actual participation in the music, through singing or playing from the printed notation. Nearly everyone believes that listening lessons can be made a motivating force in the study of music, whatever form the study takes. All, however, are agreed that children should have as much opportunity as possible to hear good music, and many believe that it is about all that is fundamentally important from the listening standpoint. (Birge, 1939, p.214)

Even in the presence of these concerns, the phonograph and other emerging technologies of the time helped to strengthen the Child-Study Movement: "Interest in the scientific and the

pseudoscientific accelerated in the next generation as test and measurements, creativity, contests, progressive education, and music instruction by radio came on the scene" (Heller, 2011, p.69).

Educational Radio Broadcasting from 1900 - 1950

Radio took a prominent place in the educational curricula of schools in the United States in the early 1900s, and soon replaced the phonograph in education: "The possibilities of the phonograph as compared with those of the radio are infinitesimally small. The phonograph had its limitations; the radio, seemingly has none" (Wilson, 1936, p.29). Wittich and Schuller (1979) date the beginning of educational radio to 1919, when the University of Wisconsin began broadcasting on the state-owned station WHA. However, the first official educational radio license granted by the radio division of the U.S. Department of Commerce was issued in 1921 to the Latter Day Saints' University of Salt Lake City, Utah (Saettler, 1990). The University of Wisconsin and University of Minnesota received licenses in January 1922. In this same year, 70 college and university stations went on the air, and radio was heralded as the "people's university" by the publication *Radio Broadcast* (Bianchi, 2008b).

The most successful educational stations during the early development in educational broadcasting were large public institutions and land-grant universities (Douglas, 1934). The *Madison Press Bulletin* published documentation of one of the first university educational broadcasts in 1921 (Barresi, 1987). This Friday evening broadcast was a class in music education conducted by Edgar B. Gordon (Barresi, 1987). In Gordon's first broadcasts, which were informal, he played "recordings of some good music [and] some explanatory remarks that might be helpful in enjoying the music" (Gordon in Barresi, 1987). Gordon's early broadcasts were informal in nature until March of 1922, when his broadcasts became more formal and included guest artists such as Pablo Casals (Barresi, 1987).

In the 1930s, radio began to play an essential role in music education in the United States: “Radio broadcasting to schools may be in its infancy, but we have already gone a long way, and if broadcasters and teachers work together with the idea of being mutually helpful, children in the most remote parts of the country can be given a broadened vision of the world that would have been impossible ten years ago” (Keith, 1932, p.188). The subjects that received the greatest attention in the 1930’s were those that lended themselves to radio presentation, including: music, art, geography, history, science, and literature (Drueck in Muller, 1932). A survey conducted in 1930 confirmed that the types of radio broadcasts secondary schools used as part of their curriculum were: art, language, music, physical education, science, and social studies (Wrightstone, 1941). By 1931, the radio industry had expanded from a few isolated stations to 612 stations, including those sponsored by Schools of the Air: “There are several ‘schools of the air’ in various parts of the country, which operate for an hour a day or an hour a week” (Garside in Muller, 1932, p.170). Similar to a formal school, Schools of the Air (SOAs) were radio programs under the direction of a university or radio station that offered a varied curriculum of courses on different topics. Unfortunately, at this time, commercial stations, Schools of the Air, and other educational radio broadcasts were battling for airtime.

To facilitate communication between educators and the radio industry, the Federal Radio Education Committee (FREC) was created in 1935 (Saettler, 1990). This committee consisted of commercial radio representatives and forty educators who attempted to improve educational broadcasting by strengthening ties between the commercial and educational worlds (Saettler, 1990). The U.S. Office of Education created and hosted the first national conference on educational broadcasts in Washington D.C. in December 1936 (Saettler, 1990). This conference provided the opportunity for educators and leaders in radio to come together and exchange

experiences and ideas (Saettler, 1990). As a result of such efforts, the Federal Communications Commission (FCC) allocated five channels in the ultra-high frequency band to be used for noncommercial FM broadcasting beginning on January 26, 1938 (Levenson & Stasheff, 1952). This change allowed educational agencies to reach all teachers and classrooms instantly (Levenson & Stasheff, 1952).

Between 1930 and 1940, radio was considered the dominant medium for communication in the U.S. (Lamb, 2012). “Within a span of one decade, nearly two-thirds of Americans owned a radio and programs were broadcast in over 100,000 schools” (Lamb, 1012, p.10). By 1939 radio was “rapidly becoming a most effective factor in music education” (Birge, 1939, pp.307). In May, 1940, the FCC “affirmed the right of educational agencies to the exclusive use of radio bands” (Levenson & Stasheff, 1952, p.54). Unfortunately, this change by the FCC came too late for schools in rural areas that had already discontinued using educational radio programs because of poor reception and transmission: “Thus radio, in a large measure, has failed to live up to the hopes of pioneer educators as a medium for equalizing educational opportunities as they exist between city and country children” (Atkinson, 1942, p.115). Other handicaps of educational radio included: timeliness of broadcasts, utilization of broadcasts, and differentiated instruction. Despite these setbacks, educational radio made significant cultural and educational contributions to the American public in the 1940s:

> Radio has made enormous contributions to the musical opportunities and the musical taste of the American public. It has made nationally available renowned symphony orchestras playing the world’s great music under the direction of the world’s best conductors. It has brought to the microphone both on its public service and on its commercially sponsored programs the world’s greatest singers and instrumentalists. It

> has brought the Metropolitan Opera in complete three-hour renditions of classic and modern operatic music. It has brought musical commentary, interpretation, and explanation by first-rate composers, musicians, and critics. (Woelfel & Tyler, 1945, p.271)

Radio Broadcasting from 1950 – 1990

During its infancy, radio was seen by some as just another "gadget" for entertainment, but by 1950 the radio had proved its worth in education: "Those few years have passed and the 'gadget' is still with us. Today it is a rare American home that does not have one or more radio sets" (Levenson & Stasheff, 1952, p.3). By 1952, more than 2,700 radio stations were in operation in the U.S. and it was estimated that the typical American student spent several hours every day listening to the radio: "No other medium reaches so many people simultaneously or has so direct and intimate an appeal" (Levenson & Stasheff, 1952, p.4).

A prominent goal of educational radio in the 1950s was to transform students from passive listeners into critical thinkers (Levenson and Stasheff, 1952). Music education radio broadcasts were heralded for their ability to develop the student emotionally, intellectually, and aesthetically:

> The conveyance of information is a comparatively simple phase of teaching. For more difficult is the development of desirable attitudes. Emotional drives have a powerful influence. Here is where radio can be of greatest help to the teacher, for radio has learned to use drama and music, two potent forces for creating an emotional impact. (Levenson and Stasheff, 1952, p.10)

By 1959, despite the continuing growth of the university schools of the air, educational broadcasting from the national networks decreased and local stations began increasing programs

featuring pre-recorded music rather than educational programming (Sanders, 1990). Before the dawn of television, "schools of the air represented the largest application of technology to U.S. classrooms up to that time" (Bianchi, 2008b, p.2) and the impact of the radio in American education was profound. Unfortunately, music education radio broadcasts started to fade away in the 1960s as educational television began to develop:

> Music education throughout the twentieth century has incorporated new technologies in teaching. Before World War II, the new technologies were phonograph records and radio. Today the creative challenge of using television, film, compact discs, and computers opens up new opportunities for teaching music. (Howe, 2003, p.75)

Although television began to take on a more important role in the 1960s and 1970s, educational radio did not end completely. From 1972 to 1975, educational radio stations expanded from 500 educational stations to 834 even though the amount of instructional broadcast time decreased from previous years (Sanders, 1990). Educational radio programming continued to decline in the late 1970s, despite the fact that the Educational Radio Network still provided its 200 member stations with five hours a week (minimum) in instructional programming (Wittich & Schuller, 1979). Wittich and Schuller (1979) list several radio courses in music that were still offered in the Midwest United States in the late 1970s:

> Educational broadcasters have arranged for skilled performers to participate in programs with musical themes: the music of other times, the music of other lands, folk music, and so forth. The Civic Orchestra concert sponsored by the New York State Empire Network and *Music Time* and *Rhythms and Games* and other programs sponsored by the Wisconsin School of the air are examples. (Wittich & Schuller, 1979, p.159)

The NAEB continued to provide leadership in educational radio programming until 1981 (Sanders, 1990), but by the 1980s, a majority of the music education radio broadcasts ceased to exist (Bianchi, 2008b).

> By the 1980s, publications and research relating to instructional radio had virtually ceased; course offerings in radio instruction were considerably reduced; commercial radio networks had closed their radio education departments and discontinued their school broadcasts; and the once-vigorous leadership of the Radio Section of the U.S. Office of Education and the NAEB had disappeared. It was evident that educational broadcasting was shifting its focus from radio to television. (Saettler, 1990, p.218)

Educational programming sponsored by the strongest local SOAs continued into the 1990s (Bianchi, 2008b).

In summary, a number of factors contributed to the decline of educational radio stations: "federal regulations, lack of funding, lack of channel allocations, apathy from educators, and, the primary factor, the invention of the television" (Lamb, 2012, p.10). One of the greatest contributions of radio in the later years was that "radio in the classroom paved the way for subsequent waves of innovations in educational technology, namely: educational television, computers, and today's mania for online education" (Bianchi, 2008b, p.2). Educational radio programming developed during the early years of radio broadcasting continues to impact modern educators and society.

Methods and Resources for Educational Music Broadcasts

"Anything as new as radio in the schoolroom must of necessity pass through an era of experimentation, and mistakes will be made in spite of most-sincere efforts" (Keith, 1932, p.174). As with any technology, teachers who received the resource of music education radio

broadcasts had to decide how to most effectively utilize this new technology in the classroom: "The objectives of a broadcast and the degree of pupil growth toward such objectives are determined mainly by the utilization that teachers and pupils make of the broadcast material" (Wrightstone, 1941, p.56). The radio proved to be different than other educational media because it was originally limited to an entirely auditory experience: "Radio was limited to auditory experiences in an educational system which had previously been predominantly visual, and teachers were aware that teaching techniques would have to be altered to accommodate exclusively aural education" (Sanders, 1990, p.46). Educational radio broadcasting provided teachers with the ability to observe their students in a new and effective way. "The in-school listening gives the teacher a situation in which she can observe the receptivity of the children. She sees her pupils in a situation quite different from any other classroom situation" (Schwienher, 1941, p.29). Educational radio programming also made student self-instruction possible: "The instructor's task is to serve as the proper stimulus to urge on this process of self-instruction" (Schwienher, 1941, p.29).

This new rote technology supported the emphasis on the rote song method in the 1920s and '30s: "Rote singing was among the subjects thus taught; and a test given following the opening of the schools proved the effectiveness of the method" (Ostrander, 1938, p.28). In order to accommodate students in learning through an aural medium, teachers were encouraged to use techniques such as imaging and creative thinking (Barresi, 1987). However, questions still remained regarding "…how the classroom teacher might make the best use of radio lessons, lectures, current events, dramatizations, and concerts of great music" (Keene, 1982, p.259). To provide teachers with the means to prepare their students for educational music broadcasts, Alice Keith and Arthur Shepherd of Cleveland wrote *Listening in on the Masters* in 1926, which is

reputedly the first textbook written for use by schools to prepare children for concerts on the radio (Keene, 1982).

The effectiveness of educational broadcasting depended on how well the broadcasts were incorporated into the curriculum as a whole: “Much of the value of such a broadcast lies in the effectiveness with which the broadcast content is integrated with the on-going class activities and, correspondingly, is made a functioning part of the student’s experience” (Woelfel & Tyler, 1945). In the mid-1930s, educators used film, records, and slides in addition to radio as educational supplements in the classroom. By the end of the 1930s radio broadcasts included visual materials to supplement the aural broadcasts: “Joseph E. Maddy, of the University of Michigan, and others have been teaching children to play orchestral instruments by means of radio lessons, and this certainly includes the reading of notes” (Ostrander, 1938, p.28).

Woelfel and Tyler (1945) suggested that about half of all school radio broadcasts in the 1940s fell under the category of “supplementary instructional material.” Teachers were provided with teacher’s manuals, bulletins, advance notices, student handbooks, and other items (such as transcripts of the broadcasts and songbooks) to supplement the broadcasts. It was suggested that educators request such materials from educational directors of local stations, and that teachers maintain contact with the educational directors of local radio stations (Woelfel & Tyler, 1945). Wrightstone (1941) suggested that teachers engage in pre and post-broadcast activities and train students in effective listening attitudes, skills, and habits. “Generally, it has been felt that broadcasts coming into the classroom have definite values providing the teacher has planned for the program and makes a proper follow-up” (Atkinson, 1942d, p.110). Woelfel and Tyler (1945) insisted that activities during and after the broadcast were of utmost importance, and that during the broadcast, teachers should listen to broadcasts as a members of the audience, take notes with

their students, and keep order in their classrooms. Woelfel and Tyler (1945) also agreed that teachers should actively engage their students in follow-up activities to enhance the broadcast experience:

> It is common knowledge that being exposed is distinctly different from experiencing. It is assimilation, appraisal, action in terms of stimuli, that denote true education. New ideas, facts relationships, and implications will accumulate as the broadcast proceeds, and the student should react with new doubts, convictions, allegiances, theories, reservations, and insights. It is the function of follow-up activities to articulate, test, and implement these accumulated reactions so that the students 'handles' the new materials and actively incorporates them into his experience. (Woelfel & Tyler, 1945, p.128)

Whitsey (1950) made suggestions for supplementary materials that were effective for educational broadcasts: "This material will contain the names and sources of musical selections used in the broadcast, the make and number of recordings to be used in the follow-up, suggestions for preparation and follow up and or procedure during the lesson, and a list of the items of equipment needed" (Whitsey, 1950, p.27).

During the 1950s, recordings and transcriptions of radio music education broadcasts were sold or given to teachers for use in the classroom outside of specific broadcasting hours. "Transcriptions of educational music broadcasts are sometimes made by commercial or school-owned radio stations and distributed to schools that have the facilities for playing them. This permits greater flexibility of programming in the school and the possibility of repeating the program as often as may be necessary" (Whitsey, 1950, p.26). During the 1950s the University of Colorado created a National Center for Audio Tapes that selected the best audio learning programs and transferred them to cassettes (Wittich & Schuller, 1979): "Many of the programs

chosen are educational radio broadcasts, and all can be obtained by individual teachers. Thus, a tremendous reservoir of audio learning experiences is accessible to all school districts in the United States, including those outside the reception areas of current educational radio facilities" (Wittich & Schuller, 1979, p.159). Unfortunately, this program was shut down after the late 1970s, and the audio tapes from this program were discarded or disbursed to other unknown schools in the early 1990's (D. Hayes, personal communication, July 16th, 2016). University schools of the air also created similar "Tapes for Teaching" programs that provided cassette recordings of their later broadcasts (after 1950) on cassette, but these materials have not survived.

University Schools of the Air

Schools of the Air (SOAs) were radio programs under the direction of a school or radio station that offered a varied curriculum of courses on different topics, similar to a formal school:

> Their organizational structures resembled those of regular schools with administrator, teachers, educational consultants, and curriculum developers. They operated as schools did, offering semester-long schedules of graded programs presented by radio teachers. They issued teacher manuals and student learning materials, conducted extracurricular activities, and presented awards but did not take attendance or give grade. Most attempted to evaluate their programs or at least collect feedback from school administrators, classroom teachers, and parents. (Bianchi, 2008b, p.1)

Other characteristics of SOAs included course offerings that paralleled school curricula and coincided with the school year, programs that assisted in cumulative learning, and programs that were intended for specific grade levels between kindergarten and grade 12 (Bianchi, 2008b). SOA programming could be used to supplement curricula, as an entire unit, or for a full year's

curricula. “For some mainly rural schools, SOAs provided the entire curriculum in select subject areas” (Bianchi, 2008a, p.37). Bianchi (2008b) stated that the most important pioneers in the School of the Air movement started in the late 1920s and early 1930s, and some of these programs continued as late as 1995. Sears, Roebuck and Company funded what Bianchi (2008b) considers to be the first official School of the Air (abbreviated as SOA) in 1924. The school was led by Ben Darrow and was titled: *Little Red Schoolhouse of the Air* (Bianchi 2008b). According to Bianchi (2008b), Darrow’s SOA program included courses in music appreciation, art, geography, and science, and within a year had reached over 23,000 students in Illinois and parts of Indiana and Michigan. Unfortunately, this SOA only lasted for a little over a year.

The university SOAs included some of the longest lasting educational programming through the radio. Many rural areas in the United States had teachers who were qualified to teach general education but did not have specialized training in the arts. The larger state schools, universities, and colleges were able to meet the educational needs of students in rural areas and one room schoolhouses with their educational radio broadcasts (Atkinson, 1942d; Bianchi, 2008b). Educational radio programming broadcast from universities and colleges gave these students and teachers access to professionals and specialists in a given field:

> It should be noted that the majority of these earlier attempts to broadcast to the classroom, not only by universities and colleges but by other education-minded groups, were intended primarily as a means of enriching instruction of rural schools. The theory has been, so far as radio could assist, to give the country child the same type of educational opportunities that his city cousin is supposed to receive. (Atkinson, 1942d, p.57)

Professor Edgar B. Gordon was the first to broadcast radio music education programs from the University of Wisconsin in 1921 (Atkinson, 1942d). Afterward, other universities and colleges began developing their own music education programming through the radio. From 1930 to 1936, radio broadcasts in music education experienced rapid increase. In 1930, the Westminster Choir sponsored a choral music program similar to Walter Damrosch's orchestral program, University of Florida created a program in music appreciation that eventually led to the official adoption of music as part of the curriculum in the public schools in 1937, and University of Hawaii created music programming for elementary schools (Atkinson, 1942d). The program created by University of Hawaii took a brief hiatus and then was re-introduced to the public in 1940 under the name Hawaii Music School of the Air (Atkinson, 1942d). In 1931, Joseph E. Maddy started a broadcast in band instruction at the University of Michigan. By 1936, Maddy's band program was broadcast by national and local stations and was revolutionary in that it caused the creation of local band groups without local directors (Atkinson, 1942d). The program was picked up by NBC but dropped at the end of the second year (Atkinson, 1942d). The University of Nebraska offered weekly broadcasts in music participation for one-room schools from 1931 to 1934 (Atkinson, 1942d). By 1932, almost 100 colleges, universities, normal schools, and technical schools had their own broadcasting stations (Wienand in Muller, 1932). Twenty-four stations were operated by land-grant colleges and state universities by 1933 (Barnouw, 1966) and by 1938 the University of Florida and the University of Kentucky were producing two of the strongest radio programs in the southern United States (Van Dyke More in Music Educators National Conference, 1938). Marguerite Hood created state broadcasts in music education in Montana after the promotion of national broadcasts failed due to scheduling and reception issues (Cooper, 2004). "Schools of the air delivered enormous educational resources to

millions of students in rural and urban schools who otherwise would have gone without" (Bianchi, 2008b, p.1). By 1938, reports from the Committee on Rural Music stated that the states with the greatest interest in radio were: California, Montana, New Jersey, Ohio, Utah, and Wisconsin (Sanders, 1990).

Bianchi (2008b) estimated that at the height of the SOA movement, roughly three million classroom children (10 percent of the student population) and an unknown number of at-home listeners were reached in the United States: "Schools of the Air delivered enormous educational resources to millions of students in rural and urban schools who otherwise would have gone without" (p.1). By 1942, thirty-eight universities and colleges in the United States were making serious attempts to provide school children with classroom radio service.

Three of these university-sponsored Schools of the Air have gained distinction in the field of choral music education. Between the years of 1931–1979 the Wisconsin, Ohio, and Minnesota Schools of the Air offered various radio courses on the subject. These innovative programs served hundreds of thousands of students and set the pace for successful teaching of choral music by distance. The methodologies established by these early teachers are as fresh today as when they were established, making them worthy of close study. The following material is based on the conclusions of other scholars and primary source materials gleaned from the archives of the University of Wisconsin–Madison, Ohio State University, and University of Minnesota–Twin Cities.

Wisconsin School of the Air. Arguably the most prolific and successful choral music education radio program in the country was the Wisconsin School of the Air (abbreviated Wisconsin SOA), operated by Station WHA at the University of Wisconsin at Madison (Atkinson, 1942d). Students and professors at the University of Wisconsin-Madison began

experimenting with radio transmission as early as 1900 (Douglas, 1934), making the University of Wisconsin's radio station the oldest educational station in America (Woelfel & Tyler, 1945; and Penn, 1961). The station first went on the air in 1915 with broadcasts of daily weather reports for local farmers under the university station call letters 9XM (Douglas, 1934). Earle M. Terry, a professor of physics at the University of Wisconsin at Madison, was instrumental in the development of the first music broadcasts over the radio at Station WHA (Douglas, 1934). In 1915–1916, WHA was operated by a group of student volunteers who were called "the wireless squad" (Penn, 1961). By 1916, approximately 200 amateur radio operators were able to receive regular weather broadcasts from the University of Wisconsin radio station through Morse code (Penn, 1961). During World War I "the station became something of a wonder in the Midwest – so much so, in fact, that when many amateur stations were forced off the air during the war by the navy, 9XM was asked to continue its operations," which included programs for the Great Lakes Naval Training Station on Lake Michigan (Douglas, 1934, p.146). In 1917 Professor Terry wanted to relay weather bulletins through voice transmission rather than Morse code (Barnouw, 1966) and proceeded to create a continuous wave transmitter that had the capability of transmitting voice and music (Penn, 1961). Some of Terry's earliest voice transmissions were Hawaiian music broadcasts which were deemed suitable for radio "because it twanged anyway" (McCarty in Barnouw, 1966, p.61). After the war, 9XM became a major broadcasting center in the Midwest, and reached states as far away as Texas (Douglas, 1934).

On January 3, 1921 broadcasts from the University of Wisconsin station evolved from experimental broadcasting to regular radio telephonic broadcasting (Penn, 1961). On January 13, 1922 the University of Wisconsin was granted an unlimited broadcasting license and the call letters "WHA" were assigned (Douglas, 1934, p.146). The first music education broadcasts were

started by Professor E.B. Gordon in Wisconsin in the early 1920s (Barresi, 1987). These broadcasts were a series of informal Friday evening music appreciation/music listening broadcasts (Barresi, 1987):

> At the invitation of Mr. Lighty, Professor E.B. Gordon, then teaching music in the Extension Division, became the first faculty representative to participate in regular University broadcasts. Professor Gordon saw in radio a chance to make music enjoyment available to many people, and in 1922 he organized and broadcast what is without doubt the first radio music appreciation course ever to be heard on the air. (McCarty, 1937, p. 199)

During the "battle of the airwaves" in the 1920s, WHA was forced to share airtime with commercial stations, but on April 26, 1929 the station obtained unshared daytime-only broadcasting (Douglas, 1934).

In 1929 Gordon was asked to conduct a one-hundred voice competitive choir for "Farm and Home Week" in Viroqua, Wisconsin (Angevine, 1985). Gordon did not have the time or finances to conduct the choir so he arranged for the rehearsal to be conducted by radio (Angevine, 1985). This also provided Gordon with the opportunity to try a more active learning program over the radio. A twenty-five voice studio choir (who had never read the music before) was conducted by Gordon in broadcasting hall, while Rural Sociology professor, A.F. Wiledan observed the 100-voice choir who tuned into the radio broadcast (Angevine, 1985 and Barresi, 1987). Gordon used verbal cues to inform the choir what he wanted to hear in their singing since they had no way of observing his conducting commands (Barresi, 1987). This was the experimental broadcast that led to his creation of his first formal choral music education broadcast, titled *Let's Sing.*

In 1930 the Payne Fund supported an experiment at the University of Wisconsin-Madison to measure the effectiveness of radio in the teaching of music to students in rural schools (Bianchi, 2008a). The experiment proved successful and Professor H.L Ewbank, Chairman of the University Radio Research Committee, outlined tentative plans for the Wisconsin School of the Air at Station WHA (Atkinson, 1942a). By October 5, 1931 the Wisconsin SOA made its debut on station WHA (Atkinson, 1942a) under the direction of Harold B. McCarty, former president of the National Association of Educational Broadcasters (Anderson, 1938). Broadcasts were created and broadcast in Radio Hall, a broadcasting center owned by Station WHA that included a music library and a concert hall with a large pipe organ where concerts by the university band, glee clubs, orchestras, and organists were held (Douglas, 1934). The Wisconsin SOA started with ten weekly programs offered in a variety of high school and elementary fields (Atkinson 1942a; Atkinson 1942d): "Nature and music are the subjects currently enjoying greatest popularity with the youthful listeners, of the 10 regular programs covering half a dozen general fields" (Anderson, 1938). Unfortunately, the number of listeners was originally limited because very few classrooms were radio-equipped:

> In the first semester of its existence, the Wisconsin School of the Air weekly mimeographed programs were sent out to the few teachers who were ready to use the broadcasts. In the second semester, monthly program bulletins were issued. A year later, starting in February, 1933, programs were being scheduled for a full semester in advance. (Engel in Atkinson, 1942a)

Wisconsin SOA soon became famous for providing supplemental educational programs "of a kind that would be hard to duplicate in the classroom" (Douglas, 1934, p.147). The University of Wisconsin was dedicated to serving the educational needs of all people in the state,

not just those in Madison, and this became known as the "Wisconsin Idea" (Bianchi, 2008b). "The Wisconsin School of the Air, presented since the fall of 1931, unquestionably deserves to be called the outstanding classroom radio service offered by any institution of higher education" (Atkinson, 1942d, p.60). Another major factor in the success of the Wisconsin educational radio broadcasts was "…the participation and cooperation of teachers-in-service in the programs. Teachers and supervisors have been consulted not only concerning the variety of the courses needed by the schools, but also the detailed organization of the units within the courses" (Atkinson, 1942d, p.60). By the 1934–1935 school year the Wisconsin SOA had approximately 40,000 listeners (Douglas, 1934).

In 1936 the Wisconsin Department of Public Instruction advocated a progressive philosophy based on Dewey's "child-centered" approach that suggested experimental and activity-based learning over passive memory work (Bianchi, 2002). The radio music education programs were a perfect way to put this philosophy into action, although the WSA administrators and teachers avoided officially ascribing to a specific educational philosophy (Bianchi, 2002). In 1938 teacher's manuals began to be produced and as many as seventeen series were on the air at one time (Engel in Atkinson, 1942a). From 1937 to 1939, the Wisconsin Research Project in School Broadcasting carried out experimental studies of various programs of the Wisconsin SOA, including the music program *Journeys in Musicland* (Engel in Atkinson, 1942a). A few of the early music education programs of the *Wisconsin SOA* included: *Let's Sing*, *Journeys in Musicland*, *Music for Younger Children*, *Living Music*, and *Music Enjoyment* (Engel in Atkinson, 1942a).

By the late 1940s, many of the national SOAs ceased to exist, but WHA's Wisconsin SOA still offered a curricula of radio programs that reached nearly one third of K-8 students in

Wisconsin (Bianchi, 2008a). Between 1945–1965, between twenty-five and fifty percent of the state's elementary school students still listened in to the Wisconsin SOA (Bianchi, 2008b). By 1961 author John S. Penn stated that the broadcasting activity in Wisconsin was so engrained in the lives of Wisconsinites that "…it is inconceivable that they will ever permit it to cease" (Penn, 1961, p.257). The success of the Wisconsin SOA was due to various factors including high enrollment, longevity, and influence on school curricula (Bianchi, 2008a). By the 1960s, Wisconsin SOA programming was broadcast over ten FM and two AM stations (in addition to station WHA) and allowed for the programs to reach students all over the state (Hegemann, 1969).

In 1969 Dolores A. Hegemann at the University of Wisconsin completed a study gathering information on the usefulness of educational radio in Wisconsin during the time when television was generally available. The study, which surveyed elementary schools in Wisconsin, found that educational radio was still heavily utilized in the late 1960's (Hegemann, 1969):

> The use of educational television does receive somewhat greater encouragement from school administrators, leading some schools which have both radio and television facilities to use only the television, but this difference is not great. The major problems standing in the way of greater use of educational radio in Wisconsin have been technical ones, particularly lack of equipment and poor AM reception. (Hegemann, 1969, p.1)

The Wisconsin School of the Air had a strong 45-year history which can be seen in the use of new communication technology to meet specific educational needs, the guiding of a community of learners, the development of a strong statewide educational broadcasting network, and "…the development of award-winning pedagogy such as the early use of active and collaborative learning and creative expression via radio" (Bianchi, 2008b, p.103).

Ohio School of the Air. Ben H. Darrow, the creator of one of the first local educational broadcasts in Chicago Illinois, first founded the Ohio School of the Air (Ohio SOA) on October 10, 1928 with a grant from the Payne Fund (Woelfel & Tyler, 1945). Darrow was a "firm believer in the educational possibilities of radio" (Woelfel & Tyler, 1945, p.76). After the initial grant from the Payne Fund, the Ohio SOA was placed in the hands of legislators in the Ohio State Department of Education from 1929–1937 and free broadcasting time was provided by stations WLW and WOSU (Woelfel & Tyler, 1945). In 1930 the Payne Fund provided assistance to Dr. W.W. Charters in the creation of the Institute for Education in Radio (IER) in addition to their annual funding of $10,000 to conduct research in radio education (McChesney, 2008). Darrow and Charters were the initial directors of the Ohio SOA: "These men, supported by an appropriation from the Ohio legislature, and drawing heavily on the teaching corps of Ohio State, have worked out a regular schedule of instruction" (Muller, 1932, p.119). Darrow was responsible for choosing the faculty for the radio school, which included professors from Ohio State and experienced teachers from urban Ohio schools (Bianchi, 2008b). The program at the Ohio SOA ran for one hour every afternoon during the school week and it was estimated that about 250,000 students were regular listeners of these broadcasts (Muller, 1932).

> During November and December (1928) many feverish days and nights were spent determining the curriculum, listing and enlisting radio teachers, determining the number of broadcasts and the length of each feature, providing for shifting of classes, the time of day, the formation of the first draft of the program, the choice of theme and signature for the hour, the issuance of lesson leaflets, the writing of press releases, the gathering of lesson materials, preparation of manuscripts, and finally, the rehearsals for the first broadcast. (Darrow in Saettler, 1990, p.198)

Saettler (1990) states that a weakness of these programs was that no printed lesson leaflets were made available in the first few months. However, this is highly characteristic of the early days of most, if not all, of the university SOAs. By the second year of production of educational programs at the Ohio SOA, a free monthly teachers' manual called the *Ohio School of the Air Courier* was printed and mailed to teachers (Saettler, 1990). This monthly publication combined aspects of a teacher's manual and a newsletter and included "…program schedules and descriptions, teacher profiles, follow up study questions, illustrations, references, suggested readings, numerous ideas for pre and post broadcast activities, news about the school, and hints for how to get the best radio reception in the classroom" (Bianchi, 2008b, p.84).

According to the National Committee on Education by Radio, Ohio was the first state to maintain a state school of the air with public funds (Levenson & Stasheff, 1952): "It is not surprising that the Ohio School of the Air quickly became the nation's showcase for educational broadcasting to the schools" (Bianchi, 2008b, p.80). The Ohio SOA first started broadcasting on January 7, 1929 on station WLW (Woelfel & Tyler, 1945). From its earliest days on the air, the Ohio SOA was recognized as a thriving program in educational programming: "There are five outstanding experiments in educational broadcasting for classroom reception being conducted in the United States today – three in the East and two in the West. In the East there is the American School of the Air, the Ohio School of the Air, and the Damrosch *Music Appreciation Hour*" (Pitman in Muller, 1932, p.168).

"Since the founding of the Ohio School of the Air, radio as a tool of education, both formal and informal, has made significant advancement" (Holy, 1949, p.149). As early as 1931, the contribution of the educational radio programs for teachers through the Ohio SOA was evident in the schools: "Radio education has great possibilities for the teacher as well as for the

child in the schoolroom. The teachers of the state can become one great live and growing normal school under the leadership of great teachers of teachers" (Conrad, 1931, p.727). R. Dean Conrad, Superintendent of schools in Delaware, Ohio, noted that the Ohio SOA also reached outside of the classroom to students' homes, with one in five homes listening to the programs. Conrad also noted that radio education broadcasts contributed to the schools by revitalizing the curriculum, promoting the activity school, and enriching the curriculum (Conrad, 1931).

> The School of the Air has presented 135 hours of work this past year, opening on Monday, September 22 and closing on Tuesday, April 28. These lessons have been distributed nearly equally between the elementary school which included a primary and intermediate division, the junior high school, and the senior high school. Each hour period was divided into three periods of twenty minutes each. These periods have been brief enough to bridge the span of interest of the children and of such nature to both vitalize and enrich the regular school program. (Conrad, 1931, p.725)

The Ohio SOA did not originally have their own music education broadcast. Instead, they reserved their Friday hour to broadcast NBC's *Music Appreciation Hour* by Walter Damrosch (Woelfel & Tyler, 1945). In 1929 the Ohio SOA began broadcasting their original music education program titled *Little Red Schoolhouse Course in Music* on Fridays from 2:00–2:30 p.m. EST for grades K-8 (Bianchi, 2008b). This series was taught by Donzella Cross Boyle, music teacher at Cincinnati College of Music, and Lydia Mayer Hess, and was suggested for schools with little or no music curriculum (Sanders, 1990). This program utilized the direct method of instruction: "The teacher, 'Song Lady' Donezella Boyle, described herself as a 'visiting teacher' who presented and demonstrated musical ideas that were to be sung aloud by students during the broadcast" (Bianchi, 2008b, p.86). The first fifteen minutes of this broadcast

were intended for primary students and the second fifteen minutes were intended for intermediate students (Sanders, 1990). Songs in this program were from various school music series and were played on different instruments to test tonal melody and introduce new instruments through familiar melodies (Sanders, 1990). Voice and piano were mainly used in this course since the orchestra instruments were believed to be covered most effectively by the Damrosch broadcasts (Sanders, 1990). The program was described primarily as a music appreciation course with some singing included (Sanders, 1990).

In 1931-1932, the Ohio SOA offered an educational radio broadcast titled *Story Plays and Rhythmics*. Even though this broadcast was not technically a music education broadcast, a portion of this program included singing games and movement to music (Sanders, 1990). A more formal music radio course returned to the Ohio SOA in 1933-1934 in the form of a choral music program called *Learn to Sing* that was broadcast on Mondays from 2:15–2:30 p.m. for grades 1-4 (Bianchi, 2008b). This program started when the Ohio SOA shortened the length of their courses to 15 minutes in order to add more courses to the schedule (Bianchi, 2008b). This course lasted until 1937 (Sanders, 1990). In 1934, a music appreciation class for grades seven and eight called *Music of the Masters* was taught by Margaret Cones on Wednesday afternoons (Sanders, 1990). In 1935, a music history course for high school students called *History of Music* was taught by J. Herman Thuman from the Cincinnati College of Music: “It was not taught chronologically; rather, it was a potpourri of thirteen lessons on individual topics, five of them dealing with folk and song literature of several countries” (Sanders, 1990, p.242).

In January, 1931, during the Depression, financial support for the Ohio SOA was significantly cut by the Ohio State Legislature (Saettler, 1990). Despite these cuts, Darrow continued to provide educational assistance as the Director of the School of the Air (Woelfel &

Tyler, 1945). “By selling radio lesson plans, renting (instead of buying) scripts, discontinuing the rental of telephone lines, and aided by a small grant from the National Committee on Education by Radio, the Ohio School of the Air managed to survive” (Saettler, 1990, p.200).

Unfortunately, political power games played a role in the future of the Ohio SOA in 1936: “There is a danger that broadcasts supported from public funds may become involved in politics, even though the broadcaster plays no politics” (Darrow in Woelfel & Tyler, 1945, p.77). During this year, Darrow refused to use the Ohio SOA as a platform for Governor Martin L. Davey’s reelection campaign. As a result, in 1937, the Ohio legislature decided to remove their funding from the school (Woelfel & Tyler, 1945). The Ohio SOA “…was punished because it refused to become a tool of an administration. Legislators and the public must be convinced that education on the air is a non-partisan and that all may benefit regardless of party affiliations” (Darrow in Woelfel & Tyler, 1945, p.66). After the legislature dropped the Ohio SOA in 1937, the Crosley Radio Corporation took over funding for the state-funded radio school and changed the name of the Ohio SOA to the Nation’s School of the Air (Woelfel & Tyler, 1945) and Darrow left for a teaching assignment in in Texas, where he assisted in the creation and development of the Texas School of the Air (Sanders, 1990). This same year, the Crosley Radio Corporation transferred the programs to the Mutual Broadcasting System (Atkinson, 1942a). The Nation’s School of the Air broadcast one music listening program called *I Like Music* at 10 a.m. EST on Fridays for grades 3-12. In 1939, station WLW shifted from the Mutual Broadcasting System to NBC, “with its own Education Department and long-established program policies” and the Nation’s School of the Air was dissolved (Atkinson, 1942a, p.31).

In 1938, after Darrow’s departure and before the demise of the Nation’s School of the Air, the Ohio Legislature voted to appropriate $13,000 for the re-establishment of the Ohio

School of the Air at Ohio State University (Atkinson, 1942a). Gordon G. Humbert replaced Darrow as the director of the Ohio SOA this year (Atkinson, 1942a; Sanders, 1990). In 1939, Ohio State University opted to fully fund the Ohio School of the Air with an additional $7,500 that was transferred from the general fund (Atkinson, 1942a). Ohio State University kept the name Ohio School of the Air for their educational broadcasts because the name had become so well identified with the classroom radio programs under Ben Darrow (Atkinson, 1942d) and Humbert continued on as the Director and Supervisor of the Ohio SOA (Atkinson, 1942d). Atkinson (1942d) felt that the University did not promote the Ohio SOA programs as extensively as Ben Darrow. After the Ohio SOA was taken over by Ohio State University in 1938, the planning, production, and administration was taken over by university faculty and staff and programs were broadcast solely by station WOSU (Woelfel & Tyler, 1945). WOSU was Ohio State University's radio station that received its operating license on June 3, 1922 (Atkinson, 1942a). The Ohio Department of Education and the Ohio Educational Association continued to cooperate with Ohio State University in various aspects of policy for the Ohio SOA.

In 1939, the Evaluation of School Broadcasts did a study on the radio programs at Ohio State University in preparation for the first official year of broadcasting of the University-funded SOA (Levenson & Stasheff, 1952). Their goals were to: indicate what school broadcasts were accomplishing, make generalizations regarding results of certain school broadcast programs, develop techniques and instruments to help evaluate and produce educational broadcasts, and to improve the quality of school broadcasts through the cooperation of teachers and broadcasters (Levenson & Stasheff, 1952). The data of the study was secured from a map of Ohio showing primary, secondary, and tertiary-coverage areas of station WOSU, teacher interviews, and a teacher survey asking how many manuals had been distributed to students (Holy, 1949). A copy

of one of the teacher interviews can be found in Holy (1949). The results of the study showed that 16,130 teachers' manuals were mailed in the fall of 1938 and all but three percent were used by teachers, administrators, or for reference. The average number of programs used by teachers each week was approximately 2.5 and two out of three elementary school classes listened to at least one of the Ohio School of the Air programs each week. It is also interesting to note that fifty percent of teachers had radios in their classrooms, twenty-seven percent received broadcasts from a centralized sound system, and one percent listened to the programs in a school auditorium (Holy, 1949). Despite these positive findings, the Ohio SOA was again suspended on July 1, 1939 due to a lack of funding resulting from failure of the University and State of Ohio to request funds for the 1939–1940 radio broadcast year (Atkinson, 1942a). Although the funding was not in place, Ohio State was able to informally broadcast a few classroom series during the 1939 year, including a class titled *The Story of Music* (Atkinson, 1942a).

Formal broadcasting of the Ohio SOA resumed again in 1940–1941. During this year, the school broadcast four series, each of which were fifteen minutes in length. One of these four broadcasts was the music education broadcast titled *Music Time* for grades 1-3, broadcast on Mondays and Wednesdays at 1:30 p.m. EST and Fridays at 9:30 a.m. EST (Woelfel & Tyler, 1945). In November, 1940, a survey conducted by the Bureau of Educational Research showed that sixty-three Ohio towns and villages utilized the Ohio SOA broadcasts (Atkinson, 1942a). In 1941, the Ohio State legislature restored funding to the Ohio SOA (Bianchi, 2008b). In January, 1941 the Friday morning *Music Time* broadcast was dropped, and in the 1943–1944 school year, the Wednesday *Music Time* broadcast was replaced with a broadcast called *Time for Music* for grades 4-6 at 11:15 a.m. EST (Woelfel & Tyler, 1945). In the 1941–1942 school year, the programs at the Ohio SOA were expanded from five to eight (Bianchi, 2008b). Other short-lived

music programs that occurred only during this school year were *Land of Story and Song* (primary grades) and *What Makes Music* (middle and high school) (Sanders, 1990).

Margaret Carey Tyler became the Director of the Ohio SOA in 1942 (Sanders 1990). Tyler expanded the course offerings of the Ohio SOA and started producing a new printed bulletin similar to the *Courier* from Darrow's years at the school (Sanders, 1990). This same year, Tyler encouraged Ohio State University music department faculty to start teaching music courses in the Ohio SOA. Cloea Thomas volunteered to teach a choral music course titled *Music Time* which was similar to, but not the same as, *Music Time* started by O'Steen in 1940, and Maude Slawson taught a similar program for middle school students titled *Time for Music* (Sanders, 1990). Other radio music courses offered this year included: *Music of the Americas*, *Music of the Allied Nations*, *The Dance in Music*, and *Music in Our History* (Sanders, 1990). In the 1943 school year, music programming included a class called *Kindergarten Fun* which was similar to the *Story Plays and Rhythmics* course (Sanders, 1990). This same year, programming was expanded to an hour per day (Sanders, 1990) and increased for intermediate grades, although senior high grades only received two series, none of which included a music course. In 1946, the Ohio SOA began broadcasting a series of concerts for youth by the Columbus Philharmonic Orchestra that were broadcast until 1949 (Sanders, 1990). By the end of the 1940s, the Ohio SOA "…offered a schedule similar to what Darrow had offered in that exciting first year of 1929" (Bianchi, 2008b).

According to Bianchi (2008b), Keith Tyler, the professor of educational radio at OSU, estimated that 15 percent (190,000 students) of Ohio school students in K-12 were still listening to the Ohio SOA broadcasts by the 1950's. Unfortunately, the official Ohio SOA music broadcasts that were started by Tyler in 1942 were ended by 1952 due to a "feud" between

Margaret Tyler and the director of the Ohio School of Music (Sanders, 1990). Between 1952 and 1958 several music appreciation/general music courses that were titled “unofficial courses” were broadcast by the Ohio SOA (Sanders, 1990). By 1956, an “official” choral music education course titled *It’s Fun to Sing* was broadcast by the Ohio SOA, although the broadcast was created by teachers Suffern and Berns in the New York City Schools (Sanders, 1990) and was distributed by the National Association of Educational Broadcasters to several hundred cities across the united states (Ohio School of the Air, 1960). Because this program was not created by the Ohio SOA, it will not be analyzed for the research purposes of this dissertation.

By 1959, a study by Carle titled the *Evaluation of the Ohio School of the Air,* showed that the number of listeners had dropped to 100,000 (Bianchi, 2008b). This same study also showed that teachers with the least experience were the ones utilizing the broadcasts during this time (Bianchi, 2008b). Choral music education still held a place in the limited schedule of the Ohio SOA in the 1959–1960 year with a class called *Fun to Sing* in the primary grades (Carle in Bianchi, 2008b), although there is no record of this program currently at Ohio State University Archives. Bianchi (2008b) estimated that the number of regular listeners at the Ohio SOA fluctuated between 75,000 and 150,000 during this time period. It was believed that the decline of student listeners was due to scheduling conflicts, focus of the programming on elementary students, and radio coverage that did not include several major cities in Ohio (Tyler in Bianchi, 2008b). Only a few educational radio programs were offered in the 1960s by the Ohio SOA and by 1966 only two courses were offered (Sanders, 1990). After 1966 a local museum broadcasted a few of the Ohio SOA broadcasts for a couple years and the Ohio SOA slowly faded out of existence (Sanders, 1990). Overall, the Ohio SOA made significant contributions to the development and implementation of educational technology in the classroom: “It provided a

model and impetus for similar schools of the air; it demonstrated that radio could be an effective instructional technique; and it produced a wealth of research data concerning radio instruction" (Saettler, 1990, p.200).

Minnesota School of the Air. The University of Minnesota station WLB was issued its first broadcasting license on January 13, 1922 (Atkinson, 1942a; Saettler, 1990). Similar to other university SOAs, the Minnesota SOA utilized university faculty and students to assist with the creation and production of the broadcasts. The Minnesota SOA also created and distributed a state-wide questionnaire each semester to determine "…school-listening patterns, most useable programs, and to get teacher and administrator evaluations" (Ziebarth in Atkinson, 1942a, p.63). In Fall 1931, the University of Minnesota's *Radio Course in Music Appreciation* went on the air under the direction of Burton Paulu (Atkinson, 1942a). Paulu had previously attended the University of Minnesota as a music major and served as a student announcer during the early years of station WLB (Sanders, 1990). The *Radio Course in Music Appreciation* was founded on the belief that "…in order to understand and enjoy fine music the listener must master a few elementary principles and learn a number of simple facts, then apply these during frequent hearings of fine compositions" (Atkinson, 1942a, p.59). This program consisted of a 30-minute lesson and was broadcast during the morning hours (Sanders, 1990). Bulletins for this programs were also published every year for this program beginning in 1931 and the target-age for these broadcasts were high school students (Atkinson, 1942a). The first five seasons of the bulletins for this course contained textbook assignments, however, after the fifth season these assignments were dropped from the bulletin and teachers were provided with a list of textbooks that would provide useful assignments (Atkinson, 1942a). Paulu continued to prepare a separate bulletin for the *Radio Course in Music Appreciation* which was made available to schools (Sanders, 1990).

Four “fundamental procedures” were included in this bulletin, including: every composition must be played twice per season, all instrumental selections must be played by the world’s best musicians and orchestras, music of all styles and genres must be represented, and the vocal recordings used should be by world famous artists (Atkinson, 1942a).

The Minnesota School of the Air was officially formed in 1938 and was organized on a semester-basis with fifteen weeks each semester, excluding holidays (Atkinson, 1942a). With the formation of the Minnesota SOA, Burton Paulu was named the station manager of WLB (Sanders, 1990) and E.W. Ziebarth was named director of the Minnesota SOA (Woelfel & Tyler, 1945). Unlike the other directors of university SOAs, Ziebarth recommended a strictly passive listening approach for broadcasts, because he felt visual aids or other activities “distracted” from the message being delivered through the radio program:

> This view is in opposition to ideas suggested by educators associated with the Wisconsin and Texas schools of the air who often encouraged teachers during the broadcasts to make visuals available and get children engaged in activities such as note taking, drawing, singing and doing experiments. (Bianchi, 2008b, p.150)

The early programs of the Minnesota SOA were broadcast daily from 11–11:30 a.m. CST and 2:00–2:30 p.m. CST, including a “Band Clinic” that was offered starting in 1939 from 3:30-4:00 p.m. CST on Wednesdays (Atkinson, 1942a). Some programs were 15 minutes long and others were half an hour in length (Woelfel & Tyler, 1945). The *Radio Course in Music Education* was renamed *Music Appreciation* and became one of the official offerings in the classroom broadcasts in 1938 (Atkinson, 1942a; Bianchi 2008b). *Music Appreciation* was broadcast on Thursdays from 11:00–11:30 a.m. for 7th–12th grade students and adults (Bianchi, 2008b). The 1938 survey of schools throughout the state of Minnesota showed that there were

approximately 17,000 listeners in the first semester of the Minnesota SOA and 32,232 in the second semester including 10,225 listening from the Twin Cities schools (Atkinson, 1942a). By the 1941–1942 broadcast year, this number of listeners had risen to 95,000 (Atkinson, 1942a). The programs of the Minnesota SOA were not intended to replace in-person instruction, but to supplement the State Course of Study, in cooperation with multiple state educational organizations:

> In making plans for the programs, we of course consult committees drawn from the public schools in this area as well as committees made up of members of the University faculty. The entire series is then integrated with the general program service of WLB, the time of the broadcasts being chosen after very careful survey of the most convenient listening hours for schools in our service areas. (Ziebarth in Atkinson, 1942a, p.63)

On September 23, 1940 the Minnesota School of the Air was made into a network broadcast (in cooperation between the North Central Broadcasting System and WLB), that provided programming in Minnesota, North Dakota, South Dakota, Wisconsin, and Iowa (Ziebarth in Atkinson, 1942a). Suggestions for the utilization of these broadcasts included: teacher-led student activities relating to the broadcasts, use of visual aids and supplementary materials, teacher attitude, and assigning a student who can tune the set for the broadcasts (Atkinson, 1942a). It was suggested that the student assigned to tune the radio set before the broadcasts "should be warned to avoid using the tone control as a means of reducing static interference, since tuning to the bass position tends to cut out many of the frequencies which are an important part of speech and music" (Atkinson, 1942a, p.64).

By the 1941–1942 season the Minnesota School of the Air was the oldest regularly broadcast educational series by any of the Minnesota radio stations and was endorsed by the

State Department of Education and the Radio Committee of the Minnesota Education Association for use in middle and high schools throughout the state (Atkinson, 1942a). The "Band Clinic" was a series offered this year that received the first award at the National Institute for Education by Radio (Atkinson, 1942a). This program was approved by the Minnesota Music Educators Association and National School Band Association, and helped school bands prepare for their competitive festivals by offering instruction, discussions, and performances of the selections from the Selective Competition List for the State and National School Festivals, including competitive pieces for full band, chamber selections, and instrumental solo (Atkinson, 1942a). Other educational offerings of the Minnesota SOA before and including 1942 were English and Vocational Guidance for high school, Geography and History for junior high, Current Events for grade school, and Reading for Primary Grades (Atkinson, 1942a).

In the 1943–1944 school year, nine series of weekly radio programs were broadcast by the Minnesota SOA from September through May 29 (Woelfel & Tyler, 1945). Burton Paulu moved to London this year to work for the Office of War Information, and Paul Brissey took over the planning of the music series. The two music broadcasts, one social studies broadcast, and one literature broadcast, were 30 minutes in length, and other courses were 15 minutes in length (Woelfel & Tyler, 1945). The music broadcast this year was titled *Music Appreciation* and was broadcast at 11:00 a.m. CST for grades 7-12 (Woelfel & Tyler, 1945). This course was taught by Paul Brissey, station music director and member of the Minneapolis Symphony, who took over for Burton Paulu when he moved to London in 1944 (Sanders, 1990). Other courses offered this year included: history, vocation, civics, health, current events, English, and geography. A majority of these programs were intended for students in middle and high school; only one of the nine programs was intended for elementary school children (Woelfel & Tyler,

1945). Donald Ferguson, University of Minnesota music professor, taught the radio music education programs at the Minnesota SOA from 1944 to 1946 and Brissey took over in the final season of the series in 1946–1947 (Sanders, 1990).

In 1945 WLB was renamed KUOM and the 5,000-watt signal of this station was able to reach most of southern Minnesota (Bianchi, 2008b). In 1945–1949, the Minnesota SOA added a weekly, 15–minute music education broadcast titled *Adventures in Music* for grades 4-8 (Sanders, 1990). This broadcast continued in addition to the "Music Appreciation Broadcast" (Bianchi, 2008b). By the end of 1947, *Adventures in Music* was third in popularity and *Music Appreciation* was ninth (out of seventeen programs), but high school programming in all subject areas was cut completely due to lack of interest (Bianchi, 2008b). In 1948, the Minnesota SOA, with the help of University Foundation Funds, developed the *Tapes for Teaching Project*, that provided audio tapes of Minnesota SOA programs to the schools (Bianchi, 2008b).

In 1948 Betty Girling became the director of the Minnesota SOA. Girling felt that Ziebarth's "passive learning" approach was unfounded and that courses of the Minnesota SOA should include active learning. In 1948, in line with Girling's philosophy regarding an active approach to radio education, the Minnesota SOA added a choral music education program titled *Let's Sing* for grades K–3 on Thursdays from 10:30 a.m. to 10:45 a.m CST. This program proved to be much more active than the previous music education programs through the Minnesota SOA and was the first recorded choral music education program of the Minnesota SOA. In 1961 Girling asked the composer Lynn Olson to develop a music series titled *It's Time for Music* for the primary grades featuring Olson's original songs. This program went on to receive one of the first *Educational Broadcasters Awards* from Ohio State University (Bianchi, 2008b). In 1965–1966 the Minnesota SOA radio programs were revised to play a competitive role with

educational television. Music education broadcasts during these years included *It's Time for Music* for grades K-3 and *Make Mine Music* for grades 4-6 (Bianchi, 2008b). *Make Mine Music* was a music appreciation series that used dramatic vignettes and music selections to introduce students to various music styles and forms of expression (Bianchi, 2008b).

In 1970, Girling reported that teachers made 1,700 tape requests for the Minnesota SOA programs (Bianchi, 2008b). Girling also conducted a survey in 1971 on the number of regular listeners for the programs of the Minnesota SOA, and it was reported that the number of regular listeners had dropped to 36,259 (Bianchi, 2008b). Despite this decrease in numbers, the Minnesota SOA continued to maintain their programs and audience: "During the years 1977–1979, while almost every other SOA had died or was gasping, the Minnesota SOA programs demonstrated creative vitality, as evidenced by the Teacher Manuals for those years" (Bianchi, 2008b, p.157). By the late 1970s, the Minnesota SOA was preparing separate manuals for every course in the program at the cost of $1.25 each (Bianchi, 2008b). Music programs in 1976–1979 included *It's Time for Music* (grades K-3), *Sound Ideas* (4-8), and *Make Mine Music* (K-3) (Bianchi, 2008b). *Sound Ideas* was a series that taught students to use inexpensive tape recorders to turn their own ideas into compositions/sound productions: "Through the activity of recording, children would learn how the recorded messages that they heard on radio and TV were used to manipulate people's thinking and action. The MSA ran a contest for the best audio recording projects" (Bianchi, 2008b). Although the 1978 – 1979 teacher's manual for *It's Time for Music* is the last of the choral music education series at the University of Minnesota archives, the letter to the teacher written by Director Betty T. Girling does not give any indication that this is the last year of the program. However, in the broadcast dated Wednesday, April 18 there is a note that Girling is to make her final appearance on this series by telling the popular story of Henny-Penny

(Olson, 1978). In the letter to teachers within this manual, Girling praises *It's Time for Music* as a popular teaching aid in several school systems across the country and states that two years before this date, a teacher in Oregon purchased 90 of the tapes of this program for use in her classroom (Girling in Olson, 1978). The official Minnesota SOA broadcasts ended after the 1978–1979 school year, making the Minnesota SOA the second longest-running state-based SOA with broadcasts lasting for 41 years (Bianchi, 2008b).

Despite the official end of the Minnesota SOA, educational radio programs still continued to be broadcast and distributed by station KUOM in the 1990s (Sanders, 1990; Bianchi, 2008b). In 1990, Professor of Music Vern Sutton offered 20 thirty-minute broadcasts in his course titled *Music Appreciation* at the Minnesota SOA (Sanders, 1990). This broadcast was transcribed to cassette tape and offered as a course for credit at the University of Minnesota:

> The tapes can be purchased or may be borrowed from a University of Minnesota library. Students who take the course for credit must purchase tapes of musical examples as well as the audio lectures. They also are required to borrow or purchase extra records of complete works, to complete seven written assignments, and to pass a one-hour midterm and a two-hour final examination. For the cassette course, the student works at his own pace, although it might be assumed that the schedule would have been more regulated when the programs were broadcast. Assignments are submitted at certain completion points. (Sanders, 1990, pp.232-233)

Tape programs from the Minnesota SOA that lasted into the 1990s demonstrate "…that despite the availability of instructional television, demand for the Minnesota SOA radio offerings remained strong" (Bianchi, 2008b, p.150). In 1991 the College of Continuing Education turned the university radio station over to the university students and a full-time professional staff, and

in October 1993 KUOM was merged with station WMMR to form “Radio K” (Bianchi, 2008b). Bianchi (2008b) states that CDs of old MSA programs were still available online as of 2008, but investigation into this website revealed that this resource is no longer available. The Minnesota SOA and the Wisconsin SOA shared “…honors for broadcasting high quality programs for in-school use, forty-plus years, well into the television age.” (Bianchi, 2008b, p.160).

Chapter 4: Analysis and Findings

The Wisconsin, Ohio, and Minnesota Schools of the Air presented a variety of educational programs and were distinguished for those they offered in choral music education. In this chapter the philosophy and objectives, repertoire and materials, instructional techniques, and assessment practices for each of these programs will be reviewed. Primary sources include authentic recordings, photographs, manuscripts, and printed materials produced during the lifetime of the schools of the air. The analysis of primary sources is supplemented by secondary sources such as dissertations, published biographies of principal educators, and historical research on the schools of the air.

Wisconsin School of the Air

The Wisconsin School of the Air debuted the week of October 5, 1931 (Davidson, 2006). In the course of its history, the Wisconsin School of the Air sponsored five choral music education broadcasts. The content of each of these programs is reviewed according to: 1. philosophy and objectives, 2. repertoire and materials, 3. instructional techniques, and 4. assessment practices. Primary sources for the Wisconsin SOA, courtesy of the University of Wisconsin Music Archives and University of Wisconsin Archives, include recordings of the broadcasts, a partially completed autobiography by E.B. Gordon found in the "Gordon Papers," and printed broadcast materials such as teacher's manuals (lesson plans, instructions to teachers and students, suggested follow-up activities), course bulletins, songbooks, and piano accompaniment books. Secondary sources include dissertations, general histories, and biographies.

***Let's Sing* (1931–1932)**

One of the most innovative and popular programs of the Wisconsin SOA, *Let's Sing*, went on the air the same week as its parent SOA, on Wednesday, October 7, 1931. The program was broadcast from 9:35–9:50 a.m. CST and was intended for grades 4-8 (Angevine, 1985, Davidson, 2006, and Bianchi, 2008a). This program's scheduled broadcasting time was later changed to Tuesdays from 2:10–2:25 p.m. CST (Angevine, 1985). *Let's Sing* was a choral music education program created by Professor E.B. Gordon, president of the Music Supervisors National Conference (1926) and co-creator of the National High School Orchestra (Beattie, 1957). Gordon was known affectionately by his students as "Pop." Although information on this program can be found in Atkinson (1942), Angevine (1985), Barresi (1987), Davidson (2006), and Bianchi (2008), the only primary sources for this broadcast at the University of Wisconsin Archives include two pictures: one of E.B. Gordon conducting sometime between the dates of 1921 and 1929 (Fig. 1) and a "Let's Sing" group photo taken by McKellar (Fig. 2).

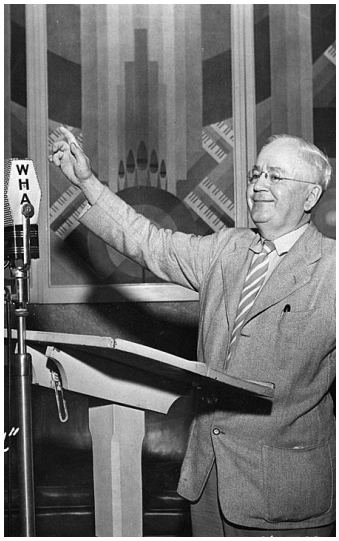

Figure 1: E.B. Gordon conducting (1921–1929), Courtesy of University of Wisconsin-Madison Archives

Objectives and philosophy. *Table 1* outlines Gordon's objectives as found in Angevine (1985):

Table 1

Let's Sing Objectives by E.B. Gordon (1931-1932)

Radio Instructor	School of the Air	Program	Program Date/Time	Grades	Objectives
E.B. Gordon	Wisconsin SOA	"Let's Sing" 1931 - 1932	Wednesdays from 9:35 - 9:50 a.m. CST Changed to Tuesdays from 2:10 - 2:25 p.m. CST	4th - 8th	1. To make music enjoyment availble to many people 2. To sing together songs of lasting value (folk songs, ballads, and masterworks)

In Gordon's early experimental broadcasts and for his first official choral broadcast, *Let's Sing*, the most salient philosophical conviction was that Gordon believed a quality music education should be made available to all children: "On the premise that music is something to be enjoyed by everyone, Gordon has inspired boys and girls to learn and sing together songs of lasting value" (Engel in Atkinson, 1942a, p.45). This conviction can be seen in his earliest efforts to make his music education radio programs available to rural and one-room school houses in Wisconsin that could not afford specialized music instruction.

Repertoire and materials. Because no original songbooks or teacher's manuals for this program have survived, discussion of the repertoire and materials from this broadcast must rely on secondary sources. Gordon felt that performances of high quality music were essential to developing musical understanding and lifelong interest in music (Barresi, 1987): "They sing not the jazzy tunes of the day, but folk songs, ballads, and even a few of the masterworks" (Engel in Atkinson, 1942a, p.45). This belief directly influenced his repertoire choices for his choral music education courses.

Instructional techniques. Gordon's earliest music broadcasts were revolutionary because they sought to "teach music exclusively through an aural medium" (Barresi, 1987).

After producing music appreciation/music listening programs for several years in the 1920s, however, Gordon realized that listening alone would not accomplish his objectives:

> Because student involvement (listening) was passive, interest was difficult to sustain throughout an entire broadcast. Gordon determined that active student participation was necessary to accommodate the varying attention spans and needs for physical involvement while learning. (Barresi, 1987, p.266)

This desire to provide students throughout Wisconsin with an active music education radio broadcast led to the creation of *Let's Sing*. Gordon asked that schools listen to the course every Tuesday, use the text *Music for Youth* by E.M. Hale and Company in conjunction with the broadcasts, complete the mimeographed study aids sent free from Prof. Gordon to teachers, and to give examinations to students to check his teaching (Angevine, 1985). *Table 2* outlines Gordon's direct instructions to teachers and students and the instructional techniques used for *Let's Sing* found in Angevine (1985):

Table 2

Gordon's Instructions for Let's Sing (1931-1932)

Program	Instruction to Classroom Teachers	Instruction to Students	Instructional Techniques
"Let's Sing" 1931 - 1932	1. Listen to the course every Tuesday 2. Use the text *Music for Youth* by E.M. Hale and Company in conjunction with the broadcasts 3. Have students complete the mimeographed study aids 4. Give examinations to students to check Prof Gordon's teaching	1. Listen to the course every Tuesday 2. Complete the mimeographed study aids 3. Take examinations	Rote Method, Verbal Cues

Assessment practices. To test the efficacy of these early music education broadcasts, Gordon created projects for his music education students to teach music over the radio to twenty-five classes of 6th–8th grade students and compared their results to a control group that was

taught the same material in a traditional classroom setting (Barresi, 1987). Results of these experiments showed that radio instruction was highly effective (Angevine, 1985):

> When we began, no one knew for a certainty whether it would be possible to teach a song by radio. We wondered, since we could not hear their response, how accurately the children would learn the song. Then too, we were concerned with the tone quality and expressive character of their singing. The only way to find out, obviously, was to invite the children to come to Madison to sing for us. We promised the children --with some hesitation—an opportunity to sing over the air. Three minutes after the rehearsal began, all fears as to the quality of the singing were allayed (Gordon, 1955).

After the *Let's Sing* program had grown in popularity, Gordon issued a set of objective tests, called the Gildersleeve-Harrison Music Information Tests, to five-hundred children in Wisconsin grade schools to measure pre- and post-instruction from the Gordon radio music education broadcasts (Angevine, 1985). A comparison of experimental and control group scores showed that radio teaching was effective in schools with qualified music teachers and a superior means of instruction in schools with unqualified music teachers (Angevine, 1985; Barresi, 1987). It is possible that the group in the photograph reproduced in Figure 2 was Gordon's teaching group and children who participated in this assessment.

Figure 2: Let's Sing group photo (McKellar) Courtesy of University of Wisconsin–Madison Archives

***On Wings of Song* (1932)**

On February 16, 1932, E.B. Gordon changed the name of *Let's Sing* to *On Wings of Song*. He sought to teach two-part songs to children through this program by April 1932 (Angevine, 1985). The bulletin for this program included specific lesson sequences and instructions for teachers to listen for and correct student mistakes (Angevine, 1985). A program guide discovered by Angevine (1985) lists May of 1932 as the last semester of this program.

Unfortunately, this program guide is no longer a part of the University of Wisconsin Archives, and there are no other materials for this program currently in existence.

***Journeys in Music Land* (1932–1955)**

In 1932 E.B. Gordon created *Journeys in Music Land* to replace the *Let's Sing* and *On Wings of Song* broadcasts for grades 4-8 (Angevine, 1985). There is some discrepancy as to exact date when *Journeys in Music Land* officially aired. Angevine (1985) states that the program started in October 1932 and aired on Wednesdays from 2:05–2:20 p.m. CST, but Barresi (1987) places the debut on January 5th, 1932. Regardless of the original air date, the program did start in 1932, although no printed program bulletins from this date are in existence for verification. Gordon was the conductor for the broadcasts and Ms. Trudy accompanied him on the piano. In 1954, the last year of the broadcast, Ms. Rossmie joined the collaborative team as the organist for the program.

In the 1939–1940 program year, Gordon attempted to teach two versions of *Journeys in Music Land.* The first course was the beginners' version of the course titled *Journeys in Music Land I* and the second course was a more advanced version for more experienced singers titled *Journeys in Music Land* II:

> Journeys in Music Land I is a beginning course, for the benefit of classes which have had no previous training by radio or special music teacher. It includes some of the materials and instructions from the Spring 1938 series, repeated because of the success and appeal of the former series" (Gordon, 1939).

Unfortunately there are no extant Teacher Aids for the *Journeys in Music Land II* advanced course. However, the 1939–1940 Wisconsin School of the Air Course Outline Pamphlet for the fall semester does provide a detailed description of *Journeys in Music Land II*:

> Children enrolled last year in Professor Gordon's great singing class of more than 37,000 pupils, may go on with their music study in Journeys in Music Land II, a continuing course open only to schools having had some previous training in music. Professor Gordon will take up where he left off in June, teaching new songs and striving to further ability in sight reading, rhythm work, ear-training, and two part singing of good quality. (The Wisconsin School of the Air, 1939, p.8)

According to the teacher letter on the first page of the 1939–1940 Teacher Aid, *Journeys in Music Land I* was planned to be combined with *Journeys in Musicland II* in the second semester and registrations for both semester courses would transfer into the second semester combined course (Gordon, 1939). According to the course outline pamphlet, *Journeys in Music Land I* (Beginning 4-8) was to be taught on Wednesdays at 1:05 p.m. CST and *Journeys in Music Land II* (Advanced 4-8) on Wednesdays at 2:00 p.m. CST (The Wisconsin School of the Air, 1939). Having two separate courses in the first semester evidently did not prove successful, because the format returned to a single *Journeys in Music Land* course from the 1940 Songbook onward.

Several transcription disks of the *Journeys in Music Land* programs and music festivals are still available at the University of Wisconsin Music Archives and University of Wisconsin-Madison Archives. Several of these were transferred to MP3 files as part of this research and are included in Appendix A**.** There are still many more transcription disks in the University of Wisconsin Music Archives and University of Wisconsin-Madison Archives that need to be transferred to digital files in order to preserve them from the damage of acidic stains that form over time. A nearly complete set of reel-to-reel tapes of the *Journeys in Music Land* 1954-1955 broadcast are also still available at the Wisconsin Music Archives. The program numbers for these reel–to–reel tapes are 1-10, 12- 18, 20-25, 27-28, and 31 (J. Casey, personal

communication, October 31, 2016). Transcription disks for *Journeys in Music Land* that were transferred to MP3 but are not included as transcriptions in Appendix A include: January 19th, 1955; April 5th, 1955; May 8th, 1946; November 10th, 1948; and March 31st, 1949. Future researchers are welcome to contact this researcher to obtain these files. Complete sets of the *Journeys in Music Land* songbooks and piano books from 1940 through 1955, as well as the teacher's manuals for 1938-1939 and 1939-1940 can also be found at the Wisconsin Music Archives in Madison, Wisconsin.

Objectives and philosophy. In the *Journeys in Music Land I* Teacher Aid in 1939-1940, Gordon stated that a primary objective was to teach students to sing "simple, attractive songs with good tone and musical taste" (Gordon, 1939, p.1). Although other objectives dealt with the development of essential sight reading skills, note and rhythm accuracy were not the sole focus of Gordon's broadcasts. As the course developed over time, Gordon's objectives evolved to include a more aesthetic focus. The chart created below outlines the objectives for the course as stated by Gordon in his *Journeys in Music Land* 1939 Teacher Aid and 1945 Teacher's Manual. The complete 1939 Teacher Aid for *Journeys in Music Land I* and the 1945–1946 *Journeys in Music Land* Songbook and Piano Accompaniment Book can be found in Appendix A, courtesy of the University of Wisconsin Music Archives. The objectives listed in *Table 3* are taken from these primary source materials:

Table 3

Journeys in Music Land Objectives by E.B. Gordon (1939 and 1945)

Radio Instructor	School of the Air	Program	Program Date/Time	Grades	Objectives
E.B. Gordon	Wisconsin SOA	"Journeys in Music Land" 1932 - 1955	Wednesdays from 2:05 - 2:20 p.m. CST	4th - 8th	1. Sing simple, attractive songs with good tone and musical taste 2. Teach basics of sight reading 3. Learn to enjoy music 4. Learn cooperation in group work 5. Develop an inner response to music 6. Discover and develop music talent 7. Enrich Experience 8. Teach a repertoire of folk and art songs 9. Develop and increase singing ability in terms of accuracy, diction, tone quality and interpretation 10. Develop an understanding of rhythm 11. Provide ear training 12. Develop ability to read at sight an unfamiliar simple song

Gordon felt strongly that radio programs could be used to assist classroom teachers in subject areas where they had little (if any) training (Barresi, 1987). *Journeys in Music Land* was one way that Gordon felt he could provide quality music education assistance to teachers, especially in rural areas of Wisconsin:

> In WLBL and WHA stations, Wisconsin is perfecting agencies thru which her departments of state can maintain intimate contact with and seek to serve the people of Wisconsin…to serve the rural schools of the state by supplementing their education materials, by sending over the air the best teaching genius we can muster. (Frank, 1932, p.75).

Gordon's desire to bring a high-quality university education to everyone in the state of Wisconsin was part of the progressive philosophy called the "Wisconsin Idea" that was held by the University of Wisconsin and its faculty. Gordon embraced this philosophy and his desire to

reach all students in Wisconsin through radio was what initially prompted Director Harold McCarty to form the Wisconsin School of the Air:

> [Gordon] was my inspiration when I formed the 'School of the Air.' He said, 'Mac, do you know we have over 4000 one-room schools in this state?' I said, 'My gosh, no!' He said 'Here are these poor little country girls, they go to normal school for a year or two, then they are assigned to a one-room or two-room state graded school. They have to go teach music and art along with everything else. Let's try to do something for them.' So that was to design the 'Air.' It caught on right from the beginning. (McCarty, 1984, p.1).

Through the *Journeys in Music Land* radio music education broadcasts, Gordon "brought the professional services of a University professor into schools where little music would otherwise have been given" (Atkinson, 1942a, p.48).

In addition to his desire to bring a high quality music education to all students, Gordon also espoused the philosophy that singing brings joy to life (Appendix A):

> You know you can get up out of the wrong side of the bed and be awfully cross in the morning, and you scowl and say unkind things to your mother and all that sort of thing. And then you hear some music or someone begins to sing a song, and you begin to change your mood. First thing you know, you are singing and smiling. Now that's what we want to do. (Gordon, 1954c, p.1)

Gordon believed his radio music programs could be used for life enrichment and social interaction, a philosophy that echoed the progressive, child-centered beliefs of John Dewey (Barresi, 1987).

> Music became a kind of catalytic agent for the development of an understanding of racial and social differences, with the result that the group was welded into a homogenous one

> having social standards and ideals that it would be hard to duplicate. In retrospect, I have a profound conviction that this organization fulfilled an infinitely higher function than that of being merely an excellent singing group. We believed that in a rapidly changing and distraught world, music, more than any other of the Fine Arts, could contribute to a better way of life (Gordon, 1955, p.6).

Journeys in Music Land obtained and maintained the highest enrolment of any of the Wisconsin SOA broadcasts (Barresi, 1987). In 1938–1939, there were 1,588 classes and approximately 37,856 students who listened to Gordon's *Journeys in Music Land* (University of Wisconsin, 1942). By the 1940s *Journeys in Music Land* attracted approximately 50,000 school students per semester and the regional and statewide music festivals attracted over 12,000 annually (Bianchi, 2008a). This high level of participation shows Gordon's ability to carry out his philosophical ideals in a tangible way: "Out of these events grew a sense of community among otherwise isolated school children and teachers" (Bianchi, 2008b, p.205).

Gordon's inclusive and social philosophies played a significant role in the success of his programs for several decades:

> We're starting the fifteenth year of Journeys in Music Land. Boys and girls who were in the first classes are now men and women. I meet many of them in my trips about the State. During these years I have taught more than 300 fine songs to the children of Wisconsin. Do you suppose that the thousands of girls and boys who have learned these songs have, as a result, a finer taste and appreciation of good music? (Gordon, 1945, p.3)

Although Gordon retired from the university in 1944, he continued to lead *Journeys in Music Land* until his official retirement in 1955 (Angevine, 1985; Barresi, 1987): "His personal enthusiasm for the project earned him a special place in the hearts of many Wisconsin residents

and won many converts to the joy of participating in the production of music" (Angevine, 1985, p.113). It was through his *Journeys in Music Land* program that Gordon was able to effectively teach children the joy of singing.

Repertoire and materials. Gordon's *Journeys in Music Land* programs were full of high quality repertoire of various genres and cultural backgrounds: "He wasn't interested in teaching them little ditties. He wanted some material of substance that would stay with them. He always insisted upon good content" (McCarty, 1984, p.7). The songbooks, piano books, and recordings for the program were created, assembled, and distributed by the staff at WHA: "We did the whole business. We'd assemble these things, and we'd hire a guy to do the script, and the first ones were done in mimeograph form. And then, we began printing them. We sold them for a dime, and then later a quarter" (McCarty, 1984, p.8).

Before 1940 Gordon created a Teacher Aid containing words, songs, and follow-up activities in mimeograph form at no cost to teachers in addition to the broadcasts (Barresi, 1987). Although these aids were sent to teachers free of charge, Gordon asked teachers donate 10 cents (stamp or coin) toward mimeographing and mailing costs if they find the booklet helpful, since the Wisconsin SOA had no funds for that purpose at the time and no other schools or institutions shared their expenses (Gordon, 1938). The earliest archives of the *Journeys in Music Land* programs include Teacher Aids from the second semester of the 1938-1939 broadcast year and the first semester of the 1939-1940 broadcast year. Gordon hand-wrote all of the songs (notation and text) with all dynamic and stylistic markings included. All songs were written in treble clef and clearly meant to be sung by students with unchanged voices.

After the 1940s the Wisconsin School of the Air began publishing a "Songbook for Children" to be sent to schools for a fee and separate piano books were made available (Barresi,

1987). Gordon's *Journeys in Music Land* did not have a separate teacher aid or handbook in addition to the songbooks like other SOA programs. Instead, Gordon inserted a letter with supplementary activities and instructions to teachers within the Songbook for Children. Teachers could also purchase a piano book to use to accompany their students outside of the broadcasts if they were proficient in piano.

The last year of *Journeys in Music Land* was 1954-1955. The songbook and piano book maintained the same structure as in previous years. The songbook, piano book, and a chart analyzing the repertoire of the 1954-1955 program can be found in Appendix A. The songbook started with a letter to children and teachers followed by the notation for the songs. The music in this year's songbook was handwritten and the text was typed out with a typewriter (Gordon, 1954a). Part two of the songbook began with a note to teachers, a note to the students, and pages of theory and sight singing work arranged into "Goals." (Gordon, 1954a). The end of the book contained a section of appreciation, schedule of broadcasts, and song index. Gordon also made a note that: "Each teacher should have a copy of the piano accompaniment book for use in conducting practice sessions between broadcasts. Many boys and girls will want copies too, for Professor Gordon has arranged the accompaniments especially for young pianists" (Gordon, 1954–1955, p.21). The piano book maintained the same structure as in previous years with the same letter to children and teachers that is found in the children's songbook. The piano accompaniments remained very simple and include the vocal line sung by the students. A note of appreciation from E.B. Gordon is included near the end of the piano book. The index of songs listed the page in the piano book for each song and the corresponding page for the song in the songbook. Gordon's wife Edna also contributed to the program by writing original lyrics to melodies of folk songs or art songs when the original lyrics were not appropriate for children

(Barresi, 1987). Songs with Edna's lyrics can be found in the songbooks with the initials E.S.G. (Angevine, 1985).

The 1945-1946 Songbook for Children can be found in Appendix A (page 42). This is the fifteenth year of *Journeys in Music Land*. This year, the program was broadcast via station WHA Madison and re-broadcast by WLBL Steven's Point (Gordon, 1945). An analysis of the repertoire used in the 1945–1946 *Journeys in Music Land* Songbook reveals that a majority of the repertoire used for this course consisted of folk music from countries around the world. The songs included in the songbook are hand-written and include the lyrics, notation, an illustration near the title, the name of the composer and arranger, and the origin of the song (ex. Welsh Tune). A few songs are from the Classical, Romantic, and 20th Century time periods. As in previous years, most of the songs were written for unison unchanged voices and many were arranged by Mrs. Edna Gordon (E.S.G.). Others are credited to guest arrangers, or the arranger is not listed on the piece. Three of the songs were written in three parts, one song in two parts, and one, titled "Sing and Rejoice," is in four parts. The song "All Through the Night" includes a descant in small notes above the main melody, and three measures of this song are written in three-part harmony. A majority of the songs are in 4/4 or 3/4 time. Other time signatures that appeared less often were 6/8, 2/4, 12/8, and 3/2 time. The songs were fairly balanced between major and minor selections. Chromaticism and various types of articulation were also used in the songs. One song, "On Billows Rocking," contained a modulation from C Major to G Major. Many of the songs repeated or have a first and second ending. The song "Sing and Rejoice" was arranged by Mrs. Gordon for a "First Choir" and "Echo Choir." All of the songs were published by the Wisconsin School of the Air. This structure of the repertoire remained relatively the same until Gordon's final year of the program in 1955.

Instructional techniques. In his early broadcasts Gordon used one female singer and one pianist for studio demonstration (Angevine, 1985). As the program continued, Gordon recruited students from his music education classes to be his studio choir and instrumentalists for the broadcasts: "the radio lessons and Gordon's preparation of teachers at the University gradually increased the numbers and abilities of the local teachers" (Angevine, 1985, p.112). Women were used for the studio choir in the early years since a majority of the songs in Gordon's songbooks were written for unchanged voices; but as the programs grew in popularity Gordon was able to invite participating classes of children to visit him in Madison and act as his guest studio choir for his broadcasts (Angevine, 1985). This growth from a women's studio choir to a studio choir with adults and children can be seen *Figure 4* and *Figure 5* and are included courtesy of the University of Wisconsin-Madison Archives:

Figure 3: Pop Gordon and studio singers (1944)

Figure 4: Pop Gordon conducting students

In Gordon's later broadcasts, his more advanced studio choir was called the "Minnesingers."

Each of Gordon's songbooks includes a section on ear training, sight reading, and music theory basics including the musical scale, exercises for finding the tonic pitch, dictation exercises, rhythmic and meter exercises, and finding tonic according to the appropriate key. He

also included a picture of the keyboard that he labeled “Tone Finder.” Gordon asked his students to refer to these sections of the songbook for all aural theory, music theory, and sight singing instruction that he led during the broadcasts.

Gordon gave specific instructions to teachers regarding how they should help instruct their students during the broadcasts. These are listed in the 1945 Songbook and include: make sure children sing “sweetly” using soft light head tone, encourage expression through words, and create a pleasant singing atmosphere (Gordon, 1945). During classroom broadcasts “listening pupils are allowed, preferably, to be at ease, ready to respond to the spirit of the broadcast and to their radio teacher’s leadership” (Anderson, 1938, p.1). A page with melodic and rhythmic examples in various time and key signatures titled “Study Material,” and a section titled “Supplement for Teachers,” are also included in the songbook. The “Supplement for Teachers” begins with a letter from Gordon to the teachers:

> This songbook may be used in either of two ways: (1) As a means of acquainting children with a wealth of worthwhile songs learned by the rote method alone; or (2) In addition to acquainting children with this fine enduring music, as a means - - through Part Two of the book - - of providing them with some fundamentals of music upon which all subsequent training may be based. My preference, naturally, is for the second plan because I feel very strongly that every child should have a basic knowledge and certain skills in music. To accomplish that, however, there must be a follow-up of the radio lesson with daily practice to develop the necessary skills (Gordon, 1945).

Table 4 summarizes Gordon’s direct instruction to teachers and students as well as his instructional techniques for *Journeys in Music Land* taken from the primary source materials in Appendix A.

Table 4

Gordon's Instructions for Journeys in Music Land (1939 and 1945)

Program	Instruction to Classroom Teachers	Instruction to Students	Instructional Techniques
"Journeys in Music Land" 1932 - 1955	1. Make sure students sing sweetly at all times using soft light head tone 2. Work for expression through words 3. Encourage correct pronunciation of words 4. Create a joyous, happy atmosphere for singing 5. Allow five minutes preparation of the radio lesson 6. Make sure all work is put away and necessary materials are ready 7. Staff paper should be ruled and mimeographed by the teacher 8. Give thoughtful attention to the broadcast 9. Participate as suggested in the Manual 10. Show active interest in the lesson 11. Sing softly with the class 12. Listen for errors in tune, accent, or interpretation 13. Try to allow 15 minutes per day for practice 14. Review all new terms from the broadcast 15. Follow suggested follow up work given in the Manual 16. Do not lose sight of the main objective: to develop a love for an interest in music 17. Encourage children to keep a notebook representative of their work in this course 18. Teachers may use the songbook to acquaint children with songs learned solely through the rote method, or as a way to provide them with the fundamentals of music reading 19. Use the piano keyboard in the back of the book for an ear training visual aid 20. Follow the procedures for musical dictation provided in the teacher's manual	1. Use numbers, letters or solfege for sight reading (letters preferred) 2. Learn to recognize the "home tone" and the musical neighbors 3. Write down the numbers of aural theory examples before transferring them to notation 4. Follow along with the classroom teacher for exercises in the book	1. Verbal Cues 2. Guided Listening 3. Postitive Reinforcement 4. Instructions on dynamics "now softly" and posture 5. Aesthetic instruction and comments "That was very lovely" 6. Discussion regarding music festivals around the state 7. Reminders: "Remember that!" 8. Questions to the students "Would you like to give me a present?" 9. Provides opportunities for movement for small groups 10. Instruction to turn to specific pages in the songbook to encourage music reading 11. Stops to fix rhythmic, melodic, tone, and stylistic errors of the studio choir and student participants 12. Instructions on stylistic markings (accents, ritardando) 13. Questions regarding the theoretical analysis of the songs "How long do we hold that note?" 14. Reminders of possible challenge spots in the music 15. Full-Song Review 16. Guided imagery "Keep grinding it out. Just like turning a crank"

A transcription of the *Journeys in Music Land* broadcast on May 1st, 1946, a transcription of the 1940 Journeys in Music Land Radio Music Festival, and a transcription of the first broadcast of Gordon's last year of teaching in 1954–1955 are all included in Appendix A. In a majority of Gordon's broadcasts, students sing an introductory song during the broadcaster's introduction, and then Gordon lists the names of the schools represented by singers participating in the studio choir. His most common prompt for the students to sing is "Ready, Sing!" Gordon sometimes sings along with the students but he usually just sings on "La" or another neutral syllable instead of singing the actual words to the piece:

> I chose a lovely German folk song which I first asked the children to listen to while it was beautifully sung by a university student. Then I asked the children to hum along while it

> was sung again. The third time through, the children were instructed to follow along, this time using the syllable "loo." On the fourth singing the words were used. (Gordon in Barresi, 1987, p.268)

Gordon often stops the students to correct their mistakes on notes or rhythms and gives prompts to sing "softly" or "stronger." Gordon also stops the rehearsing to make various announcements about his music festivals throughout the broadcast. One of the songs in the 1954–1955 Songbook, titled "Follow the Leader," is unique because it is notated with words and solfege and number system notation labels and Gordon uses this song to teach sight singing and music reading rather than one of his exercises in the sight reading section of the songbook.

An analysis of the transcriptions and recordings of these broadcasts provides insight into Gordon's instructional style. Several of these transcriptions can be found in Appendix A. The quotes in this section were taken from this material. Gordon was famous for his opening phrase of his *Journeys in Music Land*: "Good Afternoon Boys and Girls!" (Gordon, 1940, p.1). His jovial and positive attitude was obvious throughout all of his broadcasts. Of all the words that can be heard in the broadcasts, among the most frequent are: "Ready, sing!" Gordon's words were always said in an encouraging fashion, even when giving directions. Gordon also commented often on the aesthetic aspects of the songs: "That was very lovely" (Gordon, 1940, p.1). Gordon used his very pleasant demeanor to invite his singers to join along with him: "Now, let's just try this thing through" (Gordon, 1940, p.1). In most cases, he shared the background of each song, "Now boys and girls that is an old Scotch tune" (Gordon, 1954, p.1), before asking Ms. Trudy to play the piano introduction. Every so often, Gordon directed his students to sing the melody on "La" before adding text. However, a majority of the time, the students were reading the music and words directly from their songbooks. Gordon also addressed the male

voice change in his broadcast first broadcast of the 1954 broadcast year: “Now there are some big boys whose voices are changing and they can’t sing that high. Boys, when you come to those notes that you can’t sing, you just drop out. Don’t sing. You just imagine you are singing” (Gordon, 1954, p.2). Throughout the broadcasts, Gordon used verbal cues to instruct his studio singers and radio students to remind them of important notational markings in their music: “Now, I want to tell all the children in the studio, and I want all you children listening to me. I want that more staccato than that. Alright! Bite it off! Little points! Ready, Sing!” (Gordon, 1954, p.2). A majority of his verbal cues were used to remind students about dynamics: “I want to take that part ‘Little David’ and bring that out stronger” (Gordon, 1946, p.3). Other verbal cues given by Gordon throughout the broadcast were regarding: posture, notes and rhythms, phrasing. Movement was not a part of Gordon’s broadcasts, but he did encourage students to have fun with the songs as they sang: “Let’s have some fun now, you can’t sing this and look like you have lost your best friend. Everybody grin and have a lot of fun. Play a little of that. You don’t care if I dance a little, do you? Alright, ready, sing!” (Gordon, 1946, p.2). Gordon used his studio choir as a way to help lead the musical cues he hoped to communicate over the radio: “And so now let’s just be ready for that first word and you keep your eye on me all the time and you children you keep your ears on me out there in the state. Alright, introduction” (Gordon, 1946, p.2). Gordon also used guided imagery in his broadcasts: “Now you listen and see how it dances along” (Gordon, 1954, p.1). Gordon gave verbal cues and direction regarding the aesthetic aspects of the songs: “I want you to all sit up straight and put a lot of steam into it, so as to make it thrilling!” (Gordon, 1946, p.2)

As Gordon’s broadcast evolved over time, he began to take more time to introduce each song and speak of its aesthetic and emotional value:

> I especially like the last stanza. I want to just have you notice that. This is sort of a dream of America, what our beloved country can become. And it is thinking about the different things that we shall have, maybe you boys and girls had them as you grew up to manhood. But notice that last stanza. Now that's the dream that we all have of the future. What a wonderful world it would be if we could only have that kind of a world. Alright, now we are going to try to make our contribution to that. Now let's see. We'll start at the beginning and you sing along as best you can. Like that. (Gordon, 1954, p.3)

Gordon also seemed to place more emphasis on the theoretical aspects of the songs in his last year of *Journeys in Music Land* than he did in earlier broadcasts: "Boys and girls, you see that at the beginning of the first line. There is 2/2. That means there are 2 beats to the measure and it goes like this. That gives it a sturdy, march-like rhythm. Now you may try the words for that first verse" (Gordon, 1954, p.3). He also stated that music reading had become even more of a priority for him than in past years: "Now children, one of the things I have my heart set on this year is to do more and better work in the matter of reading music, ear training, and all that kind of thing" (Gordon, 1954, p.3).

Assessment practices. Gordon created several ways that student progress could be assessed. The first was through song review. Because many teachers were not musically proficient, Gordon built song review into each of his weekly broadcasts. The third page of the 1938-1939 teacher's manual provides a schedule of the broadcasts and a list of the songs that were to be "reviewed" or "new" in each broadcast. Another form of assessment for Gordon's broadcasts were his teacher's reports. In the 1938–1939 and 1939–1940 Teacher's Manuals, Gordon included a Teacher's Report that teachers were asked to fill out and mail "at once" after every fourth broadcast to Professor Gordon, Station WHA, Madison: "Reports on last year's

course were invaluable in gauging the speed of instruction and effectiveness of methods used" (Gordon, 1939, p.12). In this report, he asked teachers' opinions of the songs used in the broadcasts, the student interest during the broadcast, student response to drills, student improvement and enjoyment, and the amount of monotone/out-of-tune singers in each class (Gordon, 1939). A copy of the Teacher's Report can be found in Appendix A, page 32. In later broadcasts, Gordon did not include a formal Teacher's Report for teachers. However, he did continue to encourage teachers and students to write him a letter or postcard with their thoughts on the show.

Follow-up activities were another form of potential student assessment for the *Journeys in Music Land* broadcast. Gordon considered follow-up activities to be a very important part of the music education broadcast experience, and he understood that the ability of teachers to provide follow-up activities varied according to their ability and experience (Angevine, 1985). In Gordon's early broadcasts of *Journeys in Music Land*, he included a lesson outline within his teacher's manual. This lesson outline included suggested follow-up activities between broadcasts that teachers could use for student review and assessment (Gordon, 1939). Parents were also encouraged to purchase songbooks and listen into the broadcasts at home in an effort to extend the broadcasts and broadcast assessments to the home as well as the school (Angevine, 1985). Gordon also assessed students by visiting schools regularly to make sure they were learning their songs accurately and effectively (Barresi, 1987).

In addition to the assessment types listed above, Gordon also hosted an end of the year singing festival called the Radio Music Festival that served as a cumulative assessment of all the students had learned throughout the year of broadcasts. According to Barresi (1987), Gordon stated that the first of these broadcasts was held in 1932, while other sources claim that it did not

officially begin until 1934. The second page of Gordon's 1938–1939 *Journeys in Music Land* Teacher's Manual found at the University of Wisconsin Music Archives clearly lists that the "Sixth Annual Radio Music Festival" on May 13, 1939, which would place the first official Radio Music Festival in spring 1934. During the Radio Music Festival: "Children join in a virtually state-wide chorus in their *Journeys in Music Land* under the leadership of Prof E.B. Gordon of the University of Wisconsin School of Music" (Anderson, 1938, p.1). Students that listened to the program regularly were allowed to attend the Radio Music Festival in Madison in the spring of each year (Barresi, 1987). The first officially documented festival in 1934 was attended by 300 children in the University of Wisconsin Old Music Hall (Barresi, 1987). The second page of the 1938–1939 Teacher Aid gives the information for the Sixth Annual Radio Music Festival, including: location, date, schedule, program list, and broadcast station list (Gordon, 1938). The program includes several folk tunes from around the world and songs by Handel, Purcell, and Beethoven. Songs by the chorus are grouped together into sections, and these sections were performed along with selections of songs from the University Symphony Orchestra. A few of the choral pieces in the program were used with permission of Ginn and Company, Oxford University Press, and C.C. Birchard and Company (Gordon, 1938). By the 1940s the festival had grown to over 3,000 participants and was moved from the University of Wisconsin Stock Pavilion to the Field House (Barresi, 1987): "There were something like 4,500 kids in there, and my great concern was to get them into town and get them back! They came in every conceivable conveyance; hayracks, and old farm trucks, and everything else" (McCarty, 1984, p.2). By 1942 as many as 5,500 students from across Wisconsin attended the festival (Engel in Atkinson, 1942a). Harold A. Engel, director of public relations at Station WHA, provides a historical account of the Wisconsin SOA Radio Music Festival:

> Included as a part of these Radio Musical Festivals have been rhythm bands composed of children playing on sand blocks, horse shoes, and other sound-producing devices. The usual procedure has been to hold a rehearsal lasting about an hour in the morning, and then to broadcast the program in the afternoon. (Atkinson, 1942a, pp.48 - 49)

These festivals were similar to the current All-State choral ensembles. The photograph included below (*Figure 6*) is of one of the *Journeys in Music Land* Radio Music Festivals held in the Field House during the 1940's.

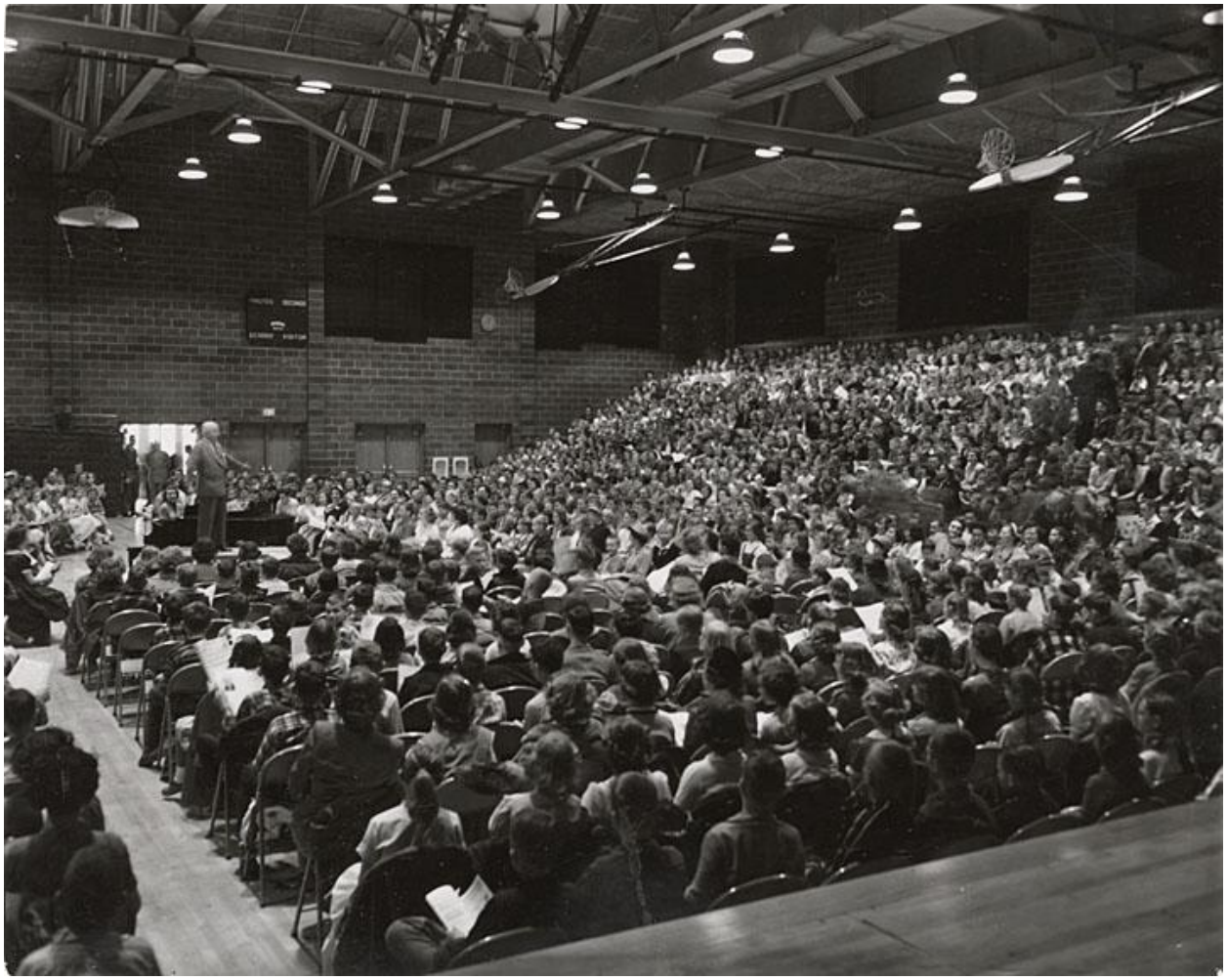

Figure 5: Journeys in Music Land Radio Fest, Courtesy of University of Wisconsin –Madison Archives

In the mid 1940s the university could no longer host all the children, so administrators made the decision to pay Professor Gordon to travel around the state to host regional music festivals in addition to his festival in Madison (Barresi, 1987). Another reason the university supported Gordon's travel for regional festivals was due to the conservation measures that kept students near home during World War II (Angevine, 1985). In 1946 NBC produced a live national broadcast of the Madison Festival Student Chorus (accompanied by the University of Wisconsin-Madison Orchestra) over the NBC Red Network (Angevine, 1985; Barresi, 1987). By 1952 Gordon led fifteen regional festivals with a total of 27,300 students attending (Angevine, 1985). Gordon also accommodated a group of blind children at his festivals each year and these students were given preferential seating close to the stage (Angevine, 1985). These radio festivals "…helped transform isolated, scattered student groups into a huge community that sang and learned together" (Bianchi, 2008b, p.118). The transcription disk recordings for the 1940 Music Festival held on May 11, 1940 were transferred to MP3 during this research. A transcription of Part One of the 1940 Music Festival can be found in Appendix A.

Assessment of the effective impact that Gordon's program had on his students in rural Wisconsin can be seeing in a fan letter dated February 26, 1945 (Appendix A). Mrs. Max Cummings of Endeavor, Wisconsin, wrote:

> Dear Professor, Intended writing for ages to say: Our little girl sings! You taught her! I love 'School of the Air' and your program I hear when possible. Imagine my start when our Baby not yet a year old began to sing: 'La, La, La' – when you said: 'alright sing.' I couldn't believe my ears – she followed so well. (Cummings, 1945, February 21)

When Professor Edgar B. Gordon started his radio music education broadcasts in Wisconsin in 1921, he was "…exploring completely uncharted territory in his attempts to devise

ways to teach music exclusively through an aural medium" (Barresi, 1987, pp.264-265). By his 24th year of broadcasts, more than one-million children were enrolled in his radio classes and he directed choral festivals in forty centers with up to five-thousand children per location (Beattie, 1957). Gordon's impact on music education radio broadcasting in choral music was profound. For most of Gordon's career at the Wisconsin SOA, his choral music education program was the most popular of all the Wisconsin School of the Air offerings (Davidson, 2006). "We were fortunate enough in having a number of inspiring teachers, such as Professor Edgar B. Gordon, whose names became bywords throughout the state, so widely known. They became great favorites, not only of the children but of the parents" (McCarty in Lowe, 1972). Gordon's broadcasting activity "…was not only unique in its inception and administration but one which perhaps had no equal in our country" (Beattie, 1957).

***Let's Sing* (1955–1961)**

After Professor Gordon retired in 1955, Warren Wooldridge continued the choral music education radio broadcast under Gordon's original name for the program, *Let's Sing*. Wooldridge's *Let's Sing* broadcast aired on Wednesdays from 1:30–2:00 p.m. CST and was also intended for grades 4-8 (Wooldridge, 1956a). *Let's Sing* was led by Professor Warren Wooldridge, Mrs. Harriet Wooldridge (vocals), Joyce Babbler (piano), and Julie Collins (organ) (Wooldridge, 1959c).

Materials still in existence for Wooldridge's *Let's Sing* program include: 1956-1957 Children's Songbook and Piano Book, 1957–1958 Children's Songbook and Piano Book, 1958–1959 Children's Songbook and Piano Book, 1959–1960 Children's Songbook and Piano Book, and the 1960–1961 Children's Songbook. The 1959–1960 *Let's Sing* program is unique because there is one surviving recording of the broadcasts still available that was converted to MP3

format as part of this research. This recording is from November 11th, 1959 (Veteran's Day). A transcription of this broadcasts can be found in Appendix A.

The information on Wooldridge's programs below reveals that Wooldridge and Gordon had very different styles of teaching. Nonetheless, Wooldridge's program did keep high enrollment, despite the growing trend toward educational television in the 1950s: "The last time I taught *Let's Sing*, we put out 54,000 books. We estimated that we had about 60,000 kids studying, because the schools would often buy one and copy it off. I even have a braille book from the school in Janesville" (Wooldridge, 1984, p.2). This course was replaced by a choral music education course with the same title with instructor Norman R. Clayton in fall 1961.

Objectives and philosophy. Table 5 outlines Wooldridge's two specific objectives for the program as outlined in his 1959–1960 Children's Songbook, which can be found in Appendix A:

Table 5

Let's Sing Objectives by Warren B. Wooldridge (1959–1960)

Radio Instructor	School of the Air	Program	Program Date/Time	Grades	Objectives
Warren B. Wooldridge	Wisconsin SOA	"Let's Sing" 1955 - 1961	Wednesdays from 1:30 - 2:00 p.m. CST	4th - 8th	1. To sing for enjoyment 2. To learn music theory and aural theory fundamentals

At the beginning of his 1959–1960 Songbook, Wooldridge states that "We sing because we enjoy singing." However, the aesthetic does not seem to be his main focus for the course: references to aesthetic aspects in the repertoire used in his broadcast are lacking, and no stylistic markings that would affect aesthetics in the music are written in the music notation as they are in the Gordon broadcasts. The analysis above of his only surviving broadcast reveals that a majority Wooldridge's broadcast time was spent on the theoretical aspects of the songs rather than the aesthetic.

Repertoire and materials. Unfortunately there are no recordings, transcripts, songbooks, or teachers' manuals of Gordon's early *Let's Sing* programs, so comparisons could not be made between Wooldridge's *Let's Sing* broadcasts and Gordon's *Let's Sing* broadcasts. However, the *Let's Sing* Songbooks and Piano Books of Wooldridge were very similar to Gordon's *Journeys in Music Land* Songbooks and Piano Books. Wooldridge started off each songbook with a letter to students. This was followed by songs including the music notation, lyrics, and illustrations that match the theme of each song. The notation of the music in the songbooks for Wooldridge's *Let's Sing* program was written by hand and the text was typed with a typewriter. A majority of the songs in the songbooks were written in unison or two parts. Some three-part harmonies were included at cadential points in the songs. The first song in the 1956–1957 songbook was a theme song for the program, titled *Let's Sing*, composed by Donald Voegeli, the studio pianist for the *Let's Sing* program. The majority of the repertoire in this songbook consisted of folk songs from the United States and other countries, but arrangements of songs by Humperdinck, Schubert, and Mendelssohn were also included. Wooldridge also kept one of the songs with lyrics by Mrs. Gordon titled "Lullaby." Part Two of the Children's Songbook, titled "Let's Learn to Read Music, Boys and Girls!" is nearly identical to Gordon's Part Two of Gordon's Children's Songbook in *Journeys in Music Land,* with different section labels. Wooldridge's theoretical section of his songbook included: Rhythm, Pitch, and Keys. Wooldridge's songbook ended with a "Note to Teachers." Wooldridge's *Let's Sing* piano book contained an index of songs, a list of appreciation to the advisory board, and the piano accompaniments for each piece. The piano accompaniments in the Wooldridge piano books were very simple and the titles contained the same illustrations found in the songbook. Songs in the piano book were listed in the same order as the children's book.

The 1959–1960 *Let's Sing* Children's Songbook, Accompaniment Book, and a chart analyzing this year's repertoire can be found in Appendix A. This year's songbook was different from other years because Wooldridge distributed the music theory information throughout the book rather than at the end of the book in one complete section. This theory section for this year's songbook was titled "Let's Learn to Read Music, Boys and Girls!" and had the same basic information as his previous songbooks, but the categories were changed to: Letter Names, Music Reading, The Dot, and Keys. A majority of these songs were written in unison and two-part harmony although there was one song in three-part harmony titled ("Somewhere a Child is Singing" by Peter W. Dykema) and a version of the spiritual "Little David" written in four parts. Dykema's song must have been utilized in an earlier version of the songbooks, since he died in May 1951. The 1959–1960 Songbook and Piano Book are included in Appendix A courtesy of the Wisconsin Music Archives.

There were many similarities between the Wooldridge and Gordon broadcasts due in part to shared material: "I had a lot of help from people. I had a group of music teachers who would help me select the right songs. Some were songs that were done before and some were new" (Wooldridge, 1984, p.2). Part Two of Wooldridge's *Let's Sing* Children's Songbook is almost identical to Part Two of E.B. Gordon's *Journeys in Music Land* Children's Songbook, except for some slight re-wording. The piano book was also quite similar to the *Journeys in Music Land* piano book, with simple accompaniments and illustrations next to the titles of each song.

Wooldridge's songbook was different from Gordon's in several ways. An analysis of Wooldridge's 1959–1960 *Let's Sing* Songbook shows that Wooldridge no longer used Edna Gordon's arrangements. In fact, he used the music belonging to publishers outside of the

Wisconsin SOA for 10 of his 30 songs. Six of the songs were listed as "lyrics only" instead of including the lyrics and notation. The decision to use lyrics only on these songs could have been a result of copyright concerns, although this is not specifically stated. Wooldridge used more two-part, three-part, and four-part music than Gordon, although most songs remained in unison. Wooldridge included more songs of varying genres than Gordon, although a majority remained in the "folk" category. For example, genres used in the 1959–1960 songbook that fall outside of the "folk" genre include: 20th Century, Operetta, Sacred Chant, and Classical. A majority of the songs are written in either 2/4, 4/4, or 3/4. The songs "En Roulent Ma Boule" and "Longing for Spring" were written in 6/8. G Major and F Major were the keys used most often in the songbook.

Instructional techniques. On the recording of the broadcast dated November 11th, 1959, Warren and Harriet Wooldridge sang together, without a studio chorus. The vocal technique of both of these singers was not superb. Little, if any, verbal correction was given during the broadcast, possibly because Wooldridge was singing instead of instructing. Wooldridge began his broadcasts by greeting the children and providing them with a brief background on Veteran's Day. He reminds the students (Appendix A): "Let us all pray that as we sing our first song, 'Land of Hope and Glory' we sing it with all the dedication and devotion that we have in the hope that war will no longer be necessary. Turn to page 24 in your books and let's sing 'Land of Hope and Glory'" (Wooldridge, 1959c, p.1). After the students finished, he complimented them on their performance (Appendix A): "What a fine way and a stirring way to start off our singing program today" (Wooldridge, 1959c, p.1). In the next section of the broadcast, the Wooldridges sang each phrase of a new song titled "Swing the Shining Sickle" and asked the students to sing after them in a phrase-by-phrase rote song learning style. Wooldridge was unable to give instructions to the

students as they sang since he was also singing along. After this song was sung phrase by phrase, he asked the students to sing the entire song from the beginning and responded (Appendix A): "Very fine!" (Wooldridge, 1959c, p.2). After the students learned this new song, Wooldridge spent the next few minutes of the broadcast leading the students in a series of aural theory exercises on "Moo" or "Mah." Three pitches were sung (tonic to interval back to tonic), and a pause was given in the broadcast for students to sing the pitches back. Students were sometimes asked to clap the rhythm with Mr. Woolridge and note similar rhythmic patterns. After this section, he stated (Appendix A): "Now we're all warmed up" (Wooldridge, 1959c, p.2) and then asked students to listen to several patterns and sing back several patterns without his help. He asked teachers (Appendix A): "How about it teachers? Did they get it?" (Wooldridge, 1959c, p.2) and reminded the listeners that they would be repeating exercises similar to these every week to train their ears. After this series of exercises, Wooldridge asked the singers to open their books to "Infant Holy" and look at the rhythm of the song, which he says (Appendix A): "is characteristic of many Polish songs" (Wooldridge, 1959c, p.3). He went on to tell students he wanted them to learn the rhythm before they tried to sing the song. Wooldridge clapped several measures of the rhythm and then asked the students to clap it back several times before clapping the entire line. He then asked Mrs. Wooldridge to sing a section of the song and directed the students to sing it back several measures at a time. He asked the students to look in their scores and find any parts of the song that look like the section they just learned. Students continued to learn the song line by line and then sang it straight through. Wooldridge most often prompted his singers with the phrases "Ready? Sing!" and "Ready? Begin!" For the next section of the broadcast he asked the children to open their books and sing a couple of their previously-learned songs straight through. He did provide them with suggestions before singing (Appendix A): "Pay

particular attention to the change in rhythm between measures one and measures one and five" (Wooldridge, 1959c, p.5). He reminded the singers for the next song, "Jesus, Jesus, Rest Your Head" to find phrases that are identical before singing the first two measures. The students sang the song in two-measure phrases in rote style with Mr. and Mrs. Wooldridge. Wooldridge made his first stylistic comment near the end of the broadcast, when he told the students (Appendix A): "Keep the voice soft" (Wooldridge, 1959c, p.5). The students were then asked to review a previously-learned song and to sight read a new song all the way through (Appendix A): "You'll make some mistakes and that's alright. I want you to become familiar with it" (Wooldridge, 1959, p.6). Students were sometimes asked to sing the melody on a neutral syllable before singing the text with correct rhythm and pitch. Wooldridge seemed to utilize a balanced combination of rote-learning, music reading, and sight reading in his broadcast. It does seem that the theoretical aspect of the songs and sight reading were his main focus. It should be noted that very few dynamic and stylistic markings were included in the Wooldridge songbooks. A majority of the dynamics and style markings would have either been given by the broadcaster or were not used at all. Wooldridge ended his broadcast by allowing the students to sing several previously-learned songs straight through. He reminded the students to do work on their Thanksgiving songs before the next broadcast and the announcer ends the broadcast.

Wooldridge's direct instructions to teachers and students and his instructional techniques for the course, as found in his course materials in Appendix A, appear in Table 6:

Table 6

Wooldridge's Instructions for Let's Sing (1959-1960)

Program	Instruction to Classroom Teachers	Instruction to Students	Instructional Techniques
"Let's Sing" 1955 - 1961	1. Use the 33 1/3 LP for guidance on practice sessions between broadcasts, to review difficult parts of songs, and for the stimulation of creative and rhythmic activites 2. Follow the procedures for the aural and written theory in the songbook	1. Remember that we sing because we enjoy singing 2. When you sing, personally invest in the songs with good feeling and happiness 3. Give your full attention to all songs, regardless of favorites 4. Have fun and work hard 5. Open your mouths 6. Sit up straight 7. Follow the procedures for the aural and written theory sections in the songbook 8. Review the songs just learned in the broadcast	1. Positive Reinforcement 2. Phrase-by-phrase rote song learning 3. Direct instruction. 4. Instructs students to turn to specific pages in the songbook to encourage music reading 5. Provides historical and/or technical information on several pieces per broadcast 6. Aesthetic instruction: "Sing it with all the dedication and devotion that we have in the hope that war will no longer be necessary." 7. Questions to Teachers: "How about it teachers? Did they get it?" and Students: "Oh, that wasn't very difficult, was it?" 8. Guided rhythmic practice 9. Full song singing, listening, and review 10. Guided song analysis "Let's take a look through it before we start to work on the various parts" 11. Verbal cues given by Wooldridge when Mrs. Wooldridge sings to lead the students in song: "Softly. Open your Mouths" 12. Instructions on dynamics and posture

Assessment practices. Similarly to Gordon, Wooldridge also held spring music festivals at Stock Pavilion the first or second Saturday in May for children who participated in the broadcasts. These served as a cumulative assessment for the program. In an interview with Barresi, Wooldridge (1984) spoke defensively in response to comparisons are made between him and Edgar B. Gordon. In his interview with Barresi, Wooldridge claimed to have done more theory assessments in his *Let's Sing* broadcasts than Gordon did in his: "I don't think Pop did a lot. I tried to do a little theory each day, and I tried to teach peripheral things as well as the music and the songs" (Wooldridge, 1984, p.3). However, according to the only surviving recording of the Wooldridge broadcast, little theory was incorporated into his broadcast. More recordings of the Wooldridge broadcasts would be required to make an accurate comparison.

Let's Sing (1961–1972)

In spring 1961, Wooldridge prepared the songs for the 1961-1962 Songbook and then accepted a position as chair of fine arts at Southwestern College in Winfield, Kansas for fall 1961. Norman R. Clayton, principal of Philip H. Falk School in Madison, became the new leader of *Let's Sing* starting in fall 1961. Clayton led these programs from 1961–1974. He was assisted by Lois Dick (female vocalist) and Don Voegeli (pianist and music director of WHA). Materials for these broadcasts usually included: LP Teaching Aids, Children's Songbooks (sold for $0.30) and Piano Book (sold for $0.50). According to the songbooks and LP covers, Clayton's *Let's Sing* aired from 1:30–2:00 p.m. CST on Wednesdays through daytime AM stations WHA Madison and WLBL Auburndale, and the following day and night high fidelity FM stations: WHA-FM Madison, WHAD Delafield, WHKW Chilton, WHRM Rib Mountain, WHWC Colfax, WHLA West Salem, WHHI Highland, and WHSA Brule. *Let's Sing* was intended for students in grades 4-8. These broadcasts were produced by WHA University of Wisconsin Radio Hall, Madison 6 and broadcast by Wisconsin State Radio Stations. Clayton's *Let's Sing* program was broadcast until May 8th, 1974 (Davidson, 2006).

The 1971-1972 broadcast year for this program will be discussed in detail below because it is the year with the most complete records (Songbook, Piano Book, Bulletin, and LP Record) still available at the Wisconsin Music Archives. The materials still in existence at the Wisconsin Music Archives for Clayton's *Let's Sing* program include: 1962–1963 (Children's Songbook, Piano Book, and LP Recording), 1963–1964 (Children's Songbook and Piano Book), 1964–1965 (Children's Songbook and Piano Book), 1967–1968 (Children's Songbook), 1968–1969 (Songbook and Piano Book), 1969–1970 (Songbook, Piano Book, and LP Recording), 1970–1971 (Songbook and Piano Book), 1971–1972 (Songbook, Piano Book, and LP Recording),

1972–1973 (Songbook and Piano Book), 1973–1974 (Piano Book). The 1971–1972 Songbook and Piano Book can be found in Appendix A.

Objectives and philosophy. Clayton's written objectives for *Let's Sing* as found in the 1971-1972 Songbook, Accompaniment Book, and LP Cover are provided in Table 7:

Table 7

Let's Sing Objectives by Norman R. Clayton (1971-1972)

Radio Instructor	School of the Air	Program	Program Date/Time	Grades	Objectives
Norman R. Clayton	Wisconsin SOA	"Let's Sing" 1961 - 1972	Wednesdays from 1:30 - 2:00 p.m. CST	4th - 8th	1. To provide opportunities for children to participate in wholesome art and music activity 2. To allow for an outlet for students to be personally engaged in expressing themselves through the arts 3. To experience creative self-expression and group expression

Clayton's Letter to Teachers included on the back of the 1969–1970 *Let's Sing* LP Record Cover sheds some light on Clayton's philosophy of music education:

> Dear Fellow Teachers, There has been a growing concern that our young people are easily satisfied with a low level of entertainment. They watch television programs by the hour with little discernment. One caustic critic says children today are fast becoming TV sponges. To counteract such criticism, we need to provide opportunities for children to participate in wholesome art, crafts, drama, dance and music activities. They need to be personally engaged in expressing themselves through the arts and crafts. They need to experience creative self-expression as well as group expression. These kinds of activities extend the pleasure of singing. Mr. Voegeli, Mrs. Dick, and I hope that you and your pupils will use these songs as a springboard to a much more inclusive music program in your school. We feel strongly that quality music can have a favorable impact on the

> minds and hearts of young people. We extend best wishes for a meaningful and satisfying school year (Clayton, 1969b, LP Cover Letter).

Clayton's preference for music education as a means of expression and pleasure and his belief that music "can have a favorable impact on the minds and hearts of young people" points toward his belief in a more aesthetic philosophy of music education. This philosophy is similar to that of Gordon. Clayton also used more of Gordon's original materials and songs than Wooldridge, which points toward a shared philosophy between Gordon and Clayton:

> In the summer of 1961 Lois Dick, Don Voegeli (pianist) and I began working as a team to produce LET'S SING materials and programs for the Wisconsin School of the Air. We inherited the highly regarded patterns established by predecessors Edgar "Pop" Gordon and Warren Wooldridge. Now, to mark our tenth anniversary, we are using several selections which in past years were favorites with our young radio audiences. We are also introducing a number of "first time" selections. The anniversary theme song "Let's Sing" was the one used in 1961 – 1962. To paraphrase Mr. Voegeli's lyrics I hope that in 1971 – 1972 we will "sing the whole year through." (Clayton, 1971c, LP Cover Letter)

Repertoire and materials. By 1969, the number of manuals sold for *Let's Sing* far outweighed that of other programs produced by the Wisconsin SOA (Hegemann, 1969). According to a survey by Hegemann (1969), 37,100 student manuals for the *Let's Sing* program were sold in 1969, the same year that other Wisconsin SOA radio programs sold no more than 4,000.

Clayton used supplementary LP records for his programs. These are the only surviving audio archives of Clayton's *Let's Sing.* Unfortunately, there are no surviving cassette or transcription disk recordings available of the broadcasts themselves, and there are also no written

scripts extant. The *Let's Sing* LP recordings were meant to be a supplementary resource for teachers to use in the classroom in addition to the weekly broadcasts. The LP records include the songs themselves but no other material. The songs were not recorded on the LP in the same order they are listed in the songbook.

All of the songs in the 1962–1963 songbook were written in unison with the exception of one song, "Nelly Bly" by Stephen Foster, which was arranged in two parts. The music notation in this songbook was hand written and the text typed with a typewriter. A section titled "Enjoyment Follows Understanding" was included at the back of the songbook. This section contained basic music theory instruction from the Gordon and Wooldridge songbooks. Topics included: Notes and Rests, Letter Names of the Staffs, Rhythm, Time or Meter Signatures, Rests, The Dot, Pitch, Vocal Exercises, Intervals and Parts and Harmony, Keys, Glossary of Musical Terms. In addition, a picture of the staff and the piano with notes labeled were included. An index completed the songbook. The music theory section was excluded from the songbook beginning in the fall of 1971, when the Songbook included songs with vocal line, lyrics, illustrations, and an index of songs. Instruments that accompany the songs in the LP recording this year include: piano, bass, drums, and guitar.

Various sound effects were used in several of the songs for the 1969-1970 program year, including organ in "Look Out Tonight," maracas in "Angelique-O," and accordion in "Cockles and Mussels." The piano accompaniment for these songs was very simple in nature and would be easy for students to follow. In the piano accompaniment books, the vocal line was written in as part of the four parts of the piano accompaniment for most songs, so it would be unclear to the accompanists which part(s) were to be sung by the students unless they used the student songbook in addition to the accompaniment book. The notation in the 1969-1970 songbook

started to look more uniform than in previous years, although it was still hand-written and typed on a typewriter since the date of this program was too early for computer-generated music notation.

For the 1971-1972 *Let's Sing* Songbook, Clayton brought back several of the songs that Gordon had used in his broadcasts. The Songbook, Piano Accompaniment Book, and a chart analyzing the repertoire of that year's program can be found in Appendix A. The songs in the 1971–1972 Songbook were more complex than in previous years, although, many are still written for unison voices. Many of the songs in this year's book were longer in duration and included chromaticism and/or syncopation. The increased difficulty level may reflect development in the program. Many songs were compiled from past books, and it is also possible that most were chosen from the more challenging past programs. In any case, the increase in the difficulty of the songs can be seen. Complete copies of the *Let's Sing* 1971–1972 Songbook and Piano Book are included in Appendix A with permission from the Wisconsin Music Archives. A majority of the songs used in the 1971–1972 broadcast year were those originally published by the Wisconsin SOA. Clayton also brought back a few of the songs arranged by Edna Gordon and Donald Vogeli, longtime accompanist for the program. Four songs from this year are listed with lyrics only, and the rest are written with music notation. A majority of the songs are in 2/4 and 4/4. There are several songs in two- and three-part voicings, although most are in unison as in previous years. F Major is the key used most often, although there is a significant amount of variety of key signatures in major and minor used throughout the songbook. One song, "The Emperor Waltz," modulates from F Major to B flat Major. Only five of the songs used in this year's songbook were not original publications of the Wisconsin SOA and were included in the songbook with special permission from the outside publishers.

Instructional techniques. Although no recordings or teacher's manuals from Clayton's *Let's Sing* program are still in existence, his letter to teachers found on the back of the *Let's Sing* supplementary LP Record Cover sheds some light on the techniques used in his program:

> The songs selected in the 1969–1970 LET'S SING program lend themselves to unison choral singing, harmonizing, antiphonal singing, and occasional solo work. Children could march to "Wisconsin's Pride." They should be encouraged to play maracas while singing "Angelique-O." They could very well dramatize "A Hold in the Bucket' and Mr. Voegeli's Halloween song. (Clayton, 1969b, LP Cover Letter).

Norman R. Clayton and Lois Dick were the vocalists on the records for this program. Clayton and Dick were accompanied by a variety of instruments including piano, vibraphone, flute, bass, guitar, and drums. Songs were sung as either duets or solos. Since no broadcast recordings or scripts are still in existence, information on this program was taken from the songbooks, piano books, and supplementary LP recordings. In the LP recordings of Clayton's program, there was no studio choir used for the broadcasts. Instead, Clayton and Dick acted as the vocalists for the recordings and are accompanied either by Don Voegeli on piano or a variety of different instruments. Because Clayton was one of the vocalists of this program, it is likely that he, like Wooldridge, was unable to also give verbal cues to his student audience as they sang. It is also possible that Clayton could have given verbal cues to his students while Dick sang.

Unlike the Gordon and Wooldridge broadcasts, Clayton emphasized music listening in his broadcasts. On the back of the LP Record for the 1962-1963 program year for *Let's Sing*, Clayton provides a Note to Teachers that includes instructions for the listening component of the course:

> As you play this record for boys and girls in your classrooms, urge them to listen for specific reasons. Your initial playing might not naturally be for the purpose of gaining an over-all appreciation of the songs to be studied this year. Other listening goals might then be to identify special phrases or phrasings, to study pronunciations or enunciations, to compare rhythms or tempos, and to recognize characteristics which distinguish one type of song from another. Actively involve the children in listening exercises. Urge them to listen with imagination, discrimination, and understanding. Encourage them to listen intelligently. Help them to deepen their sense of appreciation. (Clayton, 1962b, LP Cover Letter)

Unfortunately there are no direct instructions from Clayton to the students in the surviving materials, but Clayton's direct instructions to teachers and information on his instructional techniques can be found in the surviving Songbooks, Piano Books, and LP Covers still available in the Wisconsin Music Archives (see Table 8).

Table 8

Clayton's Instructions for Let's Sing (1971-1972)

Program	Instruction to Classroom Teachers	Instruction to Students	Instructional Techniques
"Let's Sing" 1961 - 1972	1. Encourage the students to move and play instruments while singing 2. Encourage dramatizations of the songs 3. Encourage activities that extend the pleasure of singing 4. Use these songs as a springboard for a more inclusive music program in your school	Unknown	Positive Reinforcement, Phrase-by-phrase rote song learning, Music Listening, Movement, Playing instruments while singing

In summary, the Wisconsin SOA choral music education programs were effective because they met "educational needs through the use of technology rather than seeking to find applications for technology in education" (Bianchi, 2008b, p.103). In a state with over 3,000 one-room schoolhouses without qualified music teachers, the choral radio music programs in

Wisconsin met the educational needs of the state (Bianchi, 2008b). But as this rural population became smaller and unification of school districts increased, the strong need for the radio music education programming of the Wisconsin School of the Air faded away in the 1970s (Wooldridge, 1984; Bianchi, 2008b).

The Ohio School of the Air

In the course of its history, the Ohio School of the Air sponsored four choral music education broadcasts. The content of each of these programs is reviewed according to: 1. philosophy and objectives, 2. repertoire and materials, 3. instructional techniques, and 4. assessment practices. Information on the first two choral programs of the Ohio SOA was taken from the secondary sources Taylor (1941), Sanders (1990), and Bianchi (2008). Primary sources, courtesy of the University of Ohio State University Archives, include recordings of the "Music Time" broadcasts and printed broadcast materials of the "Music Time" and "Time for Music" broadcasts that can be found in Appendix B.

Learn to Sing (1933–1937)

In fall 1933, Ohio State University's Ohio School of the Air initiated its first choral music education radio program titled *Learn to Sing*. This program was the third university SOA radio choral music education broadcast in the country (not counting *On Wings of Song*), closely following Gordon's *Journeys in Music Land* at the Wisconsin SOA. *Learn to Sing* was broadcast on Mondays from 2:15–2:30 p.m. EST for grades 1-4 (Bianchi, 2008b). Bianchi (2008b), stated that this program started when the Ohio SOA shortened the length of each program to 15 minutes in order to add more programs into the schedule, but Sanders (1990) listed this program as a 20-minute program. This class was taught by Dorothy Stevens Humphrys, and the state supervisor of music, Edith Keller, assisted in the selection of songs for the course (Sanders 1990).

According to Sanders (1990), the sources and words for the songs for each broadcast were included in the Ohio SOA *Courier* and the last broadcast of each school year was a review of the students' favorite songs. The program lasted until spring 1937 (Sanders, 1990). The only surviving primary source record of the *Let's Sing* program still available at the Ohio State Archives is the photograph in Figure 6. A comparison of this picture to the photo of the Ohio SOA choral radio program *Music Time* (Fig. 6) suggests that Humphrys is the teacher at the piano in this picture. The teacher next to the students may have been the classroom teacher of the visiting class.

Figure 6: Learn to Sing, Courtesy of Ohio State University Archives

Music Time (1940–1941)

Music Time began in the fall of 1940 (Sanders, 1990). This course was listed as an "experiment" by Alton O'Steen of the Ohio State Bureau of Educational Research (Sanders, 1990). Various organizations also came together to help with the broadcast: the Ohio State University Music Department, Radio Research Department, Radio Station WOSU, and fifteen teachers in Mansfield, Ohio (Taylor, 1941). The program began October 7, 1940 and ended January 31, 1941 (Taylor, 1941). *Music Time* was broadcast at 1:30 p.m. EST on Mondays and Wednesdays and 9:30 a.m. EST on Fridays (Taylor, 1941). O'Steen was assisted by Ruth Mary Taylor, a graduate student at Ohio State, who later wrote her master's thesis on the evaluation, preparation, and implementation of this course (Sanders, 1990). Dr. O'Steen ("Mr. Music Man") served as the announcer, Mr. Wilbert Pettegrew ("Mr. Paul") was the pianist, and Miss Marguerite Strauss ("Miss Viola") and Miss Cynthia Roudebush were the violinists (Taylor, 1941). According to Taylor (1941), Strauss played the violin in a "comedic" way, and Roudebush did the actual accompanying of songs on the violin. Dorothy Stevens Humphrys ("Miss Susan"), the former teacher of the Ohio SOA program *Learn to Sing*, was the soprano vocalist for the program. According to a WOSU Bulletin in Taylor (1941), Humphrys was also well known to her listeners through a WOSU program titled *Singing Time*, although no information on this course could be found at the Ohio State University Archives. *Music Time* was under the direction of Mrs. Ann Charles, music director of WOSU. A picture of the *Music Time* teaching staff in 1940 is found in Figure 7.

Figure 7: Music Time (1940), Courtesy of Ohio State University Archives

Objectives and philosophy. *Music Time* was intended to supplement regular instruction in the schools for grades 1-3 and included a main broadcast on Mondays and "follow-up" broadcasts on Wednesdays and Fridays (Taylor, 1941; Sanders, 1990). "Singing, listening, and rhythmic movement were incorporated into the lessons. The teaching of songs was the primary goal" (Sanders, 1990, p.244). Table 9 outlines the objectives, lesson components, materials, assessments, and learning activities of O'Steen's *Music Time* and is based on the information on the program provided in Taylor (1941):

Table 9

Music Time Objectives by O'Steen and Taylor (1940-1941)

Teacher's Name	School of the Air	Program	Program Date/Time	Grades	Objectives
Alton O'Steen and Ruth Mary Taylor	Ohio SOA	"Music Time" 1940 - 1941	Mondays at 1:30 p.m. EST (Main Broadcast) Wednesdays at 1:30 p.m. EST and Fridays at 9:30 a.m. EST (Follow Up Broadcasts)	1st - 3rd	1. Teach songs through singing, listening, and rhythmic movement 2. Emphasize singing with the use of integrated listening and rhythms 3. Use instruments to present musical motives and melodies of the songs to the children 4. Provide a functional use of music in school activities 5. Provide enjoyment of music as a means of self expression 6. Provide aquaintance with the best music for young voices 7. Provide a basic knowledge of music fundamentals and a mastery of musical techniques to lead to a love and appreciation of high quality music and increased skills in musical expression

O'Steen and Taylor's philosophical convictions are not as clearly outlined as those of other leaders of choral music radio broadcasts. However, the fact that songs selected for the *Music Time* broadcast were intended to emphasize singing with integrated listening and rhythms (Taylor, 1941) places emphasis on a philosophy that highlights the importance of music fundamentals. O'Steen and Taylor also shared an aesthetic philosophy of music education: "Enjoyment must be uppermost. Learning does not take place unless the child has the will to learn" (Taylor, 1941, p.18). The various objectives and outcomes of *Music Time* found in Taylor (1941) also shed some light on the possible philosophical leanings of O'Steen and Taylor: 1. Functional use of music in school activities, 2. Enjoyment of music as a means of self-expression, 3. Acquaintance with the best music written for young voices, 4. Knowledge of music fundamentals, 5. Mastery of musical techniques, 6. Knowledge which lends itself to a love and appreciation of high-quality music, and 7. Increasing skill in musical expression. It could be said that they shared a fairly balanced philosophical view with leanings towards a more progressive philosophy.

Repertoire and materials. A majority of the songs used in *Music Time* are folk songs, but there are also several written by Alton O'Steen, including a theme song titled "It's Music Time" (Taylor, 1941). Art songs and songs found in other children's song collections and music series are also included (Taylor, 1941; Sanders, 1990). Unlike other SOA choral music education programs, this program also includes programmatic pieces with instruments and someone acting as narrator (rather than a singer) during the song. These programmatic songs include "Music for a Melting Snowman" and "Running Comment for Witch" by Alton O'Steen. The music notation in these pieces is written out by hand. Sometimes the text in the song is typed and sometimes it is handwritten. There is no record that copies of the music notation were ever sent to teachers or students.

An evaluation of the songs used for this broadcast reveals that all but one of the songs (a four-part piece titled "America") were written for unison choirs. The songs are written in varying time signatures, key signatures, and tempi. Original student compositions were also written and sent in to the Ohio SOA for the "Hear Yourselves as Others Hear You" broadcast in November 1940 (Taylor, 1941). Among these were songs titled: "A Child's Prayer," "A Thanksgiving Song," and "Tick, Tock, Goes the Clock." Materials for *Music Time* were not required but were available for purchase: "Printed individual activities were ten cents, and an entire booklet of the songs, arrangements, and music for the movement activities cost one dollar" (Sanders, 1990, p.245). Taylor (1941) states that many copies of the scripts were made in addition to transcriptions of the Monday broadcasts. However, the Ohio State University Archives does not have any existing material on this program and the only remaining material is the material for the program that exists in Taylor's appendix and thesis.

Instructional techniques. According to the outline of programs for *Music Time* found in Taylor's appendix, each of the broadcasts included one to six songs for singing, one for listening, and one or two songs for rhythmic practice. On Mondays, instrumental numbers were played at the beginning of the broadcast before the theme song was sung (Taylor, 1941). The broadcast titled "Let's Make Up a Song" featured six songs written by children in the schools that were intended for listening. "Miss Susan the Singing Lady" (Dorothy Stevens Humphrys) aided the students in their song learning (Taylor, 1941). A script of a *Music Time* broadcast found in Taylor (1941) reveals that the speaking style of this broadcast was very informal and designed to make the students feel comfortable with the announcers and performers. Although various materials were made available for this program, singing by rote was the primary method used to teach the songs. Appendix H in Taylor (1941), contains full scripts of eight of the *Music Time* broadcasts beginning with October 7th, 1940. A majority of the broadcast time was spent asking the children to listen to the songs or portions of the songs and then sing them back either phrase-by-phrase or as an entire song. This confirms the complete reliance on rote-based song learning. Taylor's Appendix I contains musical notation for of 12 of the songs. These include: "America, Billy Boy," "Froggie Went a Courtin'," "Ge Le La Yah," "Get Along Little Doggies," "Git on Board Little Children," "Music for Melting Snowman," "Once There Was a Woman," "Pop! Goes the Weasel," "Running Comment for Witch," and "The Irish Washerwoman."

All of the songs used for the *Music Time* broadcast followed a weekly topic. In the WOSU Bulletin found in the Appendix section of the dissertation by Taylor (1941), topics for each week of the *Music Time* broadcasts for the 1940–1941 school year included: Music is Fun, Let's Listen and Sing, Let's Write a Song, Hallowe'en Music, Music of Autumn, Songs of Our

Country, Thanksgiving Music, High and Low in Music, Loud and Soft in Music, Christmas Music (Parts 1 and 2), New Year Music, Music of Winter, Weather Music, and Humor in Music.

The first week of songs used for the *Music Time* broadcast were those that students were already familiar with, such as “Home on the Range” and “Oh Susanna” (Taylor, 1941). Students were encouraged to clap their hands to specific rhythmic motives found in the songs, and activities such as swaying were also included in the broadcasts to encourage rhythmic development (Taylor, 1941). This course also included some songs for listening and movement activities, and instruments were sometimes used to present musical motives and melodies of the songs to the children (Sanders, 1990). Four review broadcasts were also broadcast every four weeks (Taylor, 1941).

Table 10 details O’Steen’s direct instructions to teachers and students as well as his instructional techniques for *Music Time* as discussed by Taylor (1941):

Table 10

O’Steen’s Instructions for Music Time (1940-1941)

Program	Instruction to Classroom Teachers	Instruction to Students	Instructional Techniques
"Music Time" 1940 - 1941	1. Teacher preparation plays an essential role in the effectiveness of the radio broadcasts 2. Teachers are encouraged to complete the evaluations and provide a list of recommendations for improving the program	1. Students are encouraged to clap their hands to rhythmic motives found in the soungs 2. Students are encouraged to move along with the songs to encourage rhythmic development 3. Students may send in poems for the Thanksgiving Song Contest. The best poems are chosen as lyrics that will be set to music by the OSOA and used in the broadcast	1. Rote Singing (Full Song and Phrase-by-Phrase) 2. Use of Fictional Character "Mr. Music Man" 3. Use of instruments for accompaniment and to play vocal line of songs 4. Movement activities that follow the style of the song 5. Hum the correct notes before adding text 6. Open-ended questions to students and teachers 7. Guided Listening 8. Guided rhythmic activities

Assessment practices. Transcriptions made of the Monday *Music Time* broadcasts allowed another announcer to take the place of Dr. O’Steen so he could visit and observe the

schools and assess what they had learned in the broadcasts on other days of the week (Taylor, 1941). These transcriptions were also used by Dr. Keith Tyler in his Education 601 Class at Ohio State University during the 1940–1941 year (Taylor, 1941). In this course student teachers listened to and evaluated the strengths and weaknesses of the recordings (Taylor, 1941). They considered "Let's Make Up a Song," "High and Low in Music," and "Listen and Sing," the best recordings in this series and "Weather Music" the poorest, due to the inability to understand the various sound effects in addition to the songs (Taylor, 1941). It is interesting to note that Tyler's class also studied the music education transcriptions of Professor Edgar B. Gordon of the Wisconsin SOA, music education broadcasts by the American School of the Air, and broadcasts prepared by the Detroit and Cleveland Public Schools (Taylor, 1941). Unfortunately there is no direct connection between Dr. O'Steen and Professor E.B. Gordon, but it is safe to say that Gordon's programs were an influence on students and professors at Ohio State, who were responsible for creating and broadcasting the choral music education broadcasts at the Ohio SOA.

According to Taylor (1941), two school experiments were completed to assess the effectiveness of the *Music Time* transcriptions in schools in Zanesville and Columbus during the 1940–1941 broadcast year. Observations of these experiments showed that too many songs were used within the broadcasts (Taylor, 1941). This experiment also showed that the placement several "compositions for listening" at the beginning of the broadcasts caused students to lose interest in the broadcasts (Taylor, 1941). Songs that the students reported as not being enjoyable were not repeated in the following broadcasts (Taylor, 1941).

At the end of the *Music Time* broadcast year, teachers' summary reports questionnaires were sent to two-hundred teachers and results indicated that the *Music Time* broadcast "was a

success, and that many boys and girls received valuable training and much enjoyment from the music broadcasts" (Taylor, 1941, p.4). The broadcasts with the highest rating were "High and Low in Music" and "Listen and Sing" (Taylor, 1941). Various conclusions were drawn by Taylor (1941) in her evaluations of the Ohio State Music Time broadcasts. One main conclusion from her research was that teacher preparation played an essential role in the effectiveness of the radio broadcasts (Taylor, 1941). Teachers in schools that had good receivers and listened regularly to the broadcasts found them to be the most helpful and enjoyable (Taylor, 1941). Teachers who completed the evaluations also provided a list of recommendations for improving the program, which can be found on pages 42–43 of Taylor's thesis. According to Taylor's study, various outcomes of the *Music Time* series made evident that the course effectively achieved its objectives: functional use of music in school activities, enjoyment of music as a means of self-expression, acquaintance with the best music written for young voices, knowledge of music fundamentals, mastery of musical techniques, knowledge which lends itself to a love and appreciation of high-quality music, and increasing skill in musical expression (Taylor, 1941).

Music Time **(1942–1952)**

After Margaret Tyler became the director of the Ohio SOA, she hired Cloea Thomas from the Ohio State University School of Music to teach a primary music course called *Music Time* (Sanders 1990). This class was said to be different from O'Steen's experimental series with the same title (Sanders, 1990). According to the teachers' manuals this course was presented on Mondays from 1:30–1:45 p.m. EST for grades 1-3 for all years of this program (Thomas, 1947a). The series was prepared and conducted by Cloea Thomas for the entire duration of this series.

The teachers' manuals for *Music Time* that are currently available at the Ohio State University Archives are those for fall 1947–spring 1950, and fall 1951–spring 1952. The music

notation in the *Music Time* teachers' manuals was hand written with text typed underneath the notes with a typewriter. Rhythms ranged from eighth notes to whole notes, including dotted rhythms. Songs were written in a variety of time signatures and keys. Various articulation markings were included and intervals ranged from unisons to octaves. At the end of each song, another song was listed at the bottom of the page for review.

Objectives and philosophy. According to the 1947-1948 *Music Time* Teachers' Manual, the goal of this course was to teach music appreciation through song rather than having the sole purpose of teaching proper singing technique. Table 11 outlines the objectives of *Music Time* as outlined by Thomas in the 1947–1948 Teacher's Manual found in Appendix B of this research:

Table 11

Music Time Objectives by Cloea Thomas (1947-1948)

Radio Instructor	School of the Air	Program	Program Date/Time	Grades	Objectives
Cloea Thomas	Ohio SOA	"Music Time" 1942 - 1952	Mondays 1:30 - 1:45 p.m. EST	1st - 3rd	1. To teach one new song and review previous songs 2. To provide related activites for the songs 3. An attempt will be made to provide material for the songs or activities introduced that will serve as material throughout the week 4. To teach music appreciation through song rather than the sole purpose of teaching proper singing technique

Thomas's used a significant amount of guided imagery and movement in her broadcasts. She also made clear that her main motive for teaching the course was to teach music appreciation through song rather than focusing on technique or music fundamentals. Thomas's philosophical convictions and teaching style made for a successful program at the Ohio SOA. By 1949, the survey by the Evaluation of School Broadcasts of the Ohio School of the Air showed that 41 percent of listeners of the Ohio SOA tuned in to the program *Music Time* (Holy, 1949).

Repertoire and materials. The Ohio State University Archives recently digitized all records from the Ohio School of the Air programs. This project to digitize their records included several of the teachers' bulletins from the program *Music Time*. On initial investigation, the Ohio State University Archives stated that there were no recordings, scripts, or transcriptions of any of these broadcasts currently available. However, according to Sanders (1990), a transcription of a radio broadcast on a 16-inch disc from Ohio State University Archives was made of two of the *Music Time* programs: "Railroaders" on February 24th, 1947, and "A Day with the Cowboys" dated March 17, 1947. After further investigation, Ohio State University was able to find the disc of these two broadcasts which was converted to an MP3 file and transcribed for this research (Appendix B).

The Teacher's Manual for 1947–1948 as well as a chart analyzing the repertoire used for this year's program can be found in Appendix B. An analysis of the repertoire listed in the 1947–1948 songbook reveals that the Ohio SOA used music from a variety of publishers in addition to publishing several original songs for their program. A balance between folk tunes and new compositions (20th century) was used throughout the series. Unfortunately, there were many songs that were not labeled with the author or genre of the song and so these are left unknown. A majority of the songs were written in 2/4 and 4/4 time signatures with a few in 6/8, 3/4, and 2/2. All of the songs, except a Swedish folk song titled "Spinning Song," were written in major keys. Because this program was intended for elementary rather than middle grade students, almost all of the songs used for Thomas's *Music Time* were written for unison voices. The first (and only) two-part piece that can be found anywhere in the *Music Time* repertoire for all years of the broadcast is from a broadcast dated January 9, 1950. The song was a spinning song titled "The

Music of Machines." Additional songs that were not included in the manual but used in the broadcasts were taught strictly by rote (Thomas, 1950).

According to the teachers' manuals for *Music Time,* there were no original songs in this series. All songs were taken from various songbooks and compiled into the manuals for the program. The end of the 1949–1950 teachers' manual contains a bibliography listing where several of the songs were taken from. Sources for each song were also listed on a page titled "Song Sources" found in the first pages of each teachers' manual. Citations or references were not provided on the actual music notation in the songbook for the first year, but this was changed by the second year of the program. Mention of accompaniment books for the *Music Time* series was included in the teachers' manual, but these are no longer in existence.

Instructional techniques. According to the available *Music Time* recordings (Appendix B), the songs during the broadcast were sung by a man who is referred to as "Don." Don is accompanied by piano, and other instruments such as a guitar, triangle, and brass and string instruments were used for effect and accompaniment in certain songs. It is unclear whether Don also accompanied himself on the piano or if there was a separate accompanist for the program.

Each of the teachers' manuals for this program started with a foreword to teachers that included suggestions for making the broadcasts effective. These included: placing the words of the songs on a blackboard, arranging the children for listening, preparing class to follow hand signals, checking difficulty spots during the broadcasts, summarizing each lesson following the broadcast, and sending comments and suggestions back to the Ohio SOA (Thomas, 1947a, 1950). A broadcast schedule followed the foreword and listed the songs that were the focus for that day's broadcast:

> The lessons will always feature one song in particular, with other songs and activities related to it introduced. An attempt will be made to provide for reviews of the songs or activities introduced that will serve as suggestions for the teacher who wishes to make the radio lesson a basic factor in her music plan. (Thomas, 1947a, p.ii)

Table 12 outlines the direct instruction that Thomas provided to teachers and students and the instructional techniques used for *Music Time* broadcasts in the 1947–1948 Teacher's Manual found in Appendix B:

Table 12

Thomas's Instructions for Music Time (1947-1948)

Program	Instruction to Classroom Teachers	Instruction to Students	Instructional Techniques
"Music Time" 1942 - 1952	1. Children need the personal factor of the teacher to help imagine and interpret 2. The personality of the classroom teacher and presence as a leader can make the lesson more useful and personal 3. Before the broadcast, let children gather in arrangement for listening 4. Make remarks regarding the enjoyment of the broadcast and what students can do to fully enjoy them. 5. Let the children discuss what they like about the program 6. Anticipate any illustrative material in your room that would help reinforce the songs 7. Arrange the children with clear space for rhythmic work 8. Develop an alert attitude in class 9. Create hand signs for rhythmic work or dramatizing 10. Keep a syllabus in hand to check and record difficulty spots that the students experience throughout the broadcast. 11. Provide suggestions for the producers based on the students' response to the broadcast. 12. Note any areas of the broadcast that students especially enjoyed 13. Note which activities were easy to follow and which they could not 14. Write difficult words on the board with chalk 15. Gather any material that has been suggested for the next lesson 16. Summarize each broadcast with the students at the end of the broadcast 17. Do not crowd too many classes into one room	1. Students are encouraged to vote on their favorite songs to be used for the end of the year festival	1. Phrase - by -phrase rote song teaching 2. Full song review 3. Guided movement activities: "Let's walk our pony slowly to the music." 4. Guided imagery: "Can't you just see him?" 5. Guided listening (phrase-by-phrase and full song) 6. Direct Instruction: "Let's Hear it!" 7. Positive Reinforcement: "That's a good song." 8. Teachers are encouraged to choose several strong students to demonstrate movement activities for the class

An analysis of the broadcast transcriptions in Appendix B reveals that Thomas was an excellent storyteller as well as a positive instructor. Thomas began the broadcast "A Day with the Cowboys" (Appendix B) by telling the students the historical background of the first song:

"'Home on the Range is one of our favorite songs of the cowboys who work on the range by day and sing about it often at night" (Thomas, 1947c, p.1). Songs were taught in the phrase-by-phrase rote style that was common with other choral radio broadcasts of the time. Between songs, Thomas added descriptions and imagery:

> This song is dreamy and slow. But when the cowboys get up in the morning, there is little time to breathe. They lead a pretty busy life. If we go along with them for a day, we will have to get up and get ready for work. You have to work a rope, and you have to be able to throw it to lasso calves and young steers and horses so they can brand them. In our next song, you will hear one about a cowboy riding his horse and singing. It's a nice, slow, galloping song that would be easy to twirl a rope with. Let's hear it. (Thomas, 1947c, p.1)

After the students listened to the song, they were asked to sing it stanza by stanza with Don: "I am sure that Don would like to have you sing some of it with him" (Thomas, 1947c, p.1). Once the students sang the song, Thomas suggested that the teacher pick several boys in the room who could show how to twirl a rope with the music: "It would be fun to twirl ropes on the stanza, and then when the refrain comes, throw your ropes out as if you were going to lasso a calf. Suppose you boys are all ready? Here we go" (Thomas, 1947c, p.1). Thomas led the students in two more songs that go along with the cowboy theme. Her prompts were short and precise (ex. "Let's hear it. Ready?") and there were no verbal cues given as the students sang. Thomas was very positive and encouraging throughout the broadcast and never made any corrections of the students during the broadcast. In the broadcast titled "Railroaders" (Appendix B), Thomas asked the students several direct questions throughout the broadcast: "Don't you like the tune at the end with the funny words that don't really mean anything?" (Thomas, 1947b, p.1). This broadcast maintained

the same basic structure and instructional style as the “Day with the Cowboys” broadcast analyzed above.

Assessment practices. In June of each year, Thomas also hosted a festival for students from Columbus area schools that listened to the *Music Time* broadcast (Sanders, 1990). This was the cumulative “assessment” for the broadcast year. Students were allowed to vote on their favorite songs, that were then used for the festival (Sanders, 1990). There is no mention of these festivals in the teachers’ manuals for the program and no record or details regarding these festivals exist at the Ohio State University Archives. However, it is likely that the yearly radio music festival was very similar to the yearly music festival hosted by Gordon in Wisconsin each year. In addition to the yearly festival, Thomas also provided reviews of the songs and activities for teachers to use to review and assess their students.

Time for Music (1942–1952)

Time for Music also began in 1942, the same year as Thomas’s *Music Time*. This course followed the same format as *Music Time* but many of the songs were written in two or three voice parts with wider ranges (Sanders, 1990). The program was created for grades 4-6 and was the continuation of the *Music Time* course for grades 1-3. According to the Teachers’ Manual, *Time for Music* was broadcast on Wednesdays from 2:30–2:45 p.m. EST. The songs used for each broadcast followed a theme chosen weekly by conductor Maude M. Slawson (Sanders, 1990). The Ohio State University Archives still has several *Time for Music* teachers’ manuals for the years 1947 through 1951. The 1947-1948 *Time for Music* Teachers’ Manual is included in Appendix B.

Figure 8: Maude Slawson, Courtesy of Ohio State University Archives

Time for Music did not prove to be as popular as Thomas's *Music Time* broadcast. In 1949, the survey by the Evaluation of School Broadcasts of the Ohio SOA reported that only 12 percent of listeners tuned in to the program *Time for Music* (Holy, 1949). This class ended in 1952 (Sanders, 1990).

Objectives and philosophy. The beginning of each *Time for Music* teachers' manual includes a foreword and suggestions for the course. The purpose of the course was to supplement the musical experience in schools and "to provide the music of some songs within the performance ability of these children from which they may derive, in addition to the benefits stated above, the satisfaction of participation" (Slawson, 1947, p.ii).

Table 13 outlines Slawson's objectives for *Time for Music* as stated in the 1947–1948 Teacher's Manual.

Table 13

Time for Music Objectives by Maude M. Slawson (1947-1948)

Radio Instructor	School of the Air	Program	Program Date/Time	Grades	Objectives
Maude M. Slawson	Ohio SOA	"Time for Music" 1942 - 1952	Wednesdays 2:30 - 2:45 p.m. EST	4th - 6th	1. To supplement or supply some musical experience that can be comprehended by 4th, 5th, and 6th grade children 2. To provide a musical experience from which students may derive inspiration, pleasure, factual music knowledge, and realization of music's social significance and reflection of life 3. To suggest, through singing, additional music material that can be used between broadcasts from the school music book series 4. To provide music, in appropriate range of performance ability of the children, that will teach the satisfaction of participation

Some evidence of Slawson's philosophical convictions can be found in the foreword of her Teacher's Manual (Appendix B). In this section of the manual, Slawson stated that a "musical experience" and the "satisfaction of participation" were important objectives of her broadcast. From this "musical experience," Slawson hoped the students would derive "inspiration, pleasure, factual knowledge of music, and realization of music's social significance, its bearing upon, and reflection of, our lives" (Slawson, 1947, p.ii). A majority of these statements point toward a more progressive philosophy of music education. Unfortunately this cannot be officially confirmed due to the absence of any recorded materials, scripts, or transcriptions of Slawson's actual teaching.

Repertoire and materials. Songs in *Time for Music* were in varying keys and time signatures. Various articulation and tempo markings were used throughout the series. As with other university SOA choral radio broadcasts, a majority of the songs used were folk tunes from various countries throughout the world. Western classics such as compositions by Mozart and Morley were also adapted for young voices for use in these broadcasts. According to the

Teachers' Manual, all of the songs were taken from other songbooks; and there are no original songs in this series, although adaptations were made to fit the singing level of the singers' voices. Like the *Music Time* manual, the *Time for Music* Teachers' Manual also included the music notation and the list of books needed to supplement the course. These books included but were not limited to: *Blending Voices* by Ginn and Company, *The American Singer* by the American Book Company, and *We Sing* by C.C. Birchard and Company (Slawson, 1947). Following the list of suggested books was a schedule including all of the songs for each broadcast and the page number where these songs could be found in each book. The song citations were not included on the pages with the music notation until the second year of the program.

An analysis of the repertoire within the 1947–1948 *Time for Music* Teacher's Manual confirms that this course was more advanced than Thomas's *Music Time.* Eleven of the 30 songs are written for two or three part voices. The other 20 songs are in unison, but are more musically challenging than the *Music Time* repertoire selections. It is interesting to note that none of the songs of this series are written in a minor key, even though it is a more difficult course. Ten of the 30 songs are written in 3/4 time. Other time signatures used throughout include: 2/2, 2/4,4/4, 6/8, and a German folk song titled "Work and Play" was written in 3/8.

Instructional techniques. Because there are no recordings, scripts, or broadcast transcriptions available of this specific program, information on Slawson's specific instructional techniques are unknown. It is very possible that this broadcast followed a format similar to that of Thomas's *Music Time,* since the songbooks are very similar. Slawson does provide suggestions to teachers for effective instruction of the program in her teachers' manual: prepare the copied song and other songs in the syllabus the week before the broadcast for maximum participation, repeat and improve the songs after the broadcast, use recordings of the songs for

review outside of the broadcast, put the names of the composition and composers and terms for each song on the board, and make a list of materials and songs that have proven to be useful (Slawson, 1947).

Table 14 outlines the instructions that Slawson gave classroom teachers and students in the *Time for Music* Teacher's Manual:

Table 14

Slawson's Instructions for Time for Music (1947-1948)

Program	Instruction to Classroom Teachers	Instruction to Students	Instructional Techniques
"Time for Music" 1942 - 1952	1. Partially or fully prepare the songs found in the teacher's manual (or other sources) before the broadcast to allow for maximum participation in the broadcast 2. Repeat and improve the performance of the songs after the program 3. Repeat recorded songs and review important information regarding them 4. Place the names of the compositions, composers, and new terms on the board 5. Place on your "must list" the unfamiliar books and music that are interesting and desirable	1. Repeat and improve the performance of the songs after the program 2. Repeat recorded songs and review important information regarding them	Unknown

Assessment practices.

In the Teachers' Manual, Slawson suggested that teachers use available recordings of the songs to review and assess their students between broadcasts. Evidently teachers were provided with these song recordings when they received their manual: "Repeat the recorded numbers (which you have) and review pertinent information concerning them" (Appendix B, p.50). Unfortunately these recordings are no longer in existence and there is no information provided in the manual as to how to obtain these recordings.

Minnesota School of the Air

In the course of its history, the Minnesota School of the Air sponsored three choral music education broadcasts. The content of each of these programs is reviewed according to: 1. philosophy and objectives, 2. repertoire and materials, 3. instructional techniques, and 4.

assessment practices. All of the sources used for these broadcasts are primary sources from the University of Minnesota Archives. These primary sources include: program bulletins, scripts songbooks, teacher's manuals, and written responses and fan letters from teachers and students. Selected primary sources are included in Appendix C, courtesy of the University of Minnesota Archives, University of Minnesota–Twin Cities.

***Let's Sing* (1948–1958)**

According to the Minnesota SOA program bulletins at the University of Minnesota Archives, the choral music education radio broadcast *Let's Sing* began on the tenth anniversary of the Minnesota SOA in fall 1948 and ended in spring 1962 (University of Minnesota, 1948, and 1948b). There were three weeks during the 1948–1949 broadcast year when this course was not broadcast due to school holidays at Thanksgiving, Christmas, and spring break. Each week, the broadcast was assigned a specific theme, and all the songs used for the broadcast fit within the theme. *Let's Sing* was broadcast for grades K–3 on Thursdays from 10:30–10:45 a.m. CST through station KUOM 770 am. According to the teacher's manuals for *Let's Sing* at the University of Minnesota Archives, the Minnesota SOA added a broadcast of *Let's Sing* on Mondays from 2:15–2:30 p.m. CST in fall 1953 in addition to the regularly scheduled Thursday morning broadcast. The additional Monday afternoon broadcast started in response to teachers who requested an additional broadcast time for scheduling purposes. The program was written and produced by Allis Rice, accompanied on piano by Dorothy Hauser, led vocally by Mary Hartig, and supervised by Mathilda Heck, music supervisor for the St. Paul School System (Rice, 1948; University of Minnesota, 1984b).

The University of Minnesota Archives currently have the teacher's manuals for all the years of this program. Scripts from 1948–1952 of this program are also available. Because of

copyright concerns, the teacher's manuals for Allis Rice's *Let's Sing* from 1948–1958 only included the lyrics of the songs, so they were not included in the Appendices of this study. Currently, the University of Minnesota is in the process of transferring all reel-to-reel recordings of their radio broadcasts to digital files on a database through a grant they received. Unfortunately, the grant does not cover specific music education programs, including *Let's Sing* and *It's Time for Music* due to copyright concerns, so these files will remain on reel-to-reel tapes. A script from May 12th, 1949, titled "Rainy Days are Happy Days" is included in Appendix C with special permission of the University of Minnesota Archives, University of Minnesota–Twin Cities.

Objectives and philosophy. Betty Thomas Girling, the director of the Minnesota SOA, wanted to encourage more active learning through the Minnesota SOA radio music broadcasts. She enlisted Allis Rice to create and instruct a music education broadcast that focused on active learning. This course was created and titled *Let's Sing.* In the 1948 Bulletin for the Minnesota SOA, Girling states that the primary objective for *Let's Sing* was to enrich the students' musical background and teach rote songs and rhythms in the primary grades (Girling in Rice, 1948). The secondary objectives were to give children an opportunity for creative expression and provide a strong background of music and poetry for educational and entertainment purposes (Girling in Rice, 1948).

Allis Rice, the creator and instructor of the program, also stated her specific objectives for *Let's Sing* in the 1948–1949 Teacher's Manual (University of Minnesota, 1948). These can be found in Table 15.

Table 15

Let's Sing Objectives by Allis Rice (1948-1949)

Radio Instructor	School of the Air	Program	Program Date/Time	Grades	Objectives
Allis Rice	Minnesota SOA	"Let's Sing" 1948 - 1958	Thursdays 10:30 - 10:45 a.m. CST and Mondays from 2:15 - 2:30 p.m. CST beginning Fall 1953	K - 3rd	1. Aid the teacher with rote singing and rhythms 2. Supplement teacher classroom activities 3. Provide a rich background of music, rhythm, and literature 4. Act as a springboard for a classroom course in music

Repertoire and materials. *Let's Sing* used music from a variety of sources rather than using original songs by the scriptwriter and producer. In the first few years of each *Let's Sing* series, each song came from a different music book and a majority of these books were owned by separate publishers. Several original songs by Allis Rice were used in addition to the sixteen songs listed in the bibliography, and like the other songs in the series, only the lyrics for these songs were made available in the teachers. In the beginning of the 1948-1949 *Let's Sing* Teacher's Handbook, a bibliography listed the sources of all the songs used in the broadcast. These sources included: the American Book Company, G. Schirmer, Ginn and Company, C.C. Birchard and Company, McLoughlin Bros, Silver Burdett and Company, Hall and McCreary, Milton Bradley, R.L. Stevenson, and John Church Company (University of Minnesota, 1948). According to correspondence between Director Girling and several of these publishers (discovered by this researcher in the Girling Papers at the University of Minnesota Archives), an agreement was made that the lyrics (without music notation) could be duplicated and published for teachers. For teachers wanting to use the actual notation for the songs, the book names and page numbers for various publishers of each song were provided in the *Let's Sing* teachers' manual for reference. In order to have the actual notation for all songs, teachers had to either purchase or have access to several different music series. According to teacher feedback included in the *Let's Sing* folders in the University of Minnesota Archives, many teachers did not have all

the songbooks that were required for each song in their pre-existing music libraries nor the resources to purchase them. In such instances, these students and teachers relied solely on the rote method to learn the songs.

Instructional techniques. Unlike other choral SOA broadcast leaders, Rice did not use a phrase-by-phrase rote teaching technique. Students were expected to sing along with accompanist Hauser and vocalist Hartig for the full songs. A script dated May 12, 1949 (Appendix C), gives insight into the instructional techniques employed by Rice in *Let's Sing.* The announcer began the program by giving a brief introduction and asking the students to sing through the first song of the day. After the first song, Rice asked the students if they agreed with meaning of the poem to the song they just sang. Hartig followed by leading the students in the song "Timothy Tim O." After this song, Rice supplied guided imagery:

> We know a lot of songs about the rain and these help to make rainy days happy days. On rainy days there isn't much you can do outside except walk around, put on your rubbers, and rain coat and a kerchief or rain hat and go out and walk around. Rain splashing on your face is a nice cool feeling. In spring the rain falls everywhere…it falls on field and tree just like our next song says (Rice, 1948, p.3)

Hartig continued to lead songs throughout the broadcast and Rice spoke to the students between songs. Rice asked direct questions dealing with the song themes: "When it rains in the city have you ever noticed the angleworms come out?" (Rice, 1948, p.3). Rice also read poems or stories in between songs at times instead of asking questions or leading the students in guided imagery exercises. After the songs were sung at the first section of the broadcast, and after Rice read the students a poem or story, Hauser and Hartig repeated all of the songs and Rice led the students in movement activities for each one: "Now that you know how the music goes you can walk like

Downy ducks enjoying a rainy day" (Rice, 1948, p.5). The movement activities included walking, skipping, and running for several songs. For one of the songs, Dorothy changed the rhythm of the music and the students had to choose whether to skip, walk, or run. This is very similar to the Dalcroze method, although the connection was not specifically made. After the movement section, Rice asked the students: "Do you remember the song we learned last week about the Robin's Call?" (Rice, 1948, p.6). The students sang through this song and several others they had learned in the past as a review. Rice did not give any verbal cues during the songs or give any complements or suggestions regarding their singing. After the last song, Allis reminded the students that the next broadcast would be a program of the songs they suggested. She asked the students to send in a post card or letter with the name of the song or game they liked the best from that broadcast year.

In addition to her instruction to students during the broadcast, Rice provided direct instructions to classroom teachers and students (See Table 16) in the 1948–1949 Minnesota SOA Program Bulletin (Appendix B):

Table 16

Rice's Instructions for Let's Sing (1948-1949)

Program	Instruction to Classroom Teachers	Instruction to Students	Instructional Techniques
"Let's Sing" 1948 - 1958	1. Communicate with the Minnesota School of the Air frequently and frankly 2. Make sure the listening situation is enjoyable and relaxed 3. Place the radio speaker in front of the room and on eye-level of the listeners 4. Preceed every broadcast with a short warm-up period, including informing them why they are listening and what they should be listening for 5. Follow each broadcast with a summary where students tie together facts, form generalizations, plan related work, and discuss ideas presented 6. Tie in the broadcasts into the whole curriculum (single program serving many subject areas) 7. Note, clarify, and emphasize the attitudes of the broadcast for the students 8. Train listening discrimination through a post-broadcast and class discussion on the broadcast	1. Students follow the instructions given by Mary, Alice, and Don during the broadcast for singing and rhythmic activities	1. Guided Movement 2. Phrase-by-phrase rote song learning technique 3. Learning songs in story fashion 4. Phrase-by-phrase song listening 5. Story telling and guided imagery 6. Full song listening and singing 7. Positive Reinforcement: "That's Wonderful Music" 8. Direct questions: "Have you ever wondered where umbrellas came from and who invented them?"

Assessment practices. Miss Mathilda Heck, music supervisor of the St. Paul School System and supervisor of *Let's Sing*, created and tabulated a survey of the *Let's Sing* program in the schools in St. Paul in the spring of 1949 (Heck, 1949). The results of this survey by Heck (1949) show the effectiveness and popularity of the series. According to the survey, forty-five schools (4,426 students) in the St. Paul area listened to the program regularly, and nine did not. Forty of the schools listened to the program in addition to their regularly scheduled music program, and a majority were first and second grade classes. On average, the student listeners enjoyed participating in *Let's Sing* and most schools felt the program was both valuable to the teacher and helped provide helpful ideas and enthusiasm for teaching music. Thirty-seven of the schools reported that the pace of the program was adjusted to the pupil's capabilities. Teachers in third grade felt that the program was too simple, and several first grade and kindergarten teachers found it to be too advanced. The variety of the songs and rhythm games met with the approval of forty-four teachers, and teachers in all of the schools that listened regularly felt the vocabulary was suitable to the children's age. A majority of the schools felt there was enough repetition of the song material for student retention and that Mary Hartig's voice quality and diction was satisfactory for students to imitate with a healthy singing tone. Forty-two schools felt that the program should be continued in the future. One teacher commented that *Let's Sing* encouraged listening, hearing, and thinking skills that strongly benefitted their handicapped students (Heck, 1949). Other teachers appreciated that the program included some songs that were already familiar to students (Heck, 1949). Some teachers commented that the movement portions of the program were an essential part of the listening success for this program (Heck, 1949). Other teachers requested advance notice as to where to find the song notation, and some stated that it was a detriment not to have the sheet music included in the School Bulletin/Teacher's Manual

(Heck, 1949). Another group of teachers commented that too many songs were presented in such a short broadcast (Heck, 1949). In comparison with other choral radio music education broadcasts, this program did have more songs in one small time slot than other university SOA choral music education program. Selected written responses from teachers and student participants of *Let's Sing* are included in Appendix C.

***Let's Sing* (1958-1962)**

In 1958–1959, Allis Rice Bens (married name) and Marlene Forsberg entered into a contract with the Minnesota SOA to write all original songs for *Let's Sing*. This helped to remove the copyright restrictions and made it possible for the Minnesota SOA to distribute songbooks with the actual music notation for the songs to the schools: "Marlene Forsberg, who has played the piano for us for several years, and I have written the songs and music for this year. We thought perhaps we could meet some needs that are difficult to meet when we use only songs from published books" (Bens & Forsberg 1958b, p.21). According to her contract with the Minnesota SOA, Allis Rice Bens was responsible for writing all the scripts for the program and producing the program as well. Marilyn Wing acted as the vocalist for the program. In addition to being a co-writer on the music, Marlene Forsberg also continued playing the piano for the broadcasts. The program continued to be broadcast on Mondays from 2:15–2:30 p.m. CST and Thursdays from 10:30–10:45 a.m.

The University of Minnesota Archives currently have the teacher's manuals for all years of this program. Scripts from 1958–1960 are also available in the University of Minnesota Archives. Currently, the University of Minnesota is in the process of transferring all reel-to-reel recordings of their radio broadcasts to digital files on a database through a grant they received. Unfortunately, the grant does not cover specific music education programs, including *Let's Sing*

and *It's Time for Music* due to copyright concerns, so these files remain on reel-to-reel tapes. Several scripts in hard copy are still available at the University of Minnesota Archives. Scripts from this program included in Appendix C are dated September 29th, 1958, and January 5th, 1959.

Objectives and philosophy. The objectives for *Let's Sing* under Bens and Forsberg remained the same as the objectives for *Let's Sing* under Rice Bens. The last two weeks of each semester of *Let's Sing* also included "request programs" with songs based on the requests of the student listeners. In 1958-1959, the *Let's Sing* favorites broadcasts included songs from the following broadcasts: "All About Clocks" (27 votes), "Witching Weather" (17 votes), and "War Paint Weather" (6 Votes) (Bens & Forsberg, 1958b). Bens and Forsberg's reasons for using favorites broadcasts gives some clues as to their philosophical convictions:

> These request programs are presented each year in the belief that children should have some significant voice in the world around them if every they are to learn to use that "Voice" thoughtfully and effectively. Allowing the young listeners to select their own programs is simply providing them with an opportunity to express opinions, either individually or as a class, and to have those opinions respected and evaluated. By letter or postcard, the children may experience a small adventure in democracy. So let the children speak; we will listen (Bens & Forsberg, 1958b, p.32).

This quote makes evident a progressive child-centered philosophy of music education.

Repertoire and materials. Having original songs under the control of the Minnesota SOA also allowed the Minnesota SOA to record and duplicate this program for its "Tapes for Teaching" program. The Tapes for Teaching program was most useful in that it provided broadcasts on cassette for teachers who had poor reception or who had a schedule that conflicted

with the radio broadcasts. Using original songs also allowed the Minnesota SOA to produce a Songbook in addition to the Teacher's Manual containing the lyrics. The songbook for this series for the year 1958–1959 as well as a chart analyzing the repertoire for this program can be found in Appendix C. The songbook for this year contained a typed cover page. All other pages were hand-written, including the text of the songs and music notation. The songs were listed in chronological order, included the song title and the dates when the songs were to be used, and were written for unison voices. All of the songs were in various keys and time signatures, and a majority of the rhythms in each song extended from eighth notes to whole notes. Only a few songs utilized sixteenth notes and/or chromaticism, and no extreme intervallic jumps or leaps were used. Only two songs used a leap larger than a fifth. Two of the songs contained a modulation, which was unusual but not uncommon for university SOA choral broadcasts. One of those two chromatic songs, titled "All in Fun," included a shift in meter in addition to a modulation (Bens & Forsberg, 1958). An analysis of the 1958–1959 *Let's Sing* Songbook confirmed that all of the songs were original compositions by Allis Rice Bens and Marlene Forsberg and published by the Minnesota SOA. Most of the songs were written in 4/4 time, with a few written in 6/7 and 3/4 time. The song titled "All in Fun" modulates from G Minor to G Major and from 4/4 time to 6/8 time. The song "Who, Who, Who?" modulated from C Major to G minor and stayed in 4/4 time. It is interesting to note that the key signatures for both of these songs seemed to be written incorrectly. It is unclear if this was a pun on the song titles or an actual mistake. There is an equal balance of major and minor songs used in this series.

Instructional techniques. The *Let's Sing* teachers' manual included a schedule of broadcasts and listed the theme that was used for each week's broadcast. The broadcasts were broken up into units. The first unit of the 1958–1959 broadcast year was titled "Friendly Folk."

The “Wish Us a Happy Birthday” broadcasts on Monday, September 29th, and Thursday, October 2nd; the “I’ll Do the Same as You” broadcast on Monday, October 6, and Thursday, October 9th; and the “If I Were” broadcasts on Monday, October 13, and Thursday, October 16, fall within this first unit. Each broadcast included three sections: Sing, Play, and Listen. Lyrics were included in the Teacher’s Manual for the songs in the “Sing” section. The “Sing” section was created for the students’ choral singing. “Play” was the rhythmic activity portion of the broadcast, and “Listen” was created to teach the students the valuable skill of music listening (Bens & Foresberg, 1958b). The 1958–1959 Teacher’s Manual included six different units. This structure remained the same for all broadcasts of this year’s series with minor revisions such as the omission of the listening section on weeks where more songs or a short “musical story” was included.

Figure 9: Let’s Sing (1960), Courtesy of University of Minnesota – Twin Cities Archives

The teacher's manual for *Let's Sing* 1958–1959 included steno fact sheets of the melody line of each song (Bens & Forsberg, 1958b). Including the actual music notation in the teachers' manuals allowed teachers to teach students note reading rather than relying solely on rote learning. "Rote singing and rhythms are only the beginning of music for our listeners. We want them to have a good background for the day when they begin note singing" (Bens & Forsberg, 1958b, p.21). This reflects the switch from rote to "note" learning in music education was the prevalent ideology of music educators in the more conservative environment of the 1950s. Bens and Forsberg did not espouse the teaching of note reading in their program; they hoped that their rote singing and rhythms would be a strong foundation for the later introduction of note reading. This can be seen in the scripts that reveal that the students learned each line of the songs through rote "call and response" learning between Forsberg, Bens, and the student audience. According to the scripts, there was no point in these programs where students were asked to look at the music notation in the songbooks as a way to learn the songs. The way all of the songs were taught remained the same for all the broadcasts:

> Now this is the way we teach you the song. Marilyn [Wing] will sing the first line and then Marlene [Forsberg] will play the note that shows your voice were to begin. Then you sing that same line with Marilyn. We do that for every line. Let's try it, shall we? Listen and when you hear your note…sing with Marilyn (Bens, 1958, p.2).

The use of movement activities throughout the *Let's Sing* program reflects Dalcroze principles, although "Dalcroze" is not specifically mentioned. For the "Play" section of each broadcast, Bens and Forsberg (1958b) suggested that teachers divide their students into "rhythm groups" and assign these groups specific areas of the classroom to practice their rhythm activities, rather than giving students free rein of the classroom for rhythm practice. A broadcast

on January 5th, 1959 titled “Sing a Story” can also be found in Appendix C. In this broadcast, Bens used a combination of familiar and new songs to tell a story, and the students were encouraged to sing along. Table 17 outlines the direct instructions to classroom teachers and students as well as the instructional techniques used by Bens and Forsberg in their *Let’s Sing* series:

Table 17

Bens and Forsberg’s Instructions for Let’s Sing (1958-1959)

Program	Instruction to Classroom Teachers	Instruction to Students	Instructional Techniques
"Let's Sing" 1958 - 1962	1-8 Same as "Let's Sing" 1948 - 1958 9. Teachers may order copies of the broadcast on cassette 10. Teachers are encouraged to divide their students into "rhythm groups" and assign these groups specific areas of the classroom to practice their rhythm activities	1. Students may have a say in the program by sending their opinions, evaluations, and list of favorite songs via letter or postcard 2. Students are encouraged to sing along to all songs in the broadcast, including the ones intended to tell a story	1. Guided Movement 2. Phrase-by-phrase rote song listening and singing 3. Songs follow a specific story or theme 4. Story telling and guided imagery 6. Full song singing 7. Positive Reinforcement: "That's Wonderful Music"

Assessment practices. For the *Let’s Sing* broadcasts by Bens and Forsberg, any assessments of the students had to be completed by the classroom teacher. Assessment of the program itself was seen in the teacher suggestions for the program. Bens and Forsberg (1958) made it clear that they took teacher suggestions regarding the *Let’s Sing* radio course very seriously. This can be seen in the revisions to the program that were made in response to these suggestions. For example, *Let’s Sing* 1958-1959 was listed “for primary grades” rather than being listed specifically for grades K-3 as in past years (Bens & Forsberg, 1958b). This change is most likely in response to the comments of several teachers who felt the program was too difficult for their kindergarten and first grade classes and too easy for their third grade (Heck, 1949). Bens and Foresberg also moved the program broadcast time to 1:15 p.m. on October 20th, 24th, and 26th to accommodate the Young People’s Symphony broadcasts (Bens & Forsberg, 1958b). Another change from earlier broadcasts brought about by teacher and student

suggestions was the division of *Let's Sing* into units rather than separate themes for each broadcast. This division of the program into units first started in 1950, the third broadcast year of *Let's Sing*.

***It's Time for Music* (1961–1979)**

In 1961, Director Girling and the Minnesota SOA commissioned Mr. Lynn Olson to develop a new choral music education radio music series titled *It's Time for Music*. Work on this program began the last year of the *Let's Sing* program in 1961–1962. According to a 1964 special bulletin of the Minnesota SOA (Appendix C), *It's Time for Music* won one of the first awards at the 27th National Exhibition of Educational Programs at Ohio State University in 1961 (University of Minnesota, 1964a). Although work on this program began in 1961, the first official broadcast year of *It's Time for Music* was 1962–1963. The 1962-1963 Teachers' Manual for this program is still in existence at the University of Minnesota Archives.

It's Time for Music was broadcast for grades K–3 on Tuesdays from 2:15–2:30 p.m. CST and Thursdays from 10:30–10:45 a.m. CST, excluding school holidays (Olson, 1964a, University of Minnesota, 1964b and 1964c). The broadcast on Thursdays used the same script and materials as the Tuesday broadcast. Teachers could use the Thursday broadcast as a review broadcast or pick one or the other according to their schedule availability. All of the scripts for *It's Time for Music* 1964–1965 are currently available in a bound book at the University of Minnesota Archives. The two scripts selected for this research, dated September 22nd, 1964, and January 5-7, 1965, can be found in Appendix C. The University of Minnesota Archives also still has copies of the Teachers' Manuals for a majority of the years of this broadcast, in addition to program bulletins from 1962 through 1978. Bound versions of the scripts from 1962 through 1965 are also still available.

It's Time for Music featured a musical elf named "Chipper" who introduced students to the songs of Lynn Olson (Bianchi, 2008b). Olsen later went on to write the music for the children's television show titled "Captain Kangaroo" (Bianchi, 2008b). The role of "Mrs. Vee" was played by Judy Bloemendaal, a music therapist at the Rochester Minnesota State Hospital, and "Mr. Vee" was played by Arnol Walker, TV program supervisor at the Department of Radio and Television at the University of Minnesota. The famous "Chipper the Elf" was played by Muriel Levin Schuman, and directory Betty Girling joined the cast several times a year as the "Story Lady." *It's Time for Music* was produced and directed by Oliver S. Osterberg and was distributed via the National Educational Radio Network. The broadcast was also offered to teachers via tape recordings through the University of Minnesota Audio-Visual Extension Service and Minnesota State *Tapes for Teaching* program (University of Minnesota, 1964a). Unfortunately, these tapes are no longer in existence.

Objectives and philosophy. In his Teacher's Manual, Olson (1964a) reminded teachers that *It's Time for Music* was intended to be a supplementary resource in the classroom. He explained the primary objective as follows: "*It's Time for Music* attempts to impart only this: Music is fun and it's for <u>you!</u> Songs are fun when they are appealing in themselves and possible to learn quickly. We have attempted to make them both appealing and possible" (Olson, 1964a, p.32). Table 18 outlines Olson's objectives for the course in his 1964–1965 Teacher's Manual (Appendix C).

Table 18

It's Time for Music Objectives by Lynn Freeman Olson (1964-1965)

Radio Instructor	School of the Air	Program	Program Date/Time	Grades	Objectives
Lynn Freeman Olson	Minnesota SOA	"It's Time for Music" 1961 - 1979	Tuesdays from 2:15 - 2:30 p.m. CST and Thursdays from 10:35 - 10:50 a.m. CST	K - 3rd	1. To present easy songs and compelling stories to influence the primary-grader toward a warm reception of the world of music 2. To impart that "Music is fun and it's for you!" 3. To teach that songs are fun when they are appealing in themselves and possible to learn quickly 4. This program is a supplementary music program that introduces original songs using rote learning and can add several enjoyable "sing along" songs to your children's repertoire

Olson's progressive educational philosophy also stands out in his broadcast scripts: "Yes! And the thing that's so good about music is that it can describe so many wonderful things and places - - and you have the feeling you're seeing them!" (Olson, 1964b, p.6). This child-centered philosophy led the students to a true enjoyment of music participation. The responses from students and teachers to the *It's Time for Music* program can be found in Appendix C.

Repertoire and materials. *It's Time for Music* consisted entirely of original songs by Lynn Olson. Olson also wrote the Teachers' Manuals for the program. The manual could be purchased from the Minnesota School of the Air for 75 cents per copy (University of Minnesota, 1964c). This manual includes all original notation for Olson's songs. Songs in the Teachers' Manual are not longer than a page and the lyrics are typed rather than handwritten. All songs for this program were written for unison voices and are in varying keys and time signatures. Some chromaticism (although very little) is used in certain songs. Various types of repeats or endings are also included. Rhythms and rests range from eighths to tied-whole. The title of each individual broadcast was the title of the new song introduced that day. The notation for each

song written for *It's Time for Music* was included in the Teachers' Manual in order of broadcast date.

In 1964 the Minnesota School of the Air created a separate special bulletin for *It's Time for Music* in addition to their full broadcasting bulletin outlining all the courses for the year (Appendix C). Although this was the third year of the program, this special bulletin lists *It's Time for Music* as: "A NEW kind of music series for the primary grades" (University of Minnesota, 1964a, cover page). Each year the Teachers' Manual for *It's Time for Music* was published and bound in the same booklet as the teachers' manual for the course *Old Tales and New*. For the 1964-1965 broadcast year, *It's Time for Music* was also published along with the Teachers' Manual for a course titled *Exploring Nature*. Bulletins listing educational radio programs of the Wisconsin SOA after 1978 are not in existence. However, a teachers' manual for *It's Time for Music* dated 1978–1979 found at the University of Minnesota Archives proves the program extended at least until spring 1979. Bulletins for station KUOM after 1979 are included in the archives, but the programs do not bear the name of the Minnesota SOA, which points towards its demise in 1979. Music within the KUOM bulletins after 1979 appears to be purely programmatic and entertainment–based, rather than for educational programming.

An analysis of Olson's *It's Time for Music* songbook confirms that all songs were original, unison choral compositions by Lynn Freeman Olson. Olson had a fairly even balance between the time signatures 4/4, 2/4, and 6/8 with a couple songs in 3/8 and one song titled "Rainy Old Day" in 3/4. All of the songs were written in major, with the exception of the song "Halloween" that is written in D minor.

Instructional techniques. Each of the *It's Time for Music* broadcasts included three sections: New Song, To Hear, and To Review. Olson included the music notation for the "New

Song" section under the date of that specific broadcast in the Teachers' Manual and for any review songs, students were instructed to refer back to pages of previous broadcasts. Scripts for the broadcasts of this program on September 22, 1964 and January 5-7, 1965 are included in Appendix C. An analysis of these scripts reveals the instructional techniques that Olson used in his broadcasts. Olson adopted a very conversational-style of speaking with his student audience. Throughout the broadcast, Olson interacted with Mrs. Vee, Mr. Vee, the "Kids" (studio choir), and Chipper the Elf as they learned Olson's original songs. The first portion of the broadcasts was always a discussion between Olson and the characters in the "Music Shop." After the introductory discussion between the characters, Olson or another of the characters acknowledged the "Kids" (studio choir): "Hello, everyone. My! It's good to see you all again. Ready to hear the tune of your new song?" (Olson, 1964b, p.6). In the September 22nd broadcast, Mr. Vee asked Chipper to play the first song for the students to listen to: "You'll want to listen carefully - - this song is for all of you" (Olson, 1964b, p.4). After the students listened, Mr. Vee sang the song before asking the children to join him for phrases of the song and then the song in entirety. After the song was sung through entirely, Mr. Vee praised the students: "Very good! You learned the song perfectly, kids" (Olson, 1964b, p.6). The children were also asked direct questions throughout the broadcasts: "What else that you hear all the time makes music - - besides musical instruments?" (Olson, 1964b, p.6). Guided imagery was also a part of the program:

> Do you know what can happen when there's music? When there is music I stop to dream. Music can take me away. Quiet glide to some far away shore. Places I've heard of so often before. Walking in valleys, sailing a stream. I'll climb a mountain today. Music will take me where I long to go. Music will take me away (Olson, 1964b, p.6)

Instructions were always given in a very positive manner throughout the program: “I like the song we learned today. Let’s sing it!” (Olson, 1964b, p.6).

According to an *It’s Time for Music* Children’s Calendar found at the University of Minnesota Archives, the Minnesota SOA hosted a group of students in the fall of 1964 to rehearse and record the songs for the *It’s Time for Music* broadcasts (University of Minnesota, 1964b). These rehearsals were intended to prepare the songs for recording for the broadcasts rather than as a music education workshop or festival. According to the *It’s Time for Music* Children’s Calendar, rehearsals for these recording sessions took place on August 21–23, 1964, from 1:00–4:00 p.m. in Studio 4. The recordings were made on Saturday, August 25, and August 27–September 1, from 9:00–4:00 p.m. in the same studio (University of Minnesota, 1964b). Lunch was provided to the students, and they were required to wear soft-soled shoes for recording purposes (University of Minnesota, 1964b). In addition to the rehearsal/broadcast schedule, each child was provided with a packet with all the sheet music to the songs for the entire broadcast year. According to the scripts and bulletins of *It’s Time for Music*, no public invitations were given for schools to be a part of a studio choir, so it can be assumed that the children who attended this recording session were given private invitations from the Minnesota SOA. Unfortunately, there is no listing of the specific children or schools that were invited to be a part of this choir and there is no evidence given stating specific requirements or an audition process for this choir. Due to the extensive amount of time spent recording in the Children’s Calendar and due to the fact that no other rehearsal schedules throughout the year are included in the archives, it may be that the entire year of broadcasts was pre-recorded with the *It’s Time for Music* Children’s Choir in August and early September and then utilized in recorded form for each weekly 15-minute broadcast.

Olson provided detailed instructions to classroom teachers and students regarding the use of this series. These instructions as well as Olson's instructional techniques used for *It's Time for Music* can be seen in Table 19 and were taken from the 1964–1965 Teacher's Manual and scripts found in Appendix C.

Table 19

Olson's Instructions for It's Time for Music (1964-1965)

Program	Instruction to Classroom Teachers	Instruction to Students	Instructional Techniques
"It's Time for Music" 1961 - 1979	1. To increase enjoyment of the songs, review them during the week 2. Many teachers find it practical to make a booklet of the lyrics to the songs to act as a reference guide for the teachers 3. Observe the suggested follow-up activities for each program 4. Remember that this program is supplementary and that the core curriculum in music comes first 5. Suggestions and comments are always welcome 6. Send in your classroom poll for the "Favorites" broadcast to the Minnesota SOA and list the number of votes for each song 7. Prepare or purchase illustrations of the musical instruments to be introduced before the next broadcast and show them to the class during the broadcast as they are introduced 8. Teachers who prefer more flexible classroom usage of the broadcast and/or build a supply of classroom materials for future years may request tape recordings of the broadcast	1. Listen faithfully to the broadcast by radio or tape recording 2. Learn the songs with ease 3. Respond with fan mail 4. Student participation in the "Favorites" programs through student polls is highly encouraged. 5. Students are encouraged to write a birthday note to Chipper each year and include on it their favorite songs in the program	1. Positive Reinforcement: "Very Exciting Everyone!" 2. Use of fictional characters to interact with studio choir and student radio participants 4. Guided Imagery: "Oh! I had my ear muffs on. Couldn't hear you." 5. Use of instruments to introduce musical motives in the songs 6. Stanza- by - stanza rote song learning 7. Stanza-by-stanza rhythmic exercises 8. Full song listening 9. Full song singing and review 10: Direct Questions: "What else that you hear all the time makes music?"

In the 1964–1965 Teachers' Manual (Appendix C), Olson reminded teachers to show pictures of instruments heard in the broadcast to students. He also explained the process for purchasing tapes of *It's Time for Music* at the end of each broadcast. Follow-up activities for each program and a booklet of lyrics for the song were also included in the Teachers' Manual and were highly recommended. Each broadcast was broken into three parts: New Song, To Hear, and To Review. The songs increased in difficulty as the year progressed, although all songs remained in unison (Olson, 1964a).

Assessment practices. According to Girling, Minnesota's Lynn Olson traveled to several of the schools that participated in the program to regularly assess the students' progress:

> When the program's originator and composer, Lynn Freeman Olson, visits schools that have been using It's Time for Music, he is idolized by the children, deluged with questions about the program's characters, and then treated to enthusiastic and flawless performances of any and all songs from the series. (Girling in Olson, 1978, p.5)

Cumulative assessments of the program were given in the form of "favorites broadcasts." Favorites programs for *It's Time to Sing* occurred at various times throughout the year rather than the last two weeks of each semester, as in the Wisconsin *Let's Sing* broadcast. Students and teachers were encouraged to periodically report their favorite songs to be tabulated toward the "favorites" totals. Once a year, Olson titled one of the *It's Time to Sing* broadcasts as "Chipper's Birthday Party." In preparation for this broadcast, student listeners wrote birthday notes to Chipper (See Appendix C). A letter in the teachers' bulletin from director Richard T. Stevens stated that fan mail from across the country had been overflowing the desks at the Minnesota SOA (Stevens in Olson, 1964a).

> Chipper, received huge amounts of fan mail while the program's originator, composer, and radio teacher, Lynn Freeman Olson, became familiar to thousands of school children, in part due to frequent school visits. The series represented one of the MSA's most creative efforts (Bianchi, 2008b).

Chapter 5: Summaries, Conclusions, and Recommendations

Historical Summary

Radio technology introduced new possibilities of learning through aural means during a time when instructional approaches depended largely on the use of visual aids. While notation-reading is an essential skill in music education, radio music education broadcasts emphasized the importance of aural learning, listening, and understanding. This confirmed that students need not be solely dependent on reading notation to learn music:

> While musicianship as traditionally practiced in music education stresses notational skills, the greater majority of musics in the world are aurally based and seldom rely on the traditional form of Western music notation with which our students are so familiar. Understanding music from an aural basis is important if students are to experience an expanded sense of musicianship. (Kaschub and Smith, 2014, p.30)

This aural approach to learning music via broadcasts of the Wisconsin, Ohio, and Minnesota Schools of the Air was particularly effective. Providing exposure to professional musicians, high quality repertoire, and contact with college professors in the field of music, brought students a revitalizing learning experience in music and the insurance that instruction was uniform throughout a given state. By 1961 many schools had established programs in music and radio courses became supplementary.

"By the mid 1970's not only was the rural population declining, but also, the school consolidation movement was in full swing" (Bianchi, 2002, p.144). Many rural students began to attend larger schools that were able to budget for qualified teachers in music and other specialized subjects (Kelly in Bianchi, 2002). "The cause or causes of the decline of educational

stations is a subject of considerable controversy. An extensive analysis by Frost revealed some thirty-nine causes underlying the loss of educational licenses" (Saettler, 1990, p.204). Despite the decline of the university radio SOAs at this time, their impact led to the successful formation and implementation of public school choral music courses throughout the country. From the early 1920s until the late 1970s, these various choral radio programs provided a strong musical foundation by helping students discover the joy of singing.

The majority of twenty-first century music courses that utilize technology similar to the radio are music history or music appreciation courses rather than performance-based music courses. Music performance courses and ensembles, especially in choral music, have not effectively adopted modern technologies for instructional purposes:

> Music education is problematic for distance education because of its reliance on embodied skills in many areas. Therefore, it is not surprising that distance education courses in music have chosen to focus on music appreciation, knowledge of music history and theory, and, occasionally, composition and arranging as their topics. Except in a few cases of necessity for remote students, the teaching of performance studies has usually been conducted face-to-face. (Brown, 2007, p.287).

Fortunately, this tendency is changing as educators become more familiar with modern technology. One composer, conductor, and choral educator who has effectively used technology in choral performance in the 21st Century is Eric Whitacre. In 2009 Whitacre began his first Virtual Choir Project. In this virtual choir experience, singers learn their part through a learning track online or by purchasing the music and learning the part themselves. After learning their part, it is recorded on You Tube and these recordings are dubbed together to form a virtual choir. Whitacre's virtual choir experience has expanded to involve live choirs, the first being the 2013

Virtual Choir Live that was broadcast in March 2013 as part of the TED Talks series. The Virtual Choir Live involved 30 singers from 28 different countries who tuned in to the performance through Skype. This virtual choir performed in addition to a 100-member live choir. Whitacre's newest form of technology with choral performance is an app called Deep Field. With this app, electronica music is played via the audience's smartphones as the orchestra and choir perform (M. Davies, personal communication, January 15, 2017). This app and all of Whitacre's virtual projects come from his desire to use what is available in the world to most effectively reach his audiences (M. Davies, personal communication, January 15, 2017). Other forms of online, live, and virtual choral rehearsals and performances have the potential to be explored fully in the twenty-first century:

> "Just as Hood's broadcasts during the 1930s sailed through the Montana sky as a musical lifeline to the young listeners in Montana's isolated, rural areas, other programs making use of current technology may offer the same musical lifeline to expand the musical knowledge of students in the twenty-first century" (Cooper, 2005, p.10).

Summary of Findings

Objectives. The curricula of the Wisconsin, Ohio, and Minnesota broadcasts in choral music shared similarities and differences in objectives, materials and repertoire, instructional practices, and assessment techniques. Early choral classes at the Wisconsin SOA were primarily intended to emphasize the enjoyment of music. Other objectives included providing an outlet for group and self-expression, learning quality repertoire, and learning music reading fundamentals. The primary objectives of the Ohio SOA were slightly different: to expose children to quality repertoire through singing and to teach appreciation and enjoyment of music through song. Other objectives included providing a functional use of music and basic knowledge of music

fundamentals through singing, listening, and movement. A definite change of objective is seen in the Minnesota SOA *Let's Sing* (1958) course: to provide a "springboard" course to be used to establish a classroom course in music. Other objectives of the Minnesota SOA programs were to provide a positive approach to citizenship, moral integrity, and human understanding.

These objectives suggest the underlying philosophical convictions of the university SOAs. In Wisconsin, Professor E.B. Gordon emphasized the stylistic and aesthetic aspects of the songs (Appendix A): "Everybody grin and have a little fun" (Gordon, 1946, p.2). Although Wooldridge made frequent comments regarding the importance of music enjoyment and expressing the emotion in the songs, the primary focus is on the technical. Clayton's objectives for *Let's Sing* (1955) emphasized musical expression and student engagement in the arts (Appendix A): "I hope that we will 'sing the whole year through'" (Clayton, 1971c, LP Cover Letter). It can be deduced that Clayton's philosophical convictions favored those of Gordon rather than Wooldridge. The Ohio SOA choral broadcasts by O'Steen and Taylor identified music enjoyment and self-expression through music as "worthy objectives." Thomas and Slawson felt that singing could provide an experience that would teach students appreciation for music and the satisfaction of participation (Appendix B): "It's lots of fun and it takes real practice to do it well" (Thomas in Ohio School of the Air, 1947b). All the Minnesota SOA teachers (Bens, Forsberg, Olson) held similar philosophical convictions to the Ohio SOA teachers with a focus on music enjoyment and creative expression (Appendix C): "Dear Miss Rice, I like the song and poems you teach us. We enjoy your program. I sing the songs to Mother and Father. Your Friend, Merilee Rose" (Student Response in University of Minnesota, 1948c). Lynn Olson echoed the progressive child-centered philosophical ideals of the choral SOA teachers that preceded him. This is most evident in his focus on creative expression and imagery

created by the fictional characters in his broadcast and his primary statement that was echoed by most, if not all, of the SOA choral teachers (Appendix C): "*It's Time for Music* attempts to impart only this: Music is fun and it's for you!" (Olson, 1964a, p.32)

Materials and repertoire. Content and materials for these programs varied according to teacher objectives, with some features being common to all. All of the Minnesota SOA choral programs provided a teacher's aid or a student songbook that included song scores and limited instruction on theory. The Wisconsin courses included piano accompaniment books to assist with song review between broadcasts. By the time of the Wisconsin SOA Wooldridge broadcasts (1955), LP records were also available to assist with review. The Ohio SOA choral broadcasts used a student songbook or teacher's manual that included the notated song repertoire and Thomas's *Music Time* (1942) also included an accompaniment book. According to research by Taylor, O'Steen's song booklet included movement activities as well as songs. All other booklets from the Ohio broadcasts consisted solely of a foreward to teachers, schedule of broadcasts, and the notation for the songs. No other activities or theory sections were included in these materials. During the years of the *Time for Music* (1942) broadcasts, Slawson made recordings of the broadcasts available to teachers. The earliest Minnesota SOA broadcast *Let's Sing* (1948) provided a teacher's handbook including only song lyrics for the songs. When Bens and Forsberg began writing original music for the program in 1958, song scores and recordings of the broadcasts on cassette were made available for schools. Olson's broadcast materials included a teacher's manual with song notation, follow up activities, and cassette recordings of the broadcasts were made available until the end of the program in 1979.

The majority of repertoire used in the Wisconsin and Ohio SOA programs in choral music consisted of folk songs from various countries (Appendix A): "Our next song will be 'The

Camarita.' It's that old folk song from the Azores" (Gordon, 1940, p.1). A limited number of songs from the Classical and Romantic time periods and a few original compositions were also included. The repertoire used for the Minnesota SOA programs by Bens, Forsberg, and Olson consisted entirely of original compositions by these teachers/composers. Charts analyzing the repertoire used in select program years of these broadcasts can be found in the Appendices for each school.

Instructional techniques. The instructional techniques used in common by all university SOA teachers included rote method song learning, direct teaching, and positive reinforcement. Gordon, Wooldridge, Clayton, and Olson included music reading in their programs. Other instructors supplied songbooks (some with notation and some with lyrics only), but according to the broadcast recordings and/or scripts available, instruction on music reading was not incorporated. Guided imagery was a popular teaching technique of Gordon, Thomas, Rice Bens, Forsberg, and Olson. Instructional techniques specific to the Wisconsin SOA choral teachers included teaching the songs with musical accuracy and beautiful choral tone. Listening was an instructional focus for the teachers in the Minnesota SOA and the use of movement activities to assist in song learning was an instructional focus for the teachers of the Ohio SOA (Appendix B): "It would be fun to twirl ropes on the stanza, and then when the refrain comes, throw your ropes out as if you were going to lasso a calf" (Thomas in Ohio School of the Air, 1947b, p.1).

Assessment. The earliest assessment used for a university choral broadcast was the Gildersleeve-Harrison Music Information Test for pre- and post-broadcast administered for *Let's Sing* (1931). After 1932, follow up activities, review songs, and teacher's reports and feedback were used in place of a formal test as ways to assess student learning for the Wisconsin SOA choral broadcasts by Gordon, Wooldridge, and Clayton. Gordon and Wooldridge also hosted

spring music festivals as a cumulative assessment for the broadcasts and Gordon visited schools personally to interact with students and assess their progress. The "favorites" broadcasts of Hymphrys and Thomas at the Ohio SOA solicited student responses and provided a time for classroom teachers to conduct informal cumulative assessments throughout the year. Assessment of the students' progress for the Ohio SOA choral broadcasts was expected to come directly from the classroom teacher. The exception to this was O'Steen's program *Music Time* (1940) that included teacher summary reports and personal visits from O'Steen to participating schools. The Minnesota SOA choral teachers encouraged classroom teachers to have follow-up class discussions as a way to assess student learning and also encouraged students to send in letters giving responses to the shows (Appendix C): "Dear Miss Rice, Our room has liked your program. I like the songs that you teach us because they have so much rhythm and you teach them so slowly. I like the rhythms very much too." (Student Response in University of Minnesota, 1948c). Bens, Foresberg, and Olson also used spring "favorites" broadcasts as a way for classroom teachers to assess the students' musical performances and provide an informal cumulative assessment for students. Like Gordon and O'Steen, Lynn Olson also visited schools personally to assess student learning and progress.

Conclusions

First and foremost, it must be concluded that the impact of radio on music education was profound. Second, credit must be given to those innovative teachers who successfully adapted "best teaching practices" to new media: clear objectives, quality content, appealing presentations, and accountability. In taking the first bold step toward teaching choral music via radio, the pioneers of the Wisconsin, Ohio, and Minnesota Schools of the Air established a legacy deserving a lasting place in the history of music education.

A careful study of the University SOA choral radio music education broadcasts indicates that the most successful programs incorporated dynamic leadership, proper singing technique, aural training, music theory, rote-learning, note-reading skills, and aesthetics into their curricula. The Wisconsin, Ohio, and Minnesota Schools of the Air were the most dynamic of these programs. The educators of these programs used a variety of materials, repertoire, assessment strategies, and instructional techniques to teach the art of singing. Although music reading, aural theory, music theory, and movement instruction were important aspects of music instruction in the university SOA choral radio broadcasts, the findings of this study indicate that the primary goal of the Wisconsin, Ohio, and Minnesota SOAs was that students would learn to enjoy music through rote singing, active learning, and group participation led by dynamic educators. The university SOA choral music teachers were able to achieve these goals and objectives through the use of effective instructional techniques and the creation of programs that inspired students to learn (Appendix C): “Dear Chipper, I like to learn all the new songs you teach us! Love, Kathy” (Student Response in University of Minnesota, 1964d). Through their choral music education radio broadcasts, the dynamic educators of the Wisconsin, Ohio, and Minnesota SOAs successfully taught students the value of music through experiences that exposed them to the enjoyment of participation and the joy of singing.

Recommendations

Successful implementation of modern technologies in the choral performance classroom requires the innovative spirit of the pioneer radio music educators. Traditional definitions of music performance must evolve as technology takes a more prominent role in solo and ensemble performance. To successfully use new technology in choral music education, teachers must be effectively educated. Unfortunately, many music educators still choose not to incorporate

technology for instructional purposes in music performance courses. The seemingly endless choices in technology may be overwhelming: “With the current pervasiveness of music, the availability of quality children’s music programs has been superseded by the limitless choices provided by radio stations, large recording companies, Web sites, iPods, and various other music outlets and devices” (Cooper, 2005, p.10).

Despite these obstacles, current applications of technology similar to educational radio broadcasts can be successfully incorporated into the choral performance classroom. Possible applications include podcasts, online courses, music festivals, and virtual/live choir rehearsals and performances. In cases where choral music education has been cut from schools, online classes and performances can serve as the primary course in choral music. In schools that have a choral program, these forms of technology can serve as a supplementary resource. As these technologies continue to develop and are made more accessible to teachers and students, virtual choirs and other online music performing groups may take a stable hold in the music education landscape: “While still a bit of a fantasy, virtual reality will probably become more practical for educational use, maybe not in the ‘Star Trek” Holodeck model, but in simpler, more accessible applications” (Berz and Bowman, 1994, p.54). The effective educational practices of the prominent university SOA choral broadcasts can serve as a guide for teachers looking to incorporate current technologies in a performance-based music course.

The following topics are recommended for future research:

- Unexamined materials currently available at the University of Minnesota, University of Wisconsin, and Ohio State University Archives for radio courses in music appreciation and general music
- Unexamined materials and curricula of local and/or commercial radio music education programs in choral music
- Conversion and preservation of broadcast recordings and materials to digital files
- Historical study of all radio courses offered by individual university SOAs (in music specifically or including all subjects)
- Assessment study on the effectiveness of online and virtual reality learning in performance-based music courses

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Appendix A: Wisconsin School of the Air Transcriptions and Materials

Courtesy of University of Wisconsin-Madison Archives
and University of Wisconsin Music Archives

Wisconsin School of the Air: "Journeys in Music Land Music Festival" 1940 Part 1

Announcer: From the Campus of the University of Wisconsin in Madison, comes the great chorus of children's voices, as Wisconsin State-owned Station WHA and the National Broadcasting Company present the Seventh Annual Radio Music Festival. That's the rollicking folksong which called some 40,000 boys and girls to attention each Wednesday afternoon for Professor E.B. Gordon's radio singing lessons, presented by the Wisconsin School of the Air. Reaching out in to the remote sections of the state, Professor Gordon's program brings to many of these youngsters their only music training. Today you hear the voices of almost 5,000 members of that huge class. Bright-eyed boys and girls, ranging in age from 9-14 years. They have come to the capitol city to sing together for the first time the songs they have heard by radio, and to see their music teacher in person. And here he is: Professor E.B. Gordon!

Professor Gordon: Good Afternoon Boys and Girls!
Chorus: Good Afternoon Professor Gordon
Professor Gordon: Could you say that a little louder?
Chorus: Good Afternoon Professor Gordon!

Gordon: That's fine! I just wanted to be sure our friends listening on the radio could tell that you are all here. Now will you all rise? We are going to rise very quietly. Alright, and we will sing our first song, that lovely old Romanian song, folk song called "My Star."

[Students sing "My Star."]
Gordon: That's very lovely. Now the next song we are going to sing, I hope that you will not sing too loud anytime during this program, because there is a great echo in this very large field house. So, let us watch our tone quality. Our next song will be "The Camarita." It's that old folk song from the Azores. Alright, do we have an orchestra introduction?

[Students sing "The Camarita" with orchestra]
Gordon: That's very fine and now we come to our next song, "The Maypole Dance." That's an old Swedish folk dance. Now, remember this will be light and happy. Don't fail to give me a smile once and awhile while you are singing this. Introduction by the orchestra...

[Students sing "The Maypole Dance" with orchestra.]
Gordon: That's very nice. Everybody watch me and not quite so loud this time and more staccato on the second stanza! Ready, now!

[Students continue to sing "The Maypole Dance" with orchestra]
Gordon: That's the way to do it! Alright, and now I see the next number on the program is our Swiss Song, "Our Jolly Switzer." We have a lot of Swiss boys and girls in this room. This morning I had them raise their hands and it shows what a fine Swiss population we have in Wisconsin. Introduction by the orchestra...

[Students sing "The Jolly Switzer"]
Gordon: Alright, be seated. And now I want Harold McCarty, the director of our Wisconsin School of the Air, to tell you about the next number on our program.

McCarty: Hello boys and girls! Here we are together, having a grand time on the campus of the University of Wisconsin. And Professor Gordon and I thought it would be a fine thing if we would have at this time, a greeting from the president of the university. But first let me tell you, that one of the things we like best about our tall, friendly, smiling president, is that he is a mighty good singer! He used to direct a choir and he plays the piano too. So we want to be sure to include President Dykstra in our big happy musical family. And here he is in a hardy greeting for you, President Dykstra.

Dykstra: Good Afternoon Boys and Girls. [students respond] The University of Wisconsin gives you its most kindly and hearty greeting this afternoon. We are glad to have you here. As a matter of fact, so many of you are coming that we had to move from the Stock Pavilion over to the field house. It isn't quite as good a place, because of the echoes and the way we are scattered about. You know, this is quite amazing. You know, white a few years ago, when you came, not you but maybe your fathers or your older brothers and sisters, we went to the music hall, which holds about 500 people, and it wasn't full. And then we crowded out of that, slipped out of the windows and the doors, finally going over to the Stock Pavilion. The Stock Pavilion holds 3,500 people. And before this week began, there were 4,500 registrations of boys and girls from all over Wisconsin. So rather hastily, we had to move over here. Now when you'll fill this building, I don't know, but when you do, I am going to suggest to the Board of Regents, that they go to the legislature and ask the legislature for one place on the campus big enough to hold the boys and girls who come to this music festival. I said it was amazing, tremendous thrill that we who are watching you get from these galleries full, from this great audience in front of us. But I mustn't take any more time. We're glad you are here; we want you to come back. Keep coming all your lives. Good afternoon boys and girls.

Gordon: Now boys and girls, we are changing our program a little bit. We're going to stand and sing "America the Beautiful."

[Students sing "America the Beautiful"]

Announcer: So ends the first broadcast portion of the seventh annual radio music festival of the Wisconsin School of the Air. You've heard the voices of almost 5,000 children from elementary schools throughout Wisconsin in a program of songs they learned by radio. Their radio teacher is Professor E.B. Gordon of the University School of Music, who provides the only music instruction available to many schools in the state. The quality of singing and the joy of music participation, which we observe here today, show clearly that radio is a valuable educational aid. This festival stands as a tribute to radio, and to the skill of this pioneer radio teacher, Professor E.B. Gordon. We pause briefly for station identification.

END PART 1

Wisconsin School of the Air: "Journeys in Music Land" Broadcast May 1st, 1946

Announcer: Journeys in Music Land! A program to develop ability in music. Designed for upper grade girls and boys in Wisconsin. And conducted for the 24th consecutive year by Professor Gordon!

Gordon: Good Afternoon Boys and Girls! Well, this is a lovely day and we have a lovely group of children visiting us today. We have from the Wood Creek school down in Wicedon County. The Dodgeville public school of 4th and 5th grades, and the Walhalla School Blue Mounds, and I tell you, they can sing! You just listen to them. They are going to help out a lot today. Now children we have been starting at the beginning of our songbook, having a good time singing. Suppose we start the last song in the book today "Bendemeer's Stream." Let's sing that as our first song. That's on page 22. Mrs. Rossmie and Mrs. Trudy will play an introduction. Play the last phrase or two. Alright, everybody ready for that first word, ready, sing!

[Students sing "Bendemeer's Stream" with organ and piano accompaniment. Gordon interjects with "Softly Now." He also sings along on "La."]
Gordon: Wasn't that nice though? That's fine. Suppose we sing the last verse. Or the second verse. Here we go. Get ready for the first word, Sing!

[Students sing "Bendemeer's Stream." Students make a rhythmic error and Gordon stops them and says "Remember, children, I have called your attention to that before" and sings the rhythm correctly before saying "Remember that!" He gives a verbal reminder to repeat the song at the repeat signs and says "Now a little stronger" and "Now Softly" at the dynamic shifts throughout the song]

Gordon: That was very lovely. Now on Friday, I am going to be up at Black River Falls. We are going to have a big music festival up there. And I tell all of you children that are going to attend that festival that we are going to sing that song. Now, I've had a surprise today. These children who have come to the studio today tell me they can sing both parts in "Follow the Leader." And so I want us to take that today. And I will be delighted if some of the rest of you who can sing this will just drop me a postcard to say "I can sing the second part to follow the leader." Now, let's just try this thing through. We'll use the words. Play a little Mrs. Rossmie and Ms. Trudy. [Gordon counts] Alright, here we go now. Divide your children, teachers, into two groups. Here's the first group. Ready, Sing!

[Students sing "Follow the Leader." Gordon interjects "Now stronger!"]
Gordon: Children, how would you like to give me a present? Wouldn't you like to give me a present? Now this is the present that you can give me. When I come up to Black River Falls, if I ask you to sing that "Follow the Leader" if you want to give me a present, well I would like to have 300 - 400 of you able to sing that second part. Now you, you work on that and see if maybe you can give me a present. I want to take that again. That was so nice, I want to take it again. Now, Mrs. McKeller, don't you think that is fine. Mrs. McKeller is listening to that in the control room and she is just smiling. Alright, let's take that again. Everybody ready for the first word [Gordon sings first pitch on "La"]. Ready, One, Sing!

[Students sing "Follow the Leader"]
Gordon: Well, that's a pretty nice present I got already. Alright, now let's go on back to page 19 "Fun Time." And some of these children tell me that they have worked out a dance part. And after we go off the air, they are going to do that dance for me. Alright "Fun Time." Let's have some fun now, you can't sing this and look like you have lost your best friend. Everybody grin and have a lot of fun. Play a little of that. You don't care if I dance a little, do you? Alright, ready, sing!

[Students sing "Fun time." Gordon interjects "Second verse, ready sing." he also gives verbal cues for the beginnings of phrases "Now"]
Gordon: There's a lot of pep in this crowd today. Alright, on to the next song, "Village Fiesta." And I find every place I go, this is one of the favorite songs. And so now let's just be ready for that first word and you keep your eye on me all the time and you children you keep your ears on me out there in the state. Alright, introduction. [Counts the children in]

[Children sing "Village Fiesta" Gordon stops the children where they make a rhythmic error.]
Gordon: Now children, I have told you [sings the excerpt correctly]. I should have printed this making an eighth note out of that, and a rest. Make that real short. "Fies" the "S" part. Alright, take it again now, after one count, I say "One"

[Children sing "Village Fiesta" Gordon says "One" on the downbeat on the first part of each musical phrase. He stops the kids again to fix the same rhythmic error. And says "Now get up here" for the highest part of the melody. He stops the kids again.]
Gordon: That's not quite good enough children, sit up nice and straight all of you children all over the state of Wisconsin. Get your feet on the floor and get ready after I say "One." Then we bring this out. Here we go now, ready, One! Not enough from the studio group, come on children, I say it again, One. That's it!

[Students sing "Village Fiesta" Gordon reminds the students to hold the fermata and continues counting on the downbeat.]
Gordon: Now children that are going to sing for me on Friday, and next week up at Eau Claire, you are going to sing for me. You won't forget that will you? Now look up, all of you children, when you come to that big part, I want you to all sit up straight and put a lot steam into it, so as to make it thrilling! Tom, I believe you have a very important announcement.

Tom: Yes, I do Professor Gordon. Hundreds of schools have been waiting for this announcement and today is the day for it. The information is for the schools planning to attend the big music festival up here in Madison on Saturday, May 7th. Are you ready with those postcards or paper and pencil to take down the information? We need six items of information. Write them on a postcard and send them to the Wisconsin School of the Air Radio Hall Madison 6. Here are the items. First, post office address of your school. Second, name of your school. Third, your county. Fourth, name of teacher in charge of your group. Fifth, number of pupils and teachers coming. Sixth, number of adults, drivers and/or parents. Did you get all of the items written down? I will repeat all of them just to be certain you have them [repeats the list]. Who may come to the
Tom (Cont): Madison festival? Any class that has been participating in "Journeys in Music Land" may attend. The rehearsal begins at 10:45 sharp. So plan to be here with your own

songbooks before that time. Registration is from 10:00 - 10:45. And remember, bring a picnic lunch with you, as there are very few restaurants in the area of the Stock Pavilion, and we only have an hour for lunch. We will mail your school a pamphlet of directions and information and an admission card next week. Be sure to bring both with you on the festival day. Send your postcard with the six items of information to The Wisconsin School of the Air. Radio Hall, Madison 6. And now, back to professor Gordon.

Gordon: And Mr. Dateen, may I add to that, please do not address any of those registrations to me. I have nothing to do with that and I might lose your registration. so you better not take a chance on me. Send them to the Wisconsin School of the Air. Alright, thank you Mr. Dateen. Alright, turn if you will to page 15, "Shenandoah." Now children, this is the thing I want us to be careful of. Listen. [sings the first phrase incorrectly] Not like that but. [sings the first phrase correctly] Those three little notes kind of hang together. Play all of that Mrs. Rossman. Alright, here we go, now sing! [children sing it incorrectly, he stops children and sings it correctly again].

[Students sing "Shenandoah"]
Alright, that's all the time we are going to take on that. Now let's turn back to our "Largo" on page 12. Now when we have the music festival, I always ask our accompanist to play our introduction, and then we have to be ready to play that long note. You children who are in the studio, how long do we hold that first long note. [Children respond with "Six"] Six counts. And I say "One" and then we start the tone and how do we start it? Softly, and it gets stronger all the time, doesn't it? Let's just take that. Give us a "C" please? Let me hear you, just that very first note. I will say "One" and we will all go. One! Come! Yeah, that wasn't quite enough. All you children out in the state, I am expecting you to do the same thing. Alright, once more, I say "one." "One"

[Students sing the first phrase of "Largo"]
Gordon Now, we will have the introduction. We are asking Ms. Trudy to play the introduction and you all be ready now, to do that first note exactly right. Alright Mrs. Trudy.
[Students sing "Largo." Gordon interjects with "Softly" "Now Strong" "Hold it until I tell you to stop! Now we have a pause, here we go!" He also counts the measures at various places throughout the song and sings along on a neutral syllable with the students at times.]
There! That was very nice. Now, let me see. Let's sing "Little David" page 5. Now children, you know I have told you so many times and we just keep going, keep going, and at the end of one verse, go right on to the next one. Play that Mrs. Rossmie. Don't forget those special accents. Alright, we have 5 minutes. Ready, sing!

[Students sing "Little David." Gordon interjects with "I want to take that part "Little David" and bring that out stronger. Ready, Sing!"]
Gordon: You see how it is. You just have to keep grinding it out. Just like turning a crank. Don’t stop at all. And when you come to that part, I want that good and strong. Alright, that’s all that we can take time on that. Now, let me see here. “Yo Hee Ho” How much time do we have Mr. Mike? Three minutes. Alright, Introduction. Ready, Sing!
[Students sing “Yo Hee Ho”]
Gordon: Now, I want to tell all the children in the studio, and I want all you children listening to

me. I want that more staccato than that. Alright! Bite it off! Little points! Ready, Sing!

[Students sing “Yo He Ho” Gordon interjects: “Now Louder!”]
Gordon: That was better. Now take the second verse. Ready, Sing!

[Students sing second verse of “Yo He Ho.”]
Gordon: Third Verse, Ready Sing!

[Students sing third verse of “Yo HE Ho”]
Gordon: “Some Folks Do” – we will just have time to do one verse. “Some Folks Do” on page 10. Play that Ms. Rossmie. Alright, Ready? Sing!

[Students sing “Some Folks Do.” Gordon stops the students where they make a mistake by singing during the rest.]

Gordon: I thought so! Some were not thinking! Take that beginning again, and there is a silence there. Ready, sing! Here we go now! Now be careful!

[Students sing “Some Folks Do”]
Alright, now children, you won’t forget that on Friday. I don’t want anyone to sing a solo. Until next week then, goodbye boys and girls.

[Students sing “Sing Your Way Home”]

Announcer: And for upper grade girls and boys, another “Journey in Music Land” with professor E.B. Gordon, ends until next Wednesday at 1:30. “Journeys in Music Land” now in its 24th year, is a presentation of the Wisconsin School of the Air.

END

Wisconsin School of the Air: "Journeys in Music Land" Program One, 1954

Announcer: The Wisconsin School of the Air Presents "Journeys in Music Land." Welcome to the Wisconsin School of the year and the first program of the 24th consecutive year of "Journeys in Music Land." Professor Edgar B. Gordon, America's first radio music teacher, is here to lead you in another year of fun and songs. Let's greet Professor Gordon with a big Hello!

Kids: Hello Professor Gordon

Gordon: Good afternoon boys and girls. I have said that a great many times, haven't I? And not only say it at the beginning of the year, but every week, I say that same thing, and I do want it to be a good afternoon for you. Yes, it's been a long time since I started these radio lessons. I was talking with some of the girls in the Minnesinger group a while ago. I asked them how old they were. And they were a little reluctant to tell me, but finally I gathered they were somewhere around 21 years of age. And I reminded them I started these programs before they were born, about three years. And now I know, because I have met a great many mothers and fathers out in the state, that for Journeys in music land children of mine when I began and now they have boys and girls in school, so I am dealing with a second generation. Well, I am glad to come back, and I am hoping we are going to have a fine year. Did you notice that song that we started out with is on page 4? "It's Time for Singing." Don't you think that is an appropriate song for us to have as a theme song? Now, when we come on the air, the minute you hear that theme song, you pipe up and begin to sing right along with it, because that's the way we get into the singing mood. You know you can get up out of the wrong side of the bed and be awfully cross in the morning, and you scowl and say unkind things to your mother and all that sort of thing. And then you hear some music or someone begins to sing a song, and you begin to change your mood. First thing you know, you are singing and smiling. Now, that's what we want to do. Now, let's just work on this theme song a little bit. I am going to ask Ms. Trudy. And by the way we have Mrs. Trudy and Ms. Rossmie. Remember, Ms. Rossmie was my accompanist out in the state last spring, for so many of the music festivals. Thousands of you children saw her and heard her play. And then of course, everyone knows Ms. Trudy. Now, Ms. Trudy is going to play the organ this year rand Ms. Rossmie is going to play the piano, so we will have both instruments and that will be just an added feature. Now suppose we listen to these girls as they play this theme song, starting after the introduction, that long tone. Now you listen and see how it dances along. Alright, here we go.

[Ms. Trudy and Ms. Rossmie play the introduction]
Gordon: Now boys and girls that is an old Scotch tune. You know I had a friend in Chicago with some very famous teacher of piano. And he had made an arrangement of that tune for his students. And I always liked that tune so much. And all these years I have been thinking. Sometime I am going to use that old Scotch tune. And now's our chance. Now Ms. Trudy, you play and Ms. Rossmie, you play just the melody. Just the melodic line, and we will just "La La La" along with it. Our starting tone is... Everybody "La"

[Students sing "It's Time for Singing" on "La"]

That's the end of the first phrase. Now we are going to take it once more. Now you listen and have sharp ears to listen to the studio group hers. Here we go once more. The starting tone is...

[Students sing "It's Time for Singing" on 'La'. Gordon stops the students once to fix their melody.]
Gordon: Let's take it through once more, then I will show you the next phrase. Here we go. Now you listen to this next one. Almost the same as the other phrase isn't it, except you leave out the last two notes. Now you may take that with it. Alright, here we go.

[Students sing the last phrase of "It's Time for Singing" on La]
Gordon: Alright, now the beginning and we will take it just the first two lines. Here we go now. I like those last three notes. We just slow it up a tiny bit, but keep it staccato. Sing that with me. Can you hold back a tiny bit on that last note? Look here. That should be kind of song. Alright, let's try the words that far. Here we go now.

[Students sing "It's time for Singing" with text]
Gordon: Now this next is very easy as far as the words are concerned. Just "Tra La La." Now you listen to the Minnesingers and the organ and piano. Just that little section. Now I know there will be some boy or girl who will say "Oh, that's too high, I can't sing that high" It's pretty high. I have difficulty, I have to exercise a little effort to sing that. But first of all I sit up straight or stand up straight. I get my feet on the floor. And I am thinking about that high note that is coming, so I will be ready for it instead of having it just catch me by surprise. Now let's start the last two notes of the second line. What's our starting tone? Listen to that. Play just the melodic line now. That's a hard spot right there. You have to be careful or you will make a mistake. Now you may start right there. Those last two notes. Sit up straight. Get ready for that high note! Now...

[Students sing on "La"]
Gordon: Now there are some big boys whose voices are changing and they can't sing that high. Boys, when you come to those notes that you can't sing, you just drop out. Don't sing. You just imagine you are singing. Now let's take that again. The same little place. Now!

[Students sing on "La"]
Gordon: Alright, now that's a very nice beginning to that. Turn to the very first song in the book. These things shall be. Now children, here's a song that I have used some time ago. But I am going to use it again this year for some very special purposes, which I will tell you about later in the year. But this is one of my favorite songs. I love the words. I especially like the last stanza. I want to just have you notice that. This is sort of a dream of America, what our beloved country can become. And it is thinking about the different things that we shall have, maybe you boys and girls had them as you grew up to manhood. But notice that last stanza. [Reads last stanza]. Now that's the dream that we all have of the future. What a wonderful world it would be if we would only have that kind of a world. Alright, now we are going to try to make our contribution to that. Now let's see. We'll start at the beginning and you sing along as best you can. Like that. What's our starting tone Ms. Trudy. Alright, here we go now.

[Students sing first song in book on La]

That's not a hard tune, is it. Here is something kind of interesting. Start on D. Mrs. Rossmie. And let's have the scale. Now Ms. Rossmie, you play that and you leave out the second note. See, those are the very notes of this first phrase. Now, let's all sing that.

[Students sing first song in book on La]
Gordon: Boys and girls, you see that at the beginning of the first line. There is 2/2. That means there are 2 beats to the measure and it goes like this. That gives it a sturdy, march-like rhythm. Now you may try the words for that first verse

[Students sing first song with words]
Now children, as you sing that, emphasize the word, like this. Sing that first phrase for me. Here we go now. Now just imagine you are a great hero. You are about 10 feet tall and you are a great hero. Now sing that for me again, like a great hero. That's the way I want you to sing that. You know we don't sing that like we do in nice little lullaby. We're going to have a lullaby one of these days. And I want you to be gentle. Now this particular song, I want you to be like heroes. Make it thrilling!

[Students sing first song again]
Alright, now, we are starting several new songs today. You have to turn to page 8 "The Linden Tree." Now, this is one of those lovely songs I have taught you in the course of the years. Several songs by Schubert. One year I taught you "Who is Sylvia." Lovely song! And then there's one about the wild roses. Don't you remember that? Now, here's the Linden Tree. Now, you listen while we do this. Alright, now!

[Students sing "The Linden Tree"]
I hope all of you children will be as particular as the Minnesingers. Because they made a little mistake and Ms. Rossmie made a little mistake. And they both looked at me kind of scared. Now, that's the way I want you to feel about it. Because, you know, Schubert, when he wrote this, he had these certain kinds of notes he wanted us to use. That made the song the way he wanted it. And so we have to be careful. Sometimes a rest is more important as the sound. Alright, now we will take the first phrase. That is very easy. Just "la La," Here we go! Again, ready sing!

[Students sing on La. Gordon counts the tempo at places]
Gordon: Those places were all alike weren't they. Except the last note of the phrase. Alright, I would like you to sing that much before we go on.

[Students sing on La. Gordon counts the tempo. Says "Now this is different" and "that is very similar" at the different melodic phrases. He reminds the students to be ready for the high note]
Gordon: Alright, now I am going to go to the piano, and turn in your books to page 23. Now, children, one of the things I have my heart set on this year is to do more and better work in the matter of reading music, ear training and all that kind of thing. Now, I told you a while ago, or I had Ms. Rossmie to play this. [Plays melodic example] And then I had her leave out one note. This note, the second note. Now, listen to this, here's the same thing. If I asked 50,000 children who are taking "Journeys in Music Land," you'd all say "That's a Scale!" Of course it's a scale. I've told you that so many times. But for the new children who have never had "Journeys in

Music Land" I want to tell you that is a scale. And some models give a definition "A scale is a family of eight tones, bearing certain relations to each other. There's a relationship. They sound very similar don't they. Now someone has said wisely "It's like a human family." This could be the father, and that could be the mother. And someone has also said that this could be a great big strong fella, he could be the oldest brother in the family. And then someone said, "Well, if that's the oldest brother, I'll bet you this is the oldest sister. Now, this one is a very important one. Now you Listen. [plays the seventh scale degree] If you are calling this like a human family, who would that be? Now you think. I'm going to do it again. That's the baby! Why? Because the baby wants to go to mother. Notice? See there, the baby wants to go to mother. Alright, now that's just a kind of a playful way of regarding it. But it's terribly important for us to learn to identify and relate these tones. Like to know the different members of the family, whether boys and girls. Now, let's say this is the father [plays tonic]. His name is Mr. 1, and this is 2, and 3 and so on. Now you sing with me [students sing the ascending and descending scale on numbers]. I'm turning around here looking, and Ms. Rossmie and Mrs. Trudy, they are both are singing, like good fellas. Alright, now sing this. [Plays Do Re Do on the piano. Students sing back on numbers]. Listen! Sing! Alright, in our songbook on page 23, we begin that work on what I call ear training. And then we are going to have eye training. And out of the work we do this year, when we get through, the great majority of children will be able to read music just the same as you can read words. Now, they have signaled me telling me we have just time to look at one more song. That's page 9 the "Echo Song" I mean, I have the wrong page I guess. What page is it? Page 7. Well, this is a kind of a nice song. Play it, will you please? You just listen while the organ and the piano play.

[Organ and Piano play the song]
Gordon: Did you see that? The piano was the echo each time. We'll do the part where the organ played. But we will let Ms. Rossmie do the echo alone. And just "La" like this, and just like you are walking on your tiptoes. Not like you have rubber boots on or have feet like an elephant. Like this! Wouldn't that be terrible. Ready Sing!

[Students sing "Echo Song" with piano and organ]
Gordon: I think that's a kind of a cute song. I do! Ok, let's take it once more. Oh, I tell you, you be the echo this time, we'll be the echo. Alright Mrs. Trudy, we will not sing when you play, but we will sing when Ms. Rossmie plays.
[Students sing the "Echo Song"]
Now we'll be the original voice, add the echo. How much time do we have? One minute! We just have time. Ready?

[Students sing both parts of the "Echo Song" with the Meistersingers]
Gordon: Alright, this is the end of the first lesson of the 24th year of Journeys in Music Land. I will see you all next week. So, goodbye boys and girls!
Announcer: Goodbye Professor Gordon. We will be back next week to join you and the Minnesingers for another Journey in Music Land. Teachers, your students will need the Journeys in Music Land songbooks. If you haven't ordered yours, we urge you to do so immediately. The price of the songbooks this year is 25 cents. The Piano Accompaniment book is 50 cents. And we order by writing directly to the Wisconsin School of the Air Radio Hall Madison 6 Wisconsin. Tomorrow morning at 9:30, the Wisconsin School of the Air presents "Music Time"

a music appreciation program for the Primary Grades. A free bulletin is available from the School of the Air, describing all programs on the schedule for the new year. This is the Wisconsin School of the Air.

END

Wisconsin School of the Air: "Let's Sing" November 11th 1959

Announcer: The Wisconsin School of the Air presents "Let's Sing" with Professor Warren Wooldridge.

[Mr. and Mrs. Wooldridge sing the introductory song]
Wooldridge: Hi Boys and Girls! Today is Veteran's Day. A day on which we honor those who have served their country in war. Many of your fathers and mothers, I would suspect, are among those who have nobly served. Let us all pray that as we sing our first song, "Land of Hope and Glory" we sing it with all the dedication and devotion that we have in the hope that war will no longer be necessary. Turn to page 24 in your books and let's sing "Land of Hope and Glory."

[Mr. and Mrs. Wooldridge sing "Land of Hope and Glory" accompanied by piano]
Wooldridge: What a fine way and a stirring way to start off our singing program today. Now, you'll remember that we have been working on "Swing the Shining Sickle." Let's turn to the words for "Swing the Shining Sickle" on page seven, and see if we can't learn this today, finish learning it, "Swing the Shining Sickle," our Thanksgiving song. Let's take a look at the first lines. Mrs. Wooldridge, show them how that goes.

[Mrs. Wooldridge sings the first line of "Swing the Shining Sickle"]
Wooldridge: Alright, everybody sing that first line, ready, begin!

[Mr. and Mrs. Wooldridge sing the first line of "Swing the Shining Sickle"]
Wooldridge: And now, the second line.

[Mrs. Wooldridge sings the second line of "Swing the Shining Sickle"]
Wooldridge: Everybody, let's sing the second line.

[Mr. and Mrs. Wooldridge sing the second line of "Swing the Shining Sickle"}
Wooldridge: And of course the next line is almost exactly like the first one. So, let's sing it together. Ready, begin!

[Mr. and Mrs. Wooldridge sing the next line of "Swing the Shining Sickle"]
Wooldridge: Now listen to the last line.

[Mrs. Wooldridge sings the last line of "Swing the Shining Sickle"]
Wooldridge: Everybody, Ready, Begin!

[Mr. and Mrs. Wooldridge sing the last line of "Swing the Shining Sickle"]
Wooldridge: Now from the very beginning, and we will sing both verses. Ready? Sing!

[Mr. and Mrs. Wooldridge sing "Swing the Shining Sickle" accompanied by piano]
Wooldridge: Very fine! Now, let's have some more fun with music, shall we? From week to week we have been testing your ability to hear pitches, and I think that as the week’s progress, you are going to fine that your ears are going to get sharper, and sharer, and sharper. Now, let's
Wooldridge Cont: have another series of exercises. Mrs. Joyce, let's have a "C." And our first

exercise goes something like this

[Wooldridge sings from tonic to a major third and back to tonic on "Moo" one time]
Wooldridge: This is an old one, and I think you do that very well. Here we go, with me the first time, ready?

[Wooldridge sings the tonic, major third, tonic one time]
Wooldridge: Now we're all warmed up. Let's see if you can do this by yourselves. And today, I think we have progressed to the place where neither Mrs. Joyce or I are going to help you this time. You'll just have to be on your own. So listen.

[Wooldridge sings a tonic, major second, tonic]
Wooldridge: Now you do it, ready? Begin!

[Silence over the airwaves]
Wooldridge: Oh, that wasn't very difficult, was it? Now let's have another one.

[Wooldridge sings a tonic, perfect fifth, tonic on "Ma"]
Wooldridge: I don't think this is difficult either. Let's try it. By yourselves now. Ready, begin!

[Silence over the airwaves]
Wooldridge: Alright, here is another one. And this you have not had.

[Wooldridge sings a tonic, octave jump, tonic]
Wooldridge: I don't think it's too difficult, now. With Mrs. Joyce. Sing!

[Mrs. Joyce plays the octave on the piano]
Wooldridge: Did you all get it? I think it would help if you were sitting up straight. Let's try it once more. Listen.

[Wooldridge sings the octave again]
Wooldridge: Ready, with Mrs. Joyce

[Mrs. Joyce plays the octave]
Wooldridge: Alright, now here's another one.

[Wooldridge sings a tonic, major sixth]
Wooldridge: Oh, that's a little different isn't it. Now listen. Very carefully.

[Wooldridge sings a tonic, major sixth, tonic, on "Ma"]
Wooldridge: Now, you do it. Ready?

[Mrs. Joyce plays the octave on piano]
Wooldridge: How about it teachers? Did they get it? Well, we are going to come back from week to week. This is a wonderful activity. It's one that even our boys and girls in the school of music
Wooldridge Cont: here at the University, it's one that they do. It's very important that we

constantly try to train our ears. It may be they don't do exactly those exercises, but we have exercises quite similar to those. Now, let's go on to something new shall we? I want to introduce a new song to you today. It's a very pretty song and a rather strange rhythm is attached to it. Let's listen while Mrs. Wooldridge sings this song. You close your books.

[Mrs. Wooldridge sings "Infant holy, infant lowly"]
Wooldridge: Isn't that a pretty song? open your books quickly to page six. Page six. "Infant Holy" Now look down beneath the song and you will see some notes written there. They are not written on a staff. They are written on a line. I want you to become familiar with how these notes sound and how they look. This is a rhythm that is characteristic of many Polish songs. Where the accent is displaced from that which is normal. And I want you to learn this rhythm before we ever start on the song. Listen, it goes like this.

[Wooldridge claps the rhythm.]
Wooldridge: It's rather easy, isn't it. Now you clap that rhythm with me. Ready? Begin.

[Wooldridge claps the rhythm.]
Wooldridge: Now there are four measures. Three measures exactly alike, and then the last measure is just like the rhythm on the top line. Ready? Now tap it again with me. We are going to do the first three measures. Ready? Begin!

[Wooldridge claps the rhythm]
Wooldridge: And then the last measure goes like this

[Wooldridge claps the rhythm]
Wooldridge: Let's tap the whole line. It is very important that we understand the rhythm before we start in singing the song. I think it will make the singing of the song much easier if we do it this way. Alright here we go, let's clap the rhythm. Ready? Begin!

[Claps the rhythm]
Wooldridge: Now, let's look at the song. You will find that the rhythm is almost identical to that below. Listen to Mrs. Wooldridge sing the first two measures

[Mrs. Wooldridge sings the first two measures with piano accompaniment]
Wooldridge: Now you come along on "La" Ready? Begin.

[Mr. and Mrs. Wooldridge sing the first two measures on “La”]
Now, the last two measures, three and four, go!

[Mrs. Wooldridge sings the last two measures]
With us, ready sing!

[Mr. and Mrs. Wooldridge sing the last two measures with piano]
Wooldridge Now, let's do the whole line on "La" Ready? Begin!

[Mr. and Mrs. Wooldridge sing the whole line with piano accompaniment.]

Wooldridge: Look at the second line. And compare measure for measure with the first line. Well, it's exactly the same, isn't it? So, if you know the first line, then you know the first two lines. Let's sing the first two lines with the words this time. Ready? Begin!

[Mr. and Mrs. Wooldridge sing the first two lines of "Infant Holy" with piano accompaniment]
Wooldridge: And then it changes a little bit. Instead of going up, it goes down. Like this

[Mrs. Wooldridge sings the rest of the song with piano accompaniment]
Wooldridge: It's really easy, because the first note of each measure is just one step higher.

[Mr. Wooldridge sings the example]
Wooldridge: Wasn’t that easy? Let's all do that on la. The third line. Ready, Begin!

[Mr. and Mrs. Wooldridge sing the third line with piano accompaniment.]
Wooldridge: Now listen to the last line.

[Mrs. Wooldridge sings the last line]
Wooldridge: All we need to know are the first two measures, and we just have them repeated "Christ the babe is lord of all. Now let's try that on la, measure 13. Ready? Begin

[Mr. and Mrs. Wooldridge sing the last line with piano]
Wooldridge: Go ahead!

[Mr. and Mrs. Wooldridge sing the last line with piano again]
Wooldridge: I wouldn't be a bit surprised if most of you really can sing this song right now. So, join us as we sing the first versa right straight through. With your books and music. Here we go! Ready, sing!

[Mr. and Mrs. W sing the first verse with piano]
Wooldridge; Very good, now we have really we have two songs for Christmas already. And we aren't even to Christmastime yet. But it won't be long. It won't be long until it's here. Now, let's relax a little bit. Turn to page 20 and sing "Green Grow the Lilacs" This time I think we will sing it right straight through from the very beginning. Pay particular attention to the change in rhythm between measures one and measures one and five. Mrs. Joyce, a little introduction and away we go! Sing!

[Mr. and Mrs. Wooldridge sing "Green Grow the Lilacs" with piano accompaniment]
Wooldridge: I think we can definitely say that that song is in our repertoire. We can sing that very well and I have heard many of you boys and girls do that. Now, on page 7, our other Christmas song. And I think we did very well last week in learning it. WE almost finished it. Now "Jesus, Jesus, Rest your head." Let's take a look through it before we start to work on the various parts. Let's just sing the first verse right straight through. Mrs. Joyce, a little introduction. Sing!

[Mr. and Mrs. Wooldridge sing "Jesus, Jesus, Rest your head" Wooldridge reminds the singers

"Softly" and "Open your mouths" throughout the song]
Wooldridge: Now let's go to the beginning and see if we can find phrases that are identical, that are exactly alike. Let's take line one. "Jesus Jesus Rest your head" let's take the first two measures and sing that. Ready? Begin!

[Wooldridge s sing the first two measures]
Wooldridge: And look at measures three and four. They are identical aren't they? Exactly alike, except the words. Now measures three and four. Sing!

[Mr. Wooldridge's sing measures three and four with piano
Wooldridge: Now, measure five and six. Let's hear Mrs. Wooldridge sing that

[Mrs. Wooldridge sings measures five and six with piano]
Wooldridge: Now, you sing that. Let's have the pitch again. Sing!

[Mr. and Mrs. Wooldridge sing measures five and six of "Jesus, Jesus, Rest Your Head"]
Wooldridge: Now listen to seven and eight.

[Mrs. Wooldridge sings measure seven and eight of "Jesus Jesus Rest Your Head"]
Wooldridge: Now, with you, keep the voice soft. At measure soft. Ready? Begin!
[Mr. and Mrs. Wooldridge sing measure seven and eight with piano accompaniment]
Wooldridge: Let's do all of line two. All of line two. Beginning at measure five. Ready? Begin!!

[Mr. and Mrs. Wooldridge sing all of line two with piano accompaniment.]
Wooldridge: Now, listen to the next line. It's easy. I think you can do it very quickly.

[Mrs. Wooldridge sings the next line with piano accompaniment]
Wooldridge: Let's all sing that. Ready? Begin!

[Mr. and Mrs. Wooldridge sing the next line with piano accompaniment]
Wooldridge: And of course, we pointed out last week that the measures seventeen, eighteen, nineteen, and twenty, are exactly the same. So, let's look at the last line. Measures 21 - 24.

[Mrs. Wooldridge sings measures 21 - 24 with piano accompaniment.]
Wooldridge: Very Good. Now, you sing softly boys and girls. You all sing softly as Mrs. Wooldridge and the rest of us sing the last line. You sing along with us, but softly. Ready? Begin!

[Mr. and Mrs. Wooldridge wins the last line with piano accompaniment.]
Wooldridge: And then, back to the beginning. Well, I think, by next week we should be able to sing that song without too much trouble. But, let's go with one we are very familiar with. Page 18, "Eileen Aroon" Mrs. Joyce? Sit up straight now. Here we go. Ready? Sing!

[Mrs. Joyce plays the introduction. Mr. and Mrs. Wooldridge sing "Eileen Aroon" with piano

accompaniment.]
Wooldridge: Very Good. Now, place your finger in your book at that place and then close your book. I want you to hear just a new song, just a part of it, and it's going to be the next new song that we do.

[Mrs. Wooldridge sings "O Come, O Come, Emmanuel with piano accompaniment]
Wooldridge: Good. Now, open your books boys and girls, to page 19 and let's take look at the new song. You have heard it through once, sung by Mrs. Wooldridge, and now I would like for you all to sing it right straight through. You'll make some mistakes and that's alright. I want you to become familiar with it. Here we go. A little introduction. Sing!

[Mr. and Mrs. Wooldridge sing "O Come, O Come, Emmanuel" with piano accompaniment]
Wooldridge: It's a different kind of song, isn't it? This is a song you don't hear too often. It's a hymn really, and next week we are going to explain a little bit about why this song sounds a little different. Now, let's sing a song that we are quite familiar with. "Over the River and Through the Wood" on page 29. Our Thanksgiving song. Which is quite appropriate for this time of year, isn't it? Mrs. Joyce? Sing!

[Mr. and Mrs. Wooldridge sing "Over the River and Through the Wood" with piano accompaniment]
Wooldridge: And pumpkin pie, I might say, is really just about my favorite pie. and Mrs. Wooldridge really does a good job making it. Well, we still have time for one more song "Funiculi, Funicular" on page 14. Let's turn to page 14, and do "Funiculi, Funicular" A little introduction, Mrs. Joyce. Sing!

[Mr. and Mrs. Wooldridge sing "Funiculi, Funicular" with piano accompaniment.]
Wooldridge: Well, we will be back next week with lots more singing. And in the meantime, let's see if you can't finish up by yourselves. Do a little work on our Thanksgiving songs, because next week is going to be the last opportunity we have to sing them. So, we'll be back next week, boys and girls. Until then. Goodbye.

Announcer: This has been "Let's Sing!" with professor Wooldridge, assisted by Harriet Wooldridge, soprano, Joyce Babbler, piano, and Julie Collins, organ. This is the Wisconsin School of the Air.

END

WISCONSIN SCHOOL OF THE AIR

FIRST SEMESTER 1939-1940

TEACHER AIDS FOR

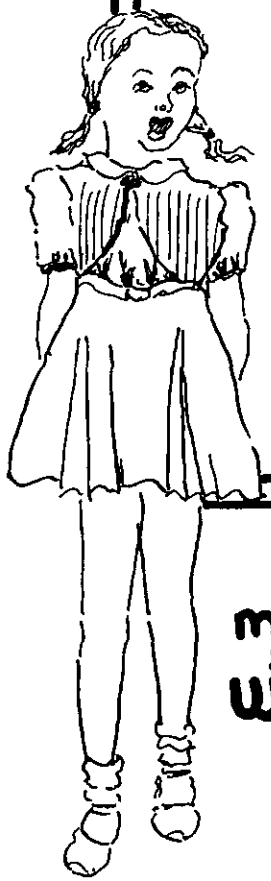
JOURNEYS IN MUSIC LAND-I

BEGINNING COURSE

GRADES 4-8
1:05 P.M. WED.

PROF E. B. GORDON

UNIVERSITY SCHOOL OF MUSIC



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PROFESSOR GORDON'S MESSAGE TO TEACHERS

(Note: This year, for the first time, the Wisconsin School of the Air is offering two courses by Professor Gordon. Journeys in Music Land I is a beginning course, for the benefit of classes which have had no previous training by radio or special music teacher. It includes some of the materials and instructions from the Spring 1938 series, repeated because of the success and appeal of the former series.)

Dear Teacher:

This beginning course in Journeys in Music Land aims to give the children such training as will enable them to sing simple, attractive songs with good tone and musical taste.

Toward that end, the sight reading process will be introduced. As preparation, the children will learn the game of "musical shorthand", writing down numbers which represent pitches played or sung. Such dictation work is valuable ear training, for all tones heard must be related to the "home tone", also known as "do" or "one". The association of some name designation, whether it be numbers, letters, or the usual "do-re-mi" is of utmost importance in developing a sight reading skill. In these radio lessons I have used numbers, for they are the easiest for the children to write quickly. Furthermore, because children use numbers constantly in everyday life, they more rapidly understand tonal relations designated by numbers.

Sight reading is a skill which must be developed by practice. Fifteen minutes a day is not too much time to spend on it. I shall give the children some type of reading work in each lesson, but of course I shall have to depend upon the room teachers for carrying on daily practice. I have tried to include in this manual all the material needed.

During the second semester, the beginning course will be combined with the advanced course, and the stress will be less on musical techniques and more on learning a repertoire of lovely songs. Those children who are able to come to the Radio Music Festival in Madison on May 11 will have an opportunity to sing together the songs which they have learned separately in their various classrooms. Last year, more than 3,000 boys and girls of the 37,000 enrolled attended the Festival. Details of the plans for the 1940 Festival will be announced in the second semester School of the Air bulletin and *Journeys in Music Land* manual.

I've included in the manual two identical questionnaires, one in the middle of the course and one near the end. I'll be very grateful to have you fill these out for me, giving your frank comments and criticisms of the course. The reports from teachers during last year were invaluable in helping to establish the speed at which the lessons were carried on. Such information is especially necessary in connection with a beginning course.

Best wishes for a successful year.

Cordially yours,

Edgar B. Gordon

University School of Music

Courtesy of Wisconsin Music Archives

GENERAL OBJECTIVES

1. To learn to enjoy music.
2. To learn cooperation in group work.
3. To develop an inner response to music.
4. To discover and develop music talent.
5. To enrich experience.

SPECIFIC OBJECTIVES

1. To teach a repertoire of folk and art songs
2. To develop and increase singing ability in terms of accuracy, diction, tone quality and interpretation.
3. To develop an understanding and recognition of rhythm (meter-sensing)
    a. Specifically to teach 4/4, 3/4, and 2/4 time
    b. To give opportunity for physical rhythmic response
    c. Recognition of note values and ability to represent them
4. To give ear training by means of
    a. Tonal recognition through musical dictation
    b. Transfer of tonal recognition to staff notation
5. To develop ability to read at sight an unfamiliar simple song
    a. By correlation of staff and rhythmic dictation

Courtesy of Wisconsin Music Archives

PROFESSOR GORDON'S JOURNEYS IN MUSIC LAND

Schedule of Broadcasts

Date	Lesson No.		Songs
Feb. 8	1	New:	Fisher Maiden Songs of Gold
Feb. 15	2	Review:	Fisher Maiden Songs of Gold
		New:	The Cowboy
Feb. 22	3	Review:	Fisher Maiden Songs of Gold The Cowboy
		New:	Pedro and Cita Passing By
March 1	4	Review:	All previous work
		New:	The Dance
March 8	5	Review:	Passing By Pedro and Cita The Dance
March 15	6	Review:	The Dance
March 22	7	Review:	The Dance
		New:	The Heavens Resound
March 29	8	Review:	The Heavens Resound
		New:	Sweet Centa
April 5	9	Review:	The Heavens Resound Sweet Centa
April 12	10	Review:	The Heavens Resound Sweet Centa
		New:	Spinning Song
April 19	11	Review:	Sweet Centa Spinning Song
		New:	Jack Tar's Farewell
April 26	12	Review:	Sweet Centa Spinning Song Jack Tar's Farewell
May 3	13	Review:	All songs
May 10	14	Review:	All songs
May 13		Radio Music Festival at Madison	

Courtesy of Wisconsin Music Archives

SONGS AND THEIR SOURCES

The following songs can be found in "Folk Songs and Ballads", Set 3, selected and arranged for informal singing by A. O. Zanzig, published by Schirmer Music Co., Boston. This song leaflet can be purchased from the Ward Brodt Music Company, Madison, Wisconsin, for twenty-five cents, which includes postage.

Rosa, Let Us Be Dancing (Flemish)
The Silver Moon is Shining (Italian)
Cape Cod Chantey (American)
Good Night, Beloved (Bohemian)
Serenaders (Italian)
Walking Song (Swiss)
Dancing (Slovak)

The words and music for "All Through the Night" and the words for "Deck the Halls" and "Silent Night" are to be found in the Teacher Manual.

Courtesy of Wisconsin Music Archives

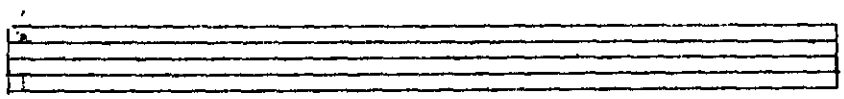
SUGGESTIONS TO TEACHERS

I. General Suggestions

A. Take care to see that the children sing sweetly at all times. Use a soft light head tone.
B. Work for expression through words.
C. Encourage correct pronunciation of words.
D. Create the atmosphere that will be conducive to a joyous, happy singing period. Your attitude in this particular is extremely important. If you are interested and enjoy the radio lesson, the children will readily follow your example.

II. Before the Broadcast

Allow about five minutes for preparation of the radio lesson. See that all other work is put away and the necessary materials suggested in the Manual are ready: words of new song, new sight reading song on board, staff paper in the hands of the children, etc. The staff paper should be ruled and mimeographed by the teacher, if possible, allowing plenty of space for the notes to be written in. A suggested size for ruling:



III. During the Broadcast

A. Give thoughtful attention to the broadcast.
B. Participate as suggested in the Teacher Manual.
C. Show an active interest in the lesson.
D. Sing softly with the class.
E. Listen for errors in tune, accent, or interpretation.

IV. Follow-up Between Broadcasts

A. Try to allow 15 minutes a day for practice.
B. Review all new points brought out in the broadcast.
C. Follow the suggested follow-up work as given in the Teacher Manual for each lesson.
D. Be careful not to lose sight of the main objective: to develop a love for and interest in music.

V. Music Notebooks

Encourage the children to keep a music notebook which is representative of their work in this course. Planning the books should be left to the creativeness of the child, with the teacher acting merely as a guide. Recognition will be given for outstanding books.

Courtesy of Wisconsin Music Archives

LESSON No. 1 - 1:05 P.M. - September 27, 1939

To Be Covered in Lesson

1. Factors which contribute to improvement of singing
2. Ear training (using staff)
3. Rhythmic training - meter sensing
4. Presentation of songs, "Rosa Let Us Be Dancing" (our theme) and "The Silver Moon Is Shining".

Materials Needed

1. Staff-ruled paper in hands of each child.
2. Staff on black board

3. Words of "Rosa Let Us Be Dancing" and "The Silver Moon is Shining" on black board.

Procedure During Broadcast

Teacher will be prepared to work at the black board following radio teacher's instructions. This is by way of illustration to the children of what is desired. When the children are called upon to participate, the room teacher will move about, checking what the children are doing.

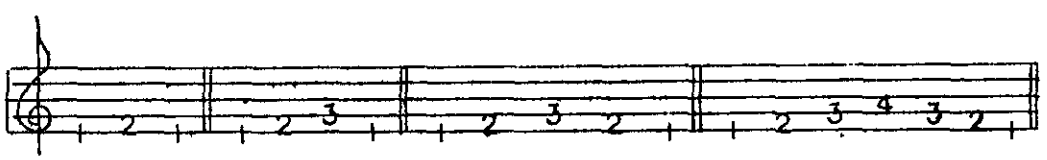
Suggested Follow-Up Between Broadcasts

The follow-up work in singing is always a repetition of the song or songs used in the radio lesson.

As follow-up in music dictation, teacher may sing (using a neutral syllable "loo") or if a piano is available, play the following, which the children will write on their staff paper:

1 2 1 // 1 2 3 1 // 1 2 3 2 1 // 1 2 3 4 3 2 1 //
1 2 3 4 5 1 // 1 2 3 4 5 6 7 8 // 8 7 8 // 8 7 6 5 8//
1 2 3 1 3 1 // 1 2 3 4 5 1 5 // 1 3 5 3 1 5 1 //

For guidance of the teacher the first line of numbers written on the staff will look like the following:



Courtesy of Wisconsin Music Archives

LESSON No. 2 - 1:05 P.M. - October 4, 1939

To Be Covered in Lesson

Same points as in Lesson No. 1, with the exception that actual notes will be substituted for numbers on the staff.

New song, "Cape Cod Chantey".

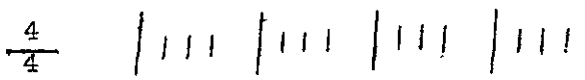
Materials Needed

Staff paper in hands of pupils.
Words of "Cape Cod Chantey" on blackboard.

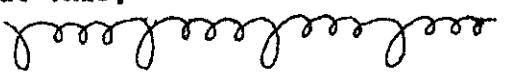
Procedure During Broadcast

Teacher will illustrate the writing of notes on staff as directed by radio teacher, then aid individual children in their work.

In the meter sensing, send some children to the board and have them make vertical lines in time with the music - a long line for accented note and short lines for other beats, i.e.



Some children prefer to do this:



Suggested Follow-Up Between Broadcasts

It would be an excellent plan to give the children the experience of drawing the clef until they can do it easily and quickly. The best method is as follows:

Employ the scale which is written on the board as a device for drill, pointing to the notes which the children sing by number. Begin with easy scale-wise successions, gradually introducing such successions as:

1 3 5 8 5 3 1 // 1 2 3 2 3 4 3 4 5 4 5 6 5 6 7 6 7 8 7 8 9 //

At first do this slowly, working for accuracy of pitch and nice tone quality. Gradually speed up the process until the children are obliged to respond automatically. Emphasize at all times the importance of "one" which is the "home tone".

Courtesy of Wisconsin Music Archives

LESSON No. 2 (Cont.)

Review the scale song which has been taught.
The written work on staff paper may be as follows:

1 2 3 2 3 4 3 2 1 // 1 2 3 2 3 4 5 2 // 1 3 5 3 1 3 5 8 1 //

5 6 7 8 5 8 // 8 5 3 1 // 1 5 3 8 // 1 2 1 8 7 //

This material is somewhat difficult. If most of the children do not get it, go back to simple patterns.

LESSON No. 3 - 1:05 P.M. - October 11, 1939

To Be Covered in Lesson

Same points as before with the addition of note values.

Materials Needed

1. Sheet of staff-ruled paper in hands of each child.
2. Staff on blackboard.
3. The following on blackboard:

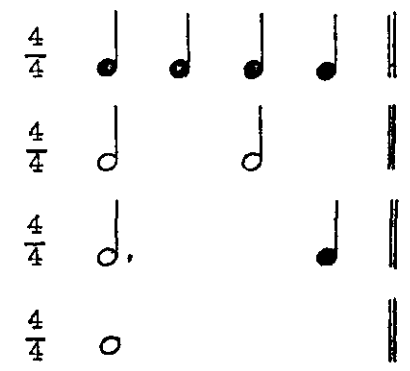
quarter note = 1

half note = 2

dotted half = 3

whole note = 4

quarter rest



Procedure During Broadcast

Point to notes as they are explained. Aid radio teacher in keeping play spirit in drill work.

Suggested Follow-Up Between Broadcasts

Rhythm is something to be experienced; therefore encourage children in some form of physical response (the larger the better) when a rhythm problem is involved.

Courtesy of Wisconsin Music Archives

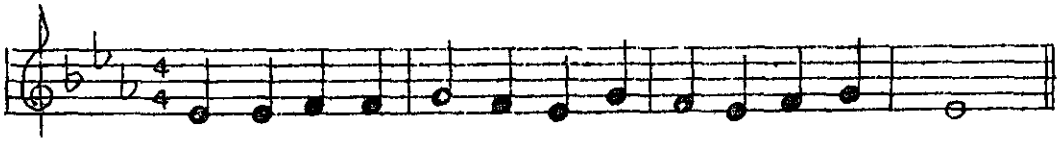
LESSON No. 4 - 1:05 P.M. - October 18, 1939

To Be Covered in Lesson

1. Same points as before.
2. Presentation of new song, "Good Night, Beloved".
3. Sight reading of song below.

Materials Needed

1. Staff paper in hands of children.
2. Staff on blackboard.
3. Words of "Good Night, Beloved" on board.
4. New sight reading song on board as follows:



The reading of this song will be preceded by some staff drill in which the teacher points as directed by radio teacher.

Procedure During Broadcast

Teacher points definitely when children are singing from blackboard.

Suggested Follow-up Between Broadcasts

Give note dictation daily. Practice the sight reading song and review the lesson songs. It is important to keep in mind that singing beautifully and for the pleasure of the child is the most worthwhile objective, and must not be sacrificed for the sight reading work.

Courtesy of Wisconsin Music Archives

LESSON No. 5 - 1:05 P.M. - October 25, 1939

To Be Covered in Lesson

1. Special drill on the tonic chord.
2. Written dictation of simple song involving tonic chord.
3. Rhythmic training. Continue recognition of note values and relate to song based on tonic chord.
4. New reading experience - recognizing the similarity of song to scale.
5. Presentation of song, "Serenaders".

Materials Needed

1. Scale on the board.
2. Reading song from last week's lesson on the board.
3. New reading song:

4. Words of "Serenaders" on board.

Procedure During Broadcast

In all blackboard work, the teacher should point to each note as it is sung. Teacher will be prepared to put in note values as they are determined by the children. In all dictation work the only thing expected from the children is that they shall represent pitch on the staff by whole notes or, as we shall express it, small circles.

Suggested Follow-up Between Broadcasts

The use of simple melodic dictation, devised by the teacher or taken from a previous lesson, should be continued, stressing the tonic chord and the tones 5, 6, 7, 8 of the scale. Similarly, rhythmic drill may be carried on by taking any reading material previously presented and having children "la-la" the note values upon a single pitch. Give children whatever additional practice in "Serenaders" you feel qualified to give.

Courtesy of Wisconsin Music Archives

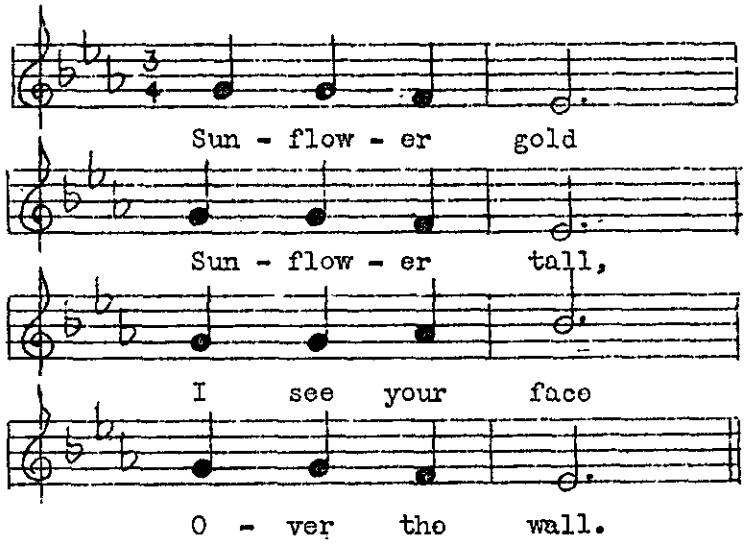
LESSON No. 6 - 1:05 P.M. - November 1, 1939

To Be Covered in Lesson

1. Presentation of new song, "Walking Song".
2. Practice in reproducing patterns beginning on tones other than "one".
3. Reading of new song, "Sunflowers" in 3/4 time.

Materials Needed

1. Words of "Walking Song" on board.
2. Scale of $E^{\flat}$ on board with numbers erased.
3. New song, "Sunflowers" on board written thus:



Procedure During Broadcast

Radio teacher will precede the singing of "Sunflowers" by drill beginning on 3 of the scale. He will then ask children to look for similar phrases. Teacher will place an X opposite ones that are alike.

Suggested Follow-up Between Broadcasts

Review of old songs and new songs and the reading songs, all of which should be kept on the board.

Courtesy of Wisconsin Music Archives

LESSON No. 7 - 1:05 P.M. - November 8, 1939

To Be Covered in Lesson

1. General Review of all songs.
2. Special emphasis on lovely interpretation.

Materials Needed

On the board, words of the songs that the children do not know from memory.

Procedure During Broadcast

Teacher joins in the singing as usual. Emphasize tone quality, interpretation, enunciation, etc.

Suggested Follow-up Between Broadcasts

Review all sight reading songs previously taught.

PLEASE. . . . You can help us greatly to make these programs more useful to you. Fill out the questionnaire on the following page and mail it at once to Professor Gordon, Station WHA, Madison. Reports on last year's course were invaluable in gauging the speed of instruction and effectiveness of methods used.

Courtesy of Wisconsin Music Archives

BROADCAST NUMBER SEVEN - 2:00 P. M. - March 22, 1939

Special Objectives

1. Finish up "The Dance".
2. Re-inforce the spirit of the song by the use of percussion instruments.
3. Present new song, "The Heavons Resound".

Materials Needed

1. Percussion instruments
2. Songs "The Heavens Resound" and "The Dance" on board.

Procedure During Broadcast

"The Dance" is a lovely lilting song. In order to learn it we have had to work very hard. Now we can restore some of the lilt and spirit of the song by the use of percussion instruments, which the children should be encouraged to play with enthusiasm.

Suggested Follow-Up Between Broadcasts

Call attention to the children that "The Heavens Resound" starts out on the tonic chord. This song goes higher than any other song we have used; therefore, they will have to be urged to sing the high G. Suggest that they take it lightly and that all of them try to sing it.

Keep in their minds that there are two short interludes during which they do not sing, but merely listen to the accompaniment. If they will count aloud these measures of rest, it will be valuable practice.

Have children read the entire song by syllables.

Courtesy of Wisconsin Music Archives

JOURNEYS IN MUSIC LAND I

TEACHER'S REPORT

Name _____ Date _____
School _____
Grades _____
Address _____

I.

In a few words, give your reaction to the songs learned thus far as to the children's enjoyment, difficulties encountered, and points needing improvement.

_____

_____

_____

_____

_____

II.

1. Do you observe a loss of interest at any time? _____
2. If so, what can the radio teacher do to increase the interest? _____

_____

3. Do the children respond favorably to the drill work? _____
4. To the rhythm work? _____
5. How many monotones and out-of-tune singers do you have? _____
6. Have you noticed any improvement in this regard? _____
7. Which songs have the children enjoyed most? _____

_____

_____

8. Suggestions for improvement of the series _____

_____

_____

****

Please fill out and mail promptly to
Professor E.B. Gordon
Station WHA, Madison, Wisconsin

Courtesy of Wisconsin Music Archives

LESSON No. 8 - 1:05 P.M. - November 15, 1939

To Be Covered in Lesson

Emphasize sight reading.

Materials Needed

1. Sight reading songs on board:
   a. "Peace"
   b. "Prayer"
   c. "Flowing River"

Procedure During Broadcast

Work at board with children in sight reading work.

Suggested Follow-up Between Broadcasts

Review sight reading songs presented on radio: "Peace", "Prayer", "Flowing River".

PEACE

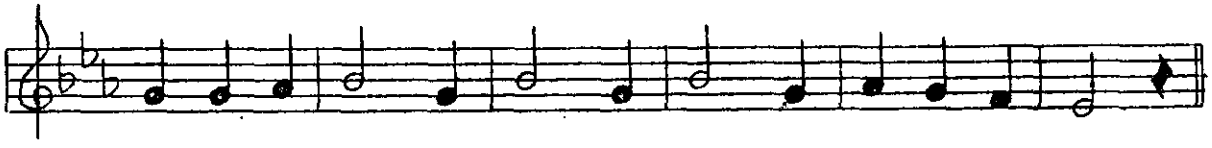
When the night bells start their ring-ing Comes a peace to eve-ry heart

PRAYER

God our Fa -ther heaven-ly friend to Thee now our prayers we send

FLOWING RIVER

Riv - er Riv - er flow-ing a-long Where are you go - ing



No bod- y know -ing Riv - er Riv - er sing-ing a song

Courtesy of Wisconsin Music Archives

LESSON No. 9 - 1:05 P.M. - November 22, 1939

To Be Covered in Lesson

1. Rhythmic experience (band).
2. Presentation of "All Through the Night".

Materials Needed

1. Scale on board.
2. Sight reading song, "The Question", on board (see below).
3. Words of "All Through the Night" on board. (See following page.)
4. Percussion Instruments.

Procedure During Broadcast

Assist in rhythm work and sight reading.

Suggested Follow-up Between Broadcasts

Continue sight reading review.

THE QUESTION

Courtesy of Wisconsin Music Archives

All Through The Night

Softly Old Welsh Air

1. Sleep,my child,and peace at-tend thee,All through the night;
2. While the moon her watch is keep-ing, All through the night;

Guard - ian an -gels God will send thee,All through the night.
While the wea - ry world is sleep-ing, All through the night.

Soft the drow- sy hours are creep-ing,Hill and dale in slum-ber steep-ing,
O'er thy spir- it gent -ly steal-ing,Vis-ions of de -light re-veal-ing,

I my lov -ing vig -il keep-ing, All through the night.
Breathes a pure and ho - ly feel-ing, All through the night.

Courtesy of Wisconsin Music Archives

LESSON No. 10 - 1:05 P.M. - November 29, 1939

To Be Covered in Lesson

1. Review melodic ear training using numbers only.
2. Continue rhythm band work.
3. Present song, "Dancing".

Materials Needed

1. Sight reading song on board - "Tomorrow". (See below.)
2. Percussion instruments.
3. Words of "Dancing" on board.

Procedure During Broadcast

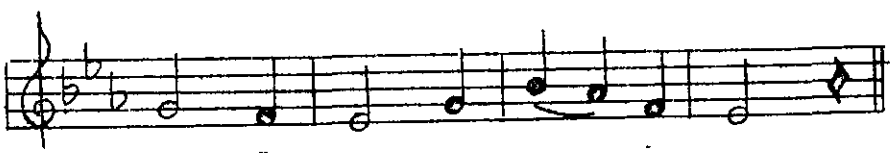
Follow sight reading song at board. Help children with band work.

Suggested Follow-up Between Broadcasts

Review sight reading song, "Tomorrow".
Rhythm band work.
Review "All Through the Night".

TO-MORROW

We are watch -ing for to - mor - row



But it al - ways is to - day

Courtesy of Wisconsin Music Archives

LESSON No. 11 - 1:05 P.M. - December 6, 1939

To Be Covered in Lesson

1. Review staff notation.
2. Review band work.
3. Give rhythmic experience using large bodily movement (3/4 time).

Materials Needed

1. Staff paper in hands of children.
2. Percussion instruments.

Procedure During Broadcast

Assist children in rhythm work and singing.

Suggested Follow-up Between Broadcasts

Continue sight reading drill. Use various devices suggested in previous lessons. Use different note values.

Review songs.

Courtesy of Wisconsin Music Archives

LESSON No. 12 - 1:05 P.M. - December 13, 1939

To Be Covered in Lesson

1. Present "Deck the Halls" and "Silent Night".
2. New sight reading songs to give experience in detecting phrases.

Materials Needed

1. Pencil and paper for numerical dictation.
2. New sight reading songs on board. (See below.)
3. Words of "Deck the Halls" and "Silent Night" on board.

(See next page.)

Procedure During Broadcast

Point to notes as sung in sight reading work.

Suggested Follow-up Between Broadcasts

Review Christmas songs.
Review new sight reading songs. Emphasize scanning of phrase as introduced in broadcast.

Courtesy of Wisconsin Music Archives

LESSON No. 13 - 1:05 P.M. - December 20, 1939

Christmas program, using "Deck the Halls" and "Silent Night" in particular. Place words on board, if children do not know them.

DECK THE HALLS

(Old Welsh Air)

Deck the halls with boughs of holly, fa la la la la, la la la la.
'Tis the season to be jolly, fa la la la la, la la la la.
Don we now our gay apparel, fa la la la la la la,
Troll the ancient Yuletide carol, fa la la la la; la la la la.

See the blazing Yule before us, fa la la la la, la la la la.
Strike the harp and join the chorus, fa la la la la; la la la la.
Follow me in merry measure, fa la la la la la la,
While I tell of Yuletide treasure, fa la la la la, la la la la.

Fast a-way the old year passes, fa la la la la; la la la la.
Hail the new ye lads and lasses, fa la la la la; la la la la.
Sing we joyous all together, fa la la la la la la,
Heedless of the wind and weather, fa la la la la, la la la la.

SILENT NIGHT

Silent night! Holy night!
All is calm, all is bright
Round yon virgin mother and Child!
Holy Infant, so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace.

Silent night! Holy night!
Shepherds quake at the sight!
Glories stream from Heaven a-far,
Heav'nly hosts sing Alleluia,
Christ, the Savior, is born!
Christ, the Savior, is born!

Silent night! Holy night!
Son of God, love's pure light
Radiant beams from Thy holy face,
With the dawn of redeeming grace,
Jesus, Lord, at Thy birth,
Jesus, Lord, at Thy birth.

Courtesy of Wisconsin Music Archives

LESSON No. 14 - 1:05 P.M. - January 10, 1940

To Be Covered in Lesson

1. Sing "Dancing", "Silver Moon is Shining", and "All Through the Night" with expression.
2. Additional drill in reading new material at sight.

Materials Needed

1. New sight reading songs on board (see below and next page).

Procedure During Broadcast

Assist with sight reading.

Suggested Follow-up Between Broadcasts

Continue review of any reading song material, seeking to develop reading facility and ability to see notes in phrase groups rather than individual tones.

1.

2.

Courtesy of Wisconsin Music Archives

LESSON No. 14 (cont.)

LESSON No. 15 - 1:05 P.M. - January 17, 1940

This program will be a review of all the technical material covered in the series. We shall also sing for enjoyment several of the songs.

May we have your cooperation again on the teachers' report? Another questionnaire will be found on the following page. Thank you!

LESSON No. 16 - 1:05 P.M. - January 24, 1940

Final Program: Review and announcements.

NEXT WEDNESDAY AT TWO O'CLOCK, the first program in the new series of Journeys in Music Land will be presented. It will be the only course given by Professor Gordon the second semester, and is intended for those who have been in this beginning course as well as those in the advanced course, Journeys in Music Land II. Stress will be less on musical techniques and more on the learning of a repertoire of lovely songs. Those children who are able to come to Madison on May 11 for the Radio Music Festival will have the opportunity of singing together the songs they learned separately in their various classrooms. Last year, more than 3,000 boys and girls of the 37,000 enrolled attended the Festival. Complete details of plans for the 1940 Festival will be announced in the second semester manual and School of the Air bulletin.

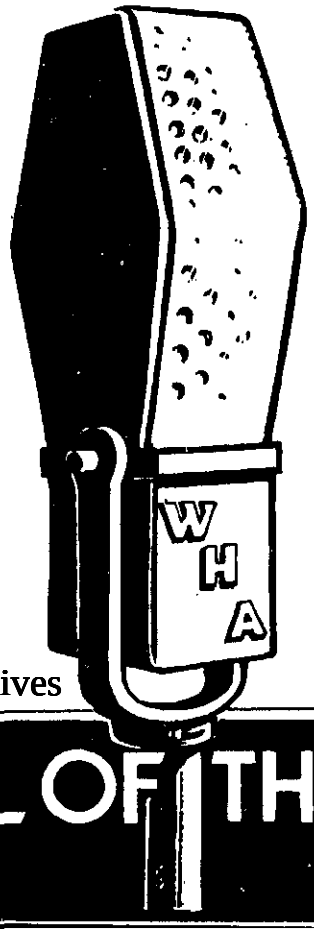
All first semester registrations in both courses will carry over to the joint second semester course. Please note that there is no between-semester vacation this year.

Courtesy of Wisconsin Music Archives

1945 *Songbook for Children* 1946

JOURNEYS IN MUSIC LAND

EDGAR B. GORDON



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WISCONSIN SCHOOL OF THE AIR

WISCONSIN SCHOOL OF THE AIR

Songbook For

JOURNEYS IN MUSIC LAND

Broadcast on Wednesday Afternoons
1:30 - 2:00 P.M.

for

Grades 4 - 8

PROFESSOR EDGAR B. GORDON
University of Wisconsin
Division of Radio Education

Fifteenth Year.....1945-46

Originated by WHA Madison

WISCONSIN STATE STATIONS

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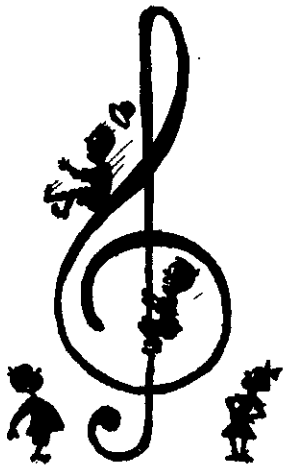
MADISON



Dear Children:

Here's a songbook I think you're going to like. It has songs of many kinds--jolly ones and serious ones, dance songs, marches, and rounds, some familiar tunes and a South American Indian song I expect will be strange to everyone! With such a variety, each of you should find something you particularly enjoy.

We're starting the fifteenth year of Journeys in Music Land. Boys and girls who were in the first classes are now men and women. I meet many of them in my trips about the State. During these years I have taught more than 300 different fine songs to the children of Wisconsin. Do you suppose that the thousands of girls and boys who have learned these songs have, as a result, a finer taste and appreciation of good music?

A wise man has said, "Tell me what you like and I will tell you what you are." The person who likes cheap or vulgar things is, himself, cheap or vulgar.

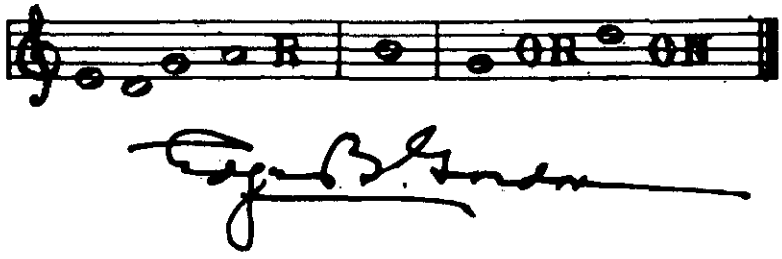
It has been my hope that you boys and girls growing up in Wisconsin will not be cheap or vulgar but rather that you will grow up to be fine, high-minded citizens of a great commonwealth--for it is upon you that the future of our State depends.

I have spent many hours in the selection and arrangement of the songs we'll sing this year. As in the past, Mrs. Gordon has had a large share in making your book, for she wrote the words for many of the songs. And our friend, Mr. Byron Jorns, has been busy again with his brush and pen, drawing the lovely and clever illustrations that head the songs. I'm sure you're grateful to both my helpers, as I am.

Journeys in Music Land has always been great fun for me, and I hope you find it fun too, so we may have many happy hours together as we make this coming school year the very best of all.

So "All aboard!!" for Journeys in Music Land.

Your friend,



Courtesy of Wisconsin Music Archives

God Ever Glorious

Samuel Francis Smith

Lwoff (Russian)

1. God ev - er glo - ri - ous Sov - reign of na - tions, Wav - ing the ban - ner of
2. Still may thy bless - ing rest, Fa - ther most ho - ly O - ver each moun - tain rock,

Peace o'er the land. Thine is the vic - to - ry Thine the sal - va - tion.
Riv - er and shore. Sing Hal - le - lu —— ia! Shout in ho - san - nas,

Strong to de - liv - er Own we thy hand Thine is the vic - to - ry.
God keep our coun - try Free ev - er more. Sing Hal - le - lu - - ia

Thine the sal - va - tion. Strong to de - liv - er Own we thy hand.
Shout in ho - san - nas. God keep our coun - try Free ev - er more.

ALL THROUGH the NIGHT

Welsh Tune

Descant

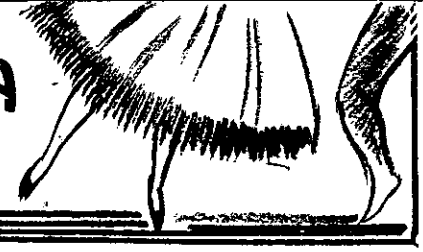
1. Sleep my child and peace at - tend thee All through the night; Guard - ian an - gels
2. While the moon her watch is keep - ing All through the night; While the wea - ry

God will send thee All through the night. Soft the drow - sy hours are creep - ing
world is sleep - ing All through the night. O'er thy spir - it gent - ly steal - ing

Hill and vale in slum - ber steep - ing, I my lov - ing vig - il keep - ing All through the night.
Vi - sions of de - light re - veal - ing, Breathes a pure and ho - ly feel - ing All through the night.

Courtesy of Wisconsin Music Archives

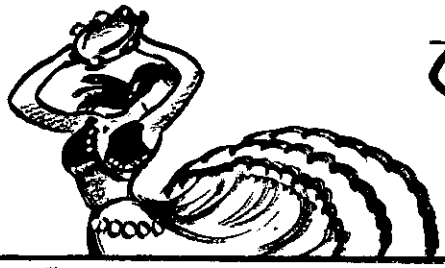
The Gay Mazurka



POLISH DANCE

E.S.G.

1. Come and dance the gay ma-zur-ka, Tempt-ing meas-ures will be-guile Whirl-ing skirts with man-y rib-bons Viv-id as your flash-ing smile Hand in hand, mer-ry band To the mus-ic's beat re-ply Whirl a-way dance to day Feet will swift-ly fly. Hey! (Shout)
2. Mel- o-dy of wild a-ban-don, Bids the stamp-ing feet ad-vance Round and round you swing your part-ner Turn-ing with a back-ward glance In your place, ros-y face Laugh-ing as you gail-ly sing Now a clap, then a stamp Heart-y voic-es ring.



The Gypsy Maid

E.S.G.

Gypsy Tune

1. Rov-ing gyp-sy maid, With your mer-ry smile, Free as birds a-wing Will you stay a-while With your sash a-whirl Red and yel-low gown Dusk-y as the night Tell-ing for-tunes rare As a gay sur-prise Ros-es in your hair Eyes so brown
2. Wild as wind that blows, Child of pure de-light, Toss-ing curl-y head, Glanc-ing mer-ri-ly dark brown eyes.

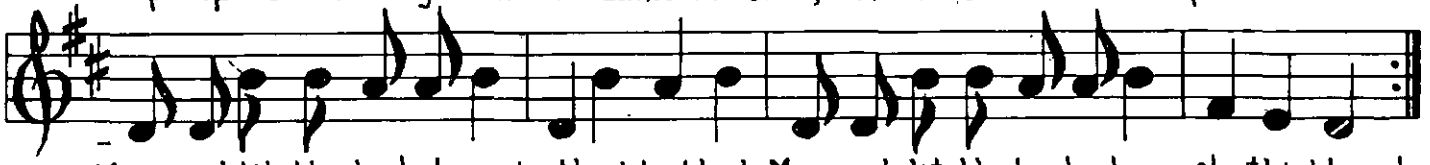
Courtesy of Wisconsin Music Archives

Shortnin' Bread

Negro Song

Two lit-tle dark-ies ly-in' in bed, One of 'em sick an' de od-der mos' dead.
Went to de Kitch-en, Kick off de led, Fill up my pock-et full of short - nin' bread.
One lit-tle dark-ie ly-in' in bed, When he hear tell of de short - nin' bread,

Call for de doc-tor an' de doc-tor said: Feed dem dark-ies on short-'nin' bread.
Put on de skil-let, an' put on de led, My lil' ba-by wants short-'nin' bread
Pop up so live-ly an' he dance an' sing, Al- mos' cut 'em de pi-geon wing.



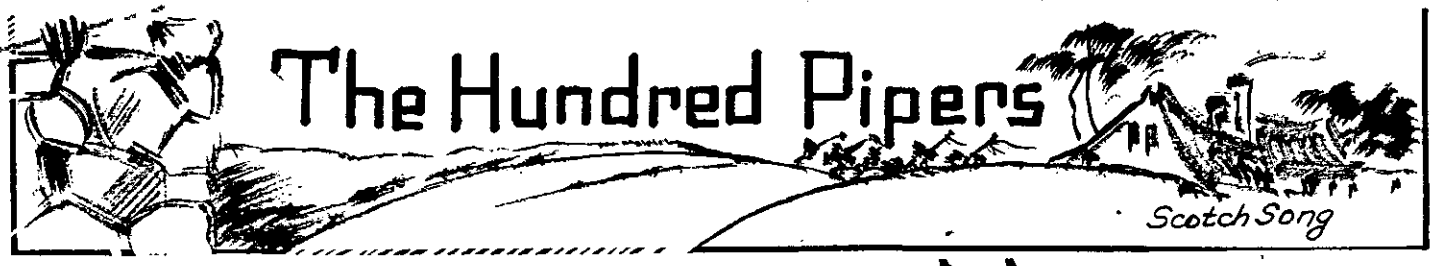
Mam-my's lit-tle ba-by loves short-'nin, short-'nin', Mam-my's lit-tle ba-by loves short-'nin' bread.

1. When day is done and shad-ows grow And wav-er as the bree-zes
2. From dark-ened sky of sum-mer night The glow of moon-beams sil-ver

blow, Be-tween the trees as dusk is fall — ing; Through wood-land sounds from far and
light. And twink-ling stars are now ap-pear — ing; It seems as though the night-in-

near, The night-in-gale sings sweet and clear A song to its mate gent-ly call . . . . ing.
gale Is sing-ing through the twi-light veil Its ten-der good-night so en-dear . . . . . ing.

Courtesy of Wisconsin Music Archives



The Hundred Pipers

Scotch Song

Wi' a hun-dred pip-ers, an' a', an' a', Wi' a hun-dred pip-ers an'
Oh! oor sodg-er lads look'd braw, look'd braw, Wi' their tar-tans, kilts an'
The — Esk was swol-len, sae red and sae deep, But shouth-er to shouth-er the

a' an' a', We'll up an gie them a blaw, a blaw, Wi' a hun-dred pip-ers an'
a' an' a', Wi' their bon-nets and fea-thers and glitt'-rin' gear and Pi-brochs sound-ing
brave lads keep; Twa thousand swam o'er to fell Eng-lish ground, An' danc'd them-selves dry to the

a' an' a', Oh! it's owre the bor-der, a-wa', a-wa', It's owre the border a-
sweet and clear, Will they a' re-turn to their ain dear glen? Will they a' re-turn, oor
Pi-broch's sound, Dum-found-er'd the Eng — lish saw, they saw, Dum — found-er'd they heard the

wa', a-wa', We'll on an' we'll march to Car-lisle ha', Wi' its yetts, and cas-tles an' a' an' a'
Hie-lan' men! Sec-ond sicht-ed San-dy look'd fu' wae, And mith-ers grat when they march'd a-way.
blaw, the blaw Dum-found-er'd they a' ran a-wa' a-wa', Frae the hun-dred pi-pers an' a' an' a'.

Lullaby

E.S.G.

Don Voegeli

1. Your day has been ver-y long so sink to slum-ber
2. So still are those bus-y hands Your heav-y head so

Courtesy of Wisconsin Music Archives

deep and rest in my arms my love will vig-il keep Then
dear Lies soft-ly at rest a bit of heav-en here Se-

warm in your lit-tle bed While an-gels guard your sleep.
cure as the twi-light falls, Your moth-er will be near.

HOME ON THE RANGE

Cowboy Song

1. O give me a home where the buf-fa-loes roam, Where the
2. The air is so pure and the zeph-yrs so free, And the
3. How of-ten at night when the heav-ens are bright With the

deer and the an-te-lope play, — Where sel-dom is
breez-es so balm-y and light, — That I would not ex-
light from the glit-ter-ing stars, — Have I stood there a-

heard a dis-cour-ag-ing word, And the skies are not cloud-y all day. —
change my home on the range For all of the cit-ies so bright. —
mazed and asked, as I gazed, If their glo-ry ex-ceeds that of ours. —

Home, home on the range, — Where the deer and the an-te-lope play, — Where sel-dom is

heard A dis-cour-ag-ing word, And the skies are not cloud-y all day. —

Courtesy of Wisconsin Music Archives

Vive la Compagnie

College Song

1. Let ev - ry good fel-low now join in a song, Vi - ve - la com - pa - gnie
   Suc - cess to each oth-er and pass it a - long,
2. A friend on the left and a friend on the right,
   In love and good fel - low-ship let us u - nite,

Vi - ve - la, Vi-ve-la, Vi-ve-l'a-mour, Vi - ve - la, Vi-ve-la, Vi - ve - l'a-mour

Vi - ve - l'a-mour, Vi - ve - l'a- mour, Vi - ve-la com-pa - gnie.

Sleep of the Holy Child

E.S.G.

Old French Carol

1. All through the dark and star - ry night sleep, sleep, sleep un- til the light.
2. Moth- er be - side you watch will keep. sleep, sleep, sleep, se - cure and deep.
3. Safe in a man-ger babe so blessed. sleep, sleep, sleep and soft- ly rest.

Cov - ered soft and warm close your lit - tle eyes Rest un - til the
An - gels voic-es sing car— ols sweet and low, From the heav - en
In the fra - grant hay, safe - ly crad - led there Guard-ed by the

dawn be-gins to fill..... the skies..... sleep un- til the light.
leads the star in rad..... iant glow..... sleep se - cure and deep.
ang - els ev - er watch..... ful care..... sleep and soft-ly rest.

Courtesy of Wisconsin Music Archives

Dancing in the Garden

E.S.G.

English Folk Dance

Fine

{Morn-ing is call-ing, sun - ny the hours For the mus-ic bids us come and play
{Soft winds are blow-ing, nod-ding the flowers While we dance all through the hap-py day
D.C. Sing with the mus-ic, each lad and lass 'Til the danc-ing ends with set-ting sun. Fine

Whirl-ing round on nim-ble feet with the bells a- jin-gle Gay skirts are swirl-ing full and bright, Hand in
hand as we swing and turn up- on the green To the mer-ry sounds of pure de-light. D.C.

Round the cir-cle skip-ping as we pass Sun-ny spring is just the time for fun.
Bow -ing, stamp-ing on the vel- vet grass With a smil-ing face for ev- ry one.

On Billows Rocking

Planquette

&

On bil-low rock - ing At tem-pest mock - ing Gal-lant sai-lor boy.
O - cean's thy home Calm- ly thou'rt sleep - ing Tho' gale be sweep - ing,
Fine
All the blue des-ert of wa-ters to foam And tho' rude be thy pil - low
D.S.
Vis-ion fair hov-ers near From a-far o'er the bil-low Come the lov'd ones and dear.

Courtesy of Wisconsin Music Archives

Summer Rain

E.S.G.

Beethoven

1. When a cloud has blown a- cross the sky, Dark with storm up so
   Then the heav - y sky has turned to gray, Drench-ing earth all the
2. Wash-ing flow-ers, grass and leaf- y trees, Slant- ing drops in the
   Whip-ping wind and rain drops pelt- ing down, From the clouds as they

high Bring-ing gusts of wind and drops of rain Beat-ing hard a-gainst the win-dow
day. And the branch-es wav-ing to and fro Seem like arms that beck-on as they
breeze Drum-ming on the roof with song so deep In the night it lulls us fast a-
frown, Then the stead-y pat-ter seems to slow, Chang-ing while we sleep to hum-ming

pane.
blow.
sleep.
low.

So the birds fly a - way Ah why would they
When the morn-ing is clear Ah birds will then ap-

stay
pear

And the child-ren seek a shelt-er too, Til a - gain sky is blue.
In each flow-er heart the drops have lain, From the warm sum-mer rain.

Kow - Keen - Kees - Ka *

*Song of S. American Indians
sung when a girl is lost or stolen
Contributed by Edward Bossing

Kow-keen-kees-ka-la -des - ka - la - des-ka-la - des-ka - Um - by - bee - ya - um - by - ba - Um - by - bee - ya - um - by

ba O - um - ba - Um - ba - Um - ba - Um - ba - Um - by - bee - ya - Um - by - ba - Um - by - bee - ya - Um - by - ba

Courtesy of Wisconsin Music Archives

Sing and Rejoice

E.S.G.

1. O friends in glad-ness let us sing Su - per-nal an-thems ech-o - ing Al - le -
2. All lift your voic-es sweet and strong With grate-ful hearts in joy-ous song Fath-er
Your child-ren give their song of praise, In glad-ness now to heav-en raise God a -

lu - ia, Al - le - lu - ia, To God the Fath-er, God the Son And God the spir-it Three in
hear us Ev-er near us, Our thanks to thee in prayer we sing An-gel-ic choirs are ech-o -
bove us Al-ways love us, Re-sound a-far the sweet re-frain Bright an-gels join the glor-ious

One. Al-le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia
ing.
strain.

Springtime

Old English Song

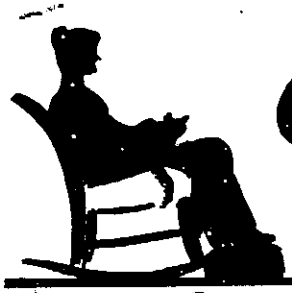
E.S.G.

1. Flow-ers that lay fast a-sleep, Cov-ered by snow drift-ed deep, From their snug
2. Birds feel the spring ma-gic too. Nests they are build-ing a-new, Hid-den by

beds quick-ly creep Spring-time is here. Per-Fume is borne on the breeze Com-ing from
leaves from our view Sweet-ly they sing. Brooks flow-ing mer-ri-ly by Vi-o-lets

blos-som-ing trees, One hears the humm-ing of bees, Spring of the year.
in sha-dows lie. O'er all the blue of the sky This is the spring.

Courtesy of Wisconsin Music Archives



Contentment

Adapted from "The Moldau" by Smetana

Courtesy of Wisconsin Music Archives

Song of Old Vienna

E.S.G.

Viennese Melody

1. The years have passed and time seems ver-y long, Since through the night I heard a ten-der song. Soft clouds were drift-ing on a sum-mer night Be-fore the moon and broke the sil-ver light. The green of earth and sky of deep-est blue, Were changed at dusk and col-or deep-er grew. The love-ly sing-ing of a song so dear, O'er qui-et riv-er sound-ed true and clear.

2. The stars were gleam-ing in a dark-ened sky. Re-flec-tions in the wa-ter quiver-ing lie The point-ed roofs of homes so quaint and old Where win-dows held the flow-ers gay and bold Their scent was ming-led with the even-ing dew That clung a-round me with the moon-light too, Be-side the dusk-y riv-er's si-lent flow, I sit a-lone as once so long a-go.

Chorus

And there be-side the Dan-ube's wood-ed shore, En-closed in mem-o-ries of years be-fore, I seem to hear the mel-o-dy a-gain, The gen-tle echoes of an old re-frain.

rit.....

Courtesy of Wisconsin Music Archives

White Coral Bells

1.-3.

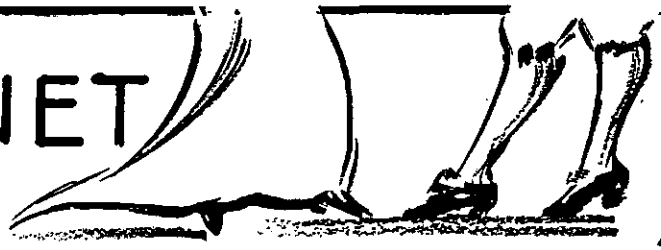
White cor - al bells up - on a slen - der stalk,
O, don't you wish that you could hear them ring?

2.-4.

Li - lies of the val - ley deck my gar - den walk.
That will hap - pen on - ly when the fai - ries sing.

MINUET

E.S.G.



Mozart

{ Meas-ures of state-ly min- u - et, Part-ners are quaint-ly bow - ing low,
{ For-ward the daint-y tapp-ing toes, Keep-ing the step with court - ly tread,

Soft fin-ger tips are light-ly held, While hearts and fac - es glow.
Smil-ing each danc-ing maid-en holds Se- date - ly high her head.

Soft col-ors in her flow-ered dress Pink rose-buds in her pow - dered hair
She hold-ing wide her flow-ing skirt His hand on heart and stead-y feet.

Glanc-ing up this maid-en bids you come, To dance with-out a care.
Back a-gain to plac-- es face to face They curt-sy as they meet.

Courtesy of Wisconsin Music Archives

When Johnny Comes Marching Home

L. Lambert

Gaily

1. When John - ny comes march-ing home a - gain, Hur - rah! Hur -
2. The old church bell will peal with joy, Hur - rah! Hur -

rah! We'll give him a heart-y wel-come then, Hur - rah! Hur -
rah! To wel - come home our dar-ling boy, Hur - rah! Hur -

rah! The men will cheer, the boys will shout, the la-dies they will
rah! The vil-lage lads and las-sies gay With ros-es they will

all turn out, And we'll all feel gay When John-ny comes march-ing home!
strew the way,

A Study Song

Spring-time is here; skies blue and clear; Blos-soms are seen on the trees;
Some on the wing their greet-ings bring, Mead-ows are vel-vet-y green,

One hears the low hum of bees, Birds ev'-ry year sing songs of cheer.
Fields new-ly plant-ed be-tween; with each new thing don't you love spring?

Courtesy of Wisconsin Music Archives

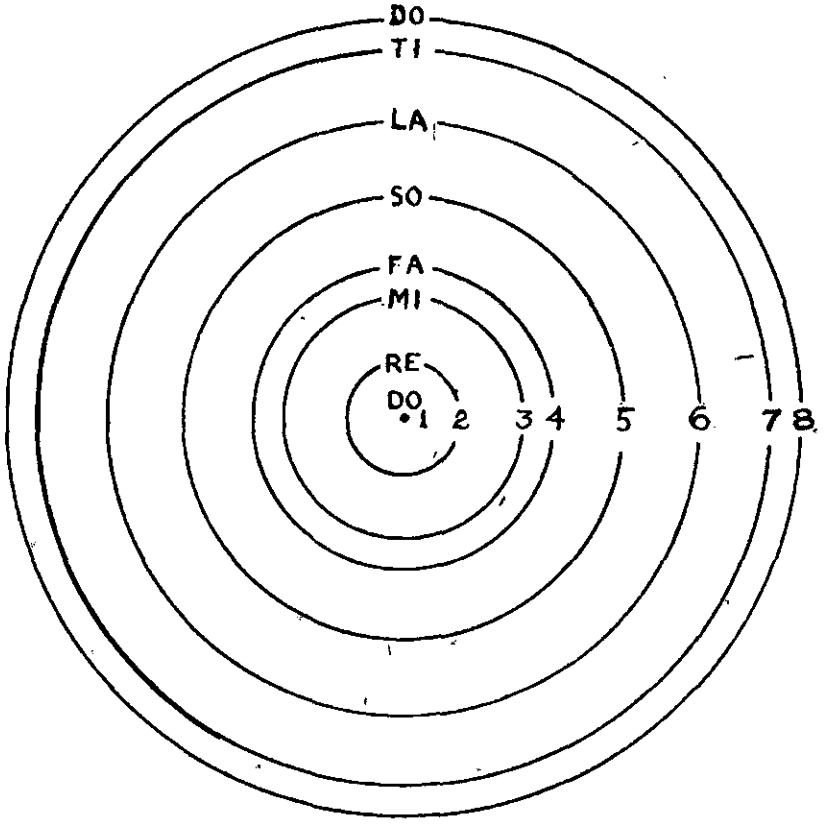
PART TWO

Dear Children;

Have you ever watched men putting up a new building, perhaps a house? What do they do first? They mark off a space on the ground, dig a hole for the basement, and make a solid foundation to support the walls and floors. First things always come first--and in building a house the first thing is a foundation.

In building a knowledge of music, the first thing is a foundation too, and the foundation we all must have if our musical knowledge is to be sound is a good acquaintance with the SCALE. Do...Re...Mi...Fa ...So...La...Ti...Do. Why, you can probably sing that backward as well as forward! It's a very familiar tone pattern, and one we use to build all our songs. It's the basis of our understanding of music, and I want to use it in this Part Two of your songbook to help you find increased pleasure in music participation.

Suppose we look upon the scale as a musical neighborhood. To help us out, we have a diagram here showing what a musical neighborhood might look like. Our home we call "1" (Do). Our next door neighbor is "2" (Re) and the neighbor just beyond is "3" (Mi), and so on. This gives us a whole neighborhood of tones, just as we have a neighborhood of families living near our actual homes. To each of us, the most important thing in the neighborhood is the location of our own home. We go to school, we run to the neighbors on errands, we visit our friends--we know our way around very well, but the thing we know best of all is where our own home is.



If we are not to get lost in the musical neighborhood, we must likewise know where "home" is. That means we must know what the "home tone" looks and sounds like. Suppose one of you, or your teacher, chooses a tone which we can call our "home tone"--the tone represented in the diagram by "1" (Do). Point with your pencils to "1" in the diagram while the Tone-Chooser plays on the piano or sings or whistles this tone--the first note of the scale. Now point to our next-door neighbor, "2" (Re) while we hear the second note of the scale. Now meet Mr. 3

Courtesy of Wisconsin Music Archives

(Mi) and Mrs. 4 (Fa) and Mr. 5 (So)--he's a strong and important man in the neighborhood --Miss 6 (La) and Miss 7 (Ti) and Mr. 8 (Do). There! If your Tone-Chooser did well, you heard an introduction to the musical neighborhood and know just where everybody lives.

Now here's another introduction to the musical neighborhood--this one for your eyes, rather than your ears. In musical notation, this is what the musical neighborhood looks like:

And now we're ready to learn some important things about music.

Project 1 -- TONE PLAY

We want to be able to recognize all our musical neighbors the instant we hear or see them. Let's call on the Tone-Chooser again, to hum or sing or whistle or play our "home tone." Now we sing it by giving it its number name. We hear our next-door neighbor tone, and sing out its number-name too. And so we go on, sometimes jumping all around the neighborhood, until we know without hesitation which tone the Tone-Chooser is giving, and can sing its number-name in response.

I call this "tone Play," for it's a game that's good fun. But at the same time you're playing it, you're becoming very skillful in recognizing your musical neighbors.

Project 2 -- MUSICAL SHORT-HAND

We've now reached the point where we wish to write down what we hear. The simplest way is to write numbers as the tones are heard, like this: 1-2-3-2-1. Let's try this out. The Tone-Chooser will give you the "home tone," then you write the numbers for the tones sounded.

When you have done that long enough to become skillful, you're ready for real staff notation. For this you need staff paper. To represent the sounds you hear you'll write notes instead of numbers. At first you may make little round o's for your notes, but if you wish to write fast you'll prefer a note that's easier to make. I always use a little dash like this \ when writing notes fast. Here are examples of the two kinds of notation:

Slow Dictation Fast Dictation

Courtesy of Wisconsin Music Archives

This is a kind of "musical short-hand." Some Journeys in Music Land children become so skillful that they can write down a song as fast as it is sung. They find this game great fun.

Project 3 -- RHYTHM

Thus far we've been getting acquainted with our musical neighbors. Now we must relate those neighbors in pleasant ways; that is, we must have them make some real music.

In order to be pleasing, music must have one more thing--something about which, up to this point, we've said nothing. That one thing is "time" or, as we call it, "rhythm." All music has rhythm and moves along with what we call a rhythmic swing. For example, when the High School band marches down the street, the bass drummer is beating his drum something like this: Boom --- Boom --- Boom Boom Boom. In notes it looks like this:

We call it "beating in time."

Let's turn to the first song in our book, "God Ever Glorious." As we sing it, notice that some tones are held longer than others. Rest your right elbow on your desk and move your arm up and down like a pump handle while one of you, or the teacher, counts. Be sure to touch the desk exactly on each count. Ready---1-2-3-4 1-2-3-4 1-2-3-4 and so on. Now, divide the class into two groups, and while one group sings, the rest of you see if you can tell how many counts we have on each note.
Here is something that will help you:

= walking note (quarter note...1 count)

= slow walking note (half note...2 counts)

= very slow walking note (whole note...4 counts)

= running note (eighth...2 notes to 1 count) or =

= fast running note (sixteenth...4 notes to 1 count)

= skipping movement

or = quarter rest...1 count

= half rest...2 counts

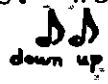
 = whole rest...4 counts

= eighth rest...$\frac{1}{2}$ count

= sixteenth rest...$\frac{1}{4}$ count

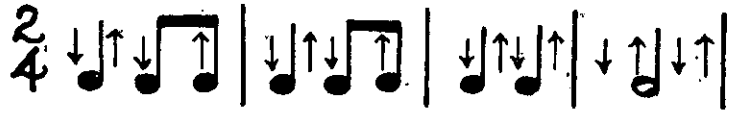
A dot after a note or rest adds one-half to the value.

Courtesy of Wisconsin Music Archives

Sometimes we wish to divide a beat into two parts. We can express it with our arms by a down-and-up movement like this 

or, as the notes are sometimes printed

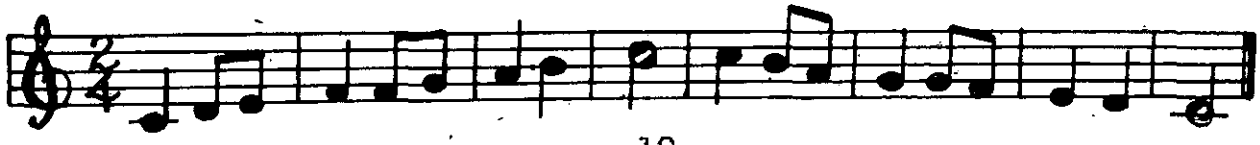
Here below is a rhythm in which we use eighth notes. The arrows show the direction of your arm movements. Sing "la-la" for the note values.



We can best understand "time" and "rhythm" when we think of it as <u>movement</u> in this way. Here are some rhythm patterns. We'll mark the time by moving our arms up and down while we "la-la" the note values.

And now, let's see how important rhythm really is. Here is a plain scale tune. Sing it or play it on the piano just as the notes appear here.

That's really not a very attractive piece of music, is it? The reason is that it lacks one thing necessary in music--<u>time</u>, or <u>rhythm</u>. Hear the difference when we use the same notes with rhythm. Our plain scale tune becomes a scale song. How does <u>this</u> sound to you?



Courtesy of Wisconsin Music Archives

Project 4 -- FINDING THE LOCATION OF THE "HOME NOTE"

We're almost ready to be rewarded for the care and attention we've given to Tone Play, Musical Short-hand, and Rhythm experience. We're almost ready to read and sing many songs we've never heard before. But before we do, there's just one more thing I must tell you:

When you are reading music, "1" (Do) may be on any line or space of the staff.

"How confusing!" you may say. "Then how am I to find the home-note, if it doesn't stay in one place?"

Where "Do" comes on the staff depends on something we call the "key" in which a song is written. I shall give you two ways to find "Do". The first is a table of "key signatures" with "Do" indicated in each case. This table will help you find "Do" if ever you are uncertain as you start to sing a song.

A better way to find "Do" (because you may not always have this table of key signatures with you) is to learn these rules--then you'll not have any trouble:

1. In sharps, call the right-hand sharp in the key-signature "7." The next half-step above is "8" (or "1"), the location of "Do."

2. In flats, call the right-hand flat in the key-signature "4." Count down from "4" to "1", which is "Do."

During our radio lessons, I'll explain more about sharps, flats, keys, and key-signatures as we look at our piano keyboard on the back cover of our book. For now, it's enough for us to know where our "home tone" is.

Courtesy of Wisconsin Music Archives

STUDY MATERIAL

Courtesy of Wisconsin Music Archives

SUPPLEMENT FOR TEACHERS *

Dear Teachers:

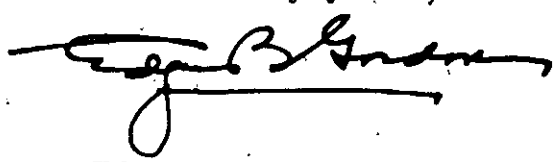
I believe you will find the songs in this book somewhat less difficult than those of last year. From my visits during the past months to schools where I have listened to children singing the Journeys in Music Land material, I am convinced that on the whole the songs have been wisely chosen. I have been truly amazed at the lovely singing I have heard.

This songbook may be used in either of two ways: (1) As a means of acquainting children with a wealth of worthwhile songs learned by the rote method alone; or (2) In addition to acquainting children with this fine enduring music, as a means--through Part Two of the book--of providing them with some of the fundamentals of music upon which all subsequent training may be based.

My preference, naturally, is for the second plan because I feel very strongly that every child should have a basic knowledge and certain skills in music. To accomplish that, however, there must be a follow-up of the radio lesson with daily practice to develop the necessary skills.

I am hoping to visit many schools during the year, and I want you to know that I stand ready at all times to help you carry on more effectively your music program.

Fraternally yours,



Edgar B. Gordon

* This "Supplement for Teachers" is all a teacher needs as a printed guide to utilization of the Journeys in Music Land broadcasts. THERE IS NO SEPARATE TEACHER MANUAL. Accompaniments to the songs in this book have been printed in a piano accompaniment book, complete with words. It may be purchased for 25¢ from the Wisconsin School of the Air.

Courtesy of Wisconsin Music Archives

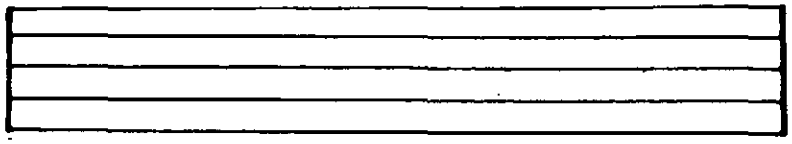
OBJECTIVES OF THE SERIES

I. To teach a repertoire of folk and art songs
II. To develop an understanding and recognition of rhythm (meter-sensing) -- both measure and phrase
III. To provide eye and ear training prerequisite to note reading

SUGGESTIONS FOR USE OF THE BROADCASTS

I. General Suggestions
   a. Take care to see that the children sing sweetly at all times, using a soft light head tone.
   b. Work for expression through words.
   c. Create an atmosphere that will be conducive to a joyous happy singing period. Your attitude in this is extremely important. If you are interested and enjoy the radio lesson, the children will readily follow your example.

II. Before the Broadcast
   Allow about five minutes for preparation of the radio lesson. See that all other work is put away, and the songbooks and staff paper are ready. The staff paper should be ruled and mimeographed by the teacher, if possible, allowing plenty of space for notes to be written in. A suggested size:



III. During the Broadcast
   a. Give thoughtful attention to the broadcast.
   b. Show an active interest in the lesson.
   c. Sing softly with the class.
   d. Listen for errors in tune, accent, or interpretation.

IV. Follow-up Between Broadcasts
   a. Try to allow 15 minutes a day for practice, including musical dictation and singing of songs presented in the previous lesson.
   b. Review all new points brought out in the broadcast.
   c. Learn all the stanzas of each song.
   d. Be careful not to lose sight of our desire to develop a love for and interest in music.

Courtesy of Wisconsin Music Archives

EAR TRAINING AND SIGHT READING

The ability to read notes depends on a feeling for tone relationship. "do" or "one" is the tonal center of the scale, and all other tones are related to it. Number, syllable, and letter names should be used with equal facility. Notice on the back cover of the songbook the replica of a piano keyboard. We shall use this in our ear training as a visual aid in establishing a feeling for tone relationship.

Musical Dictation (Ear and Eye Training)

A. Sing with neutral syllable or play a simple succession of notes beginning or ending on key tone. Children will write down number names as heard, and also play on their keyboards the notes corresponding to the sounds heard.

B. Use the same procedure, giving simple tone patterns of three or more tones, the children waiting to write until the entire pattern is complete. Repeat, with children using keyboards.

C. Use the same procedure as in A and B, employing staff notation (whole notes). Teacher indicates line or space for "do." No key signature is necessary.

NOTE: Each of the above procedures should be continued until facility is acquired, before the next one is taken up.

The following suggestions will be helpful:

1. Make dictation simple and natural--a game. Work for speed.
2. Stress scale-wise passages and the tonic chord: 1, 3, 5, 8.
3. Choose some of the tone patterns from songs which the children already know.
4. Always have the children sing back to you what they have written.
5. Carry the results of the above procedures to the actual reading of song material. Encourage the children to scan the rhythm of the phrase and sense its movement; note the location of "do" and the melodic curve; finally, most important of all, comprehend the entire phrase as a musical entity, before beginning to sing.

Courtesy of Wisconsin Music Archives

SCHEDULE OF BROADCASTS

Date	New Songs and Page Numbers	Review
Sept. 26	God Ever Glorious - 3 The Gay Mazurka - 4	
Oct. 3	(Tone Play)	God Ever Glorious - 3 The Gay Mazurka - 4
Oct. 10	The Gypsy Maid - 4 (Tone Play)	God Ever Glorious - 3 The Gay Mazurka - 4
Oct. 17	All Through the Night - 3 (Tone Play)	God Ever Glorious - 3 The Gay Mazurka - 4 The Gypsy Maid - 4
Oct. 24	Short'nin' Bread - 5 (Tone Play)	The Gypsy Maid - 4 All Through the Night - 3
Oct. 31	The Nightingale - 5 (Tone Play)	All Through the Night - 3 Short'nin' Bread - 5
Nov. 7	The Hundred Pipers - 6 (Tone Play)	Short'nin' Bread - 5 The Nightingale - 5
Nov. 14	The Hundred Pipers (cont.) 6 (Tone Play)	Short'nin' Bread - 5 The Nightingale - 5
Nov. 21	Lullaby - 6 Home on the Range - 7 (Tone Play)	The Hundred Pipers - 6
Nov. 28	Vive la Compagnie - 8 (Rhythm Play)	The Hundred Pipers - 6 Lullaby - 6 Home on the Range - 7
Dec. 5	Sleep of the Holy Child - 8 Deck the Halls (Rhythm Play)	The Hundred Pipers - 6 Lullaby - 6 Home on the Range - 7 Vive la Compagnie - 8
Dec. 12	Silent Night Jingle Bells	Sleep of the Holy Child - 8 Deck the Halls
Dec. 19	CHRISTMAS PROGRAM	
Jan. 9	Dancing in the Garden - 9 Summer Rain - 10 (Rhythm Play)	The Hundred Pipers - 6
Jan. 16	Kow-Keen-Kees-Ka - 10 (Tone and Rhythm Play)	Dancing in the Garden - 9 Summer Rain - 10

Courtesy of Wisconsin Music Archives

Date	New Songs and Page Numbers	Review
Jan. 23	On Billows Rocking - 9 (Sight Reading)	Dancing in the Garden - 9 Summer Rain - 9 Kow-Keen-Kees-Ka - 10
Jan. 30	Sing and Rejoice - 11	Dancing in the Garden - 9 Summer Rain - 9 Kow-Keen-Kees-Ka - 10 On Billows Rocking - 9
Feb. 6	(No new material - general review)	On Billows Rocking - 9 Sing and Rejoice - 11
Feb. 13	Contentment - 12 White Coral Bells - 14 (Tone and Rhythm Play) (Sight Reading)	On Billows Rocking - 9 Sing and Rejoice - 11
Beg. 20	Springtime - 11 (Tone and Rhythm Play) (Sight Reading)	Sing and Rejoice - 11 Contentment - 12 White Coral Bells - 14
Feb. 27	Song of Old Vienna - 13	Contentment - 12 White Coral Bells - 14 Springtime - 11
Mar. 6	When Johnny Comes Marching Home - 15	Contentment - 12 Springtime - 11 Song of Old Vienna - 13
Mar. 13	Minuet - 14	Contentment - 12 Springtime - 11 Song of Old Vienna - 13 When Johnny Comes Marching Home - 15
Mar. 20	(Special review of Sing and Rejoice - 11)	Song of Old Vienna - 13 When Johnny Comes Marching Home - 15 Minuet - 14
Mar. 27	(Special review of Home on the Range - 7)	Sing and Rejoice - 11 Minuet - 14
Apr. 3	(Review)	Sing and Rejoice - 11 God Ever Glorious - 3 Home on the Range - 7
Apr. 10	(Review)	Sing and Rejoice - 11 God Ever Glorious - 3
Apr. 17	EASTER OBSERVANCE	
Apr. 24	(Review)	
May 1	(Review)	
May 8	RADIO MUSIC FESTIVAL BROADCAST - STATIONS WHA - WLBL	

Courtesy of Wisconsin Music Archives

THIRTEENTH ANNUAL RADIO MUSIC FESTIVAL

If travel conditions permit, the annual Radio Music Festival will be held again in the University Pavilion, as before the war. Otherwise, we shall follow the war-time practice of having a Stay-at-Home Music Festival in each school, with a special program of celebration centered about the broadcast from State Stations WHA and WLBL at 1:30 P.M., Wednesday, May 8, 1946.

There will also be a number of County Music Festivals conducted by Professor Gordon throughout the state during May and June. Springtime is songtime in Wisconsin, and the many festivals in the Spring of 1946 will feature the following program of fine songs.

I. Sing and Rejoice.....German (1613)

II. Summer Rain.....Beethoven
Dancing in the Garden.....English Folk Dance
A Song of Old Vienna.....Old Viennese
Minuet.....Mozart

III. Lullaby.....Voegeli
Springtime.....Old English
The Nightingale.....Russian
On Billows Rocking.....Planquette

IV. The Gypsy Maid.....Russian Gypsy
The Gay Mazurka.....Polish Dance
Contentment.....Smetana

V. Kow-Keen-Kees-Ka.....South American Indian
White Coral Bells (Round).....American

VI. Short'nin' Bread.....American Negro
Home on the Range.....American Cowboy
The Hundred Pipers.....Old Scotch

VII. God Ever Glorious.....Russian Hymn
America the Beautiful.....American Hymn

Courtesy of Wisconsin Music Archives

ALPHABETICAL INDEX TO SONGS

All Through the Night..... 3

Contentment.....12

Dancing in the Garden..... 9

Gay Mazurka, The..... 4

God Ever Glorious..... 3

Gypsy Maid, The..... 4

Home on the Range..... 7

Hundred Pipers, The..... 6

Kow-Keen-Kees-Ka.....10

Lullaby..... 6

Minuet.....14

Nightingale, The..... 5

On Billows Rocking..... 9

Short'nin' Bread..... 5

Sing and Rejoice.....11

Sleep of the Holy Child..... 8

Song of Old Vienna.....13

Springtime.....11

Summer Rain.....10

Vive la Compagnie..... 8

When Johnny Comes Marching Home.....15

White Coral Bells.....14

Courtesy of Wisconsin Music Archives

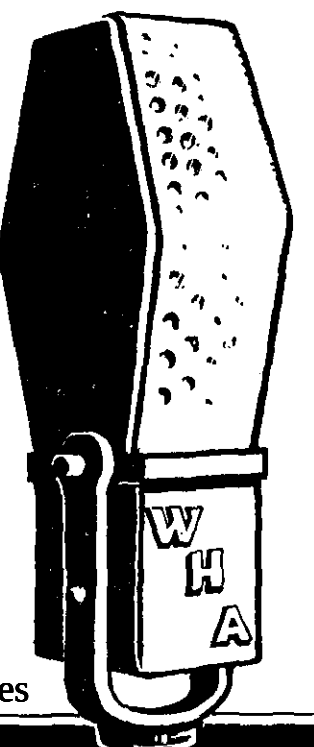
Tone Finder

Courtesy of Wisconsin Music Archives

1945 *Piano Accompaniments* 1946

JOURNEYS IN MUSIC LAND

EDGAR B. GORDON



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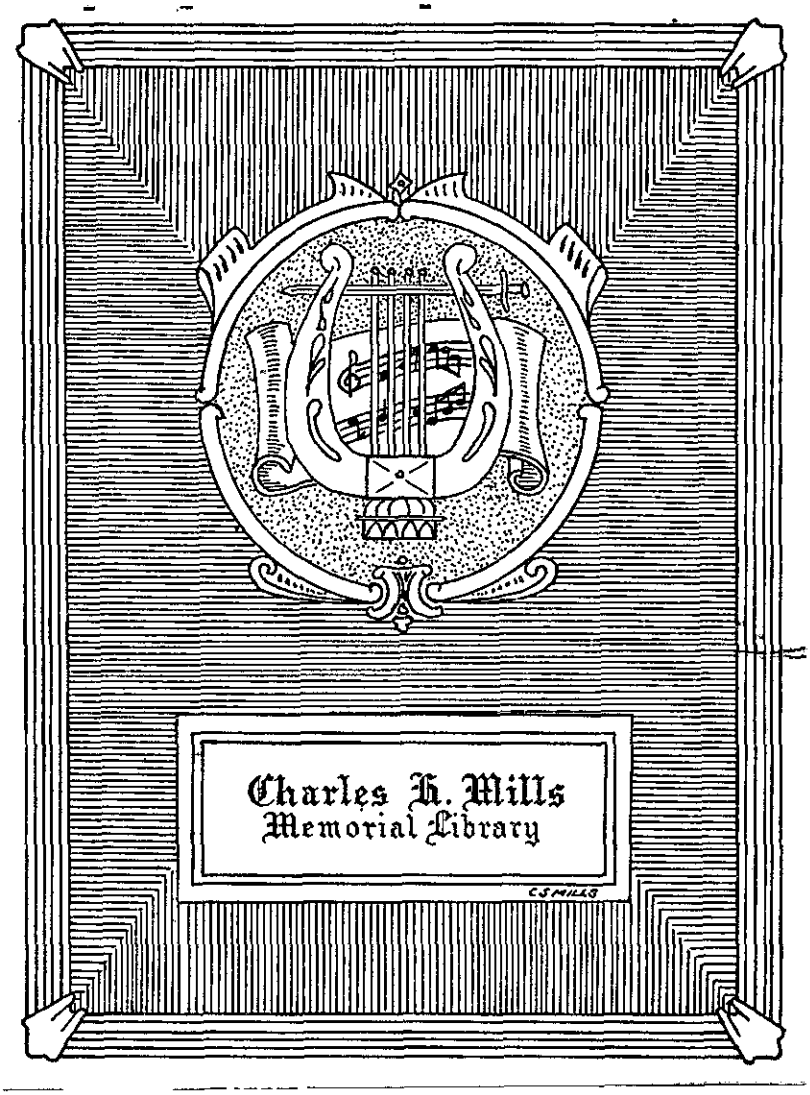
WISCONSIN SCHOOL OF THE AIR



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W I S C O N S I N S C H O O L O F T H E A I R

Piano Accompaniments

for

JOURNEYS IN MUSIC LAND

Broadcast on Wednesday Afternoons
1:30 - 1:55 P.M.

PROFESSOR EDGAR B. GORDON
University of Wisconsin
Division of Radio Education

Fifteenth Year.....1945-46

Originated by
WHA
Madison
970 kc.

WISCONSIN STATE STATIONS

Re-broadcast by
WLBL
Stevens Point
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God Ever Glorious

Samuel Francis Smith

Lwoff (Russian)

Courtesy of Wisconsin Music Archives

va - tion Strong to de - liv - er Own we thy hand,
san - nas God keep our coun - try Free ev - e'r more.

Sleep my child and peace at-tend thee All through the
While the moon her watch is keep - ing All through the

night; Guard - ian an - gels God will keep thee
night; While the wea - ry world is sleep - ing

2847

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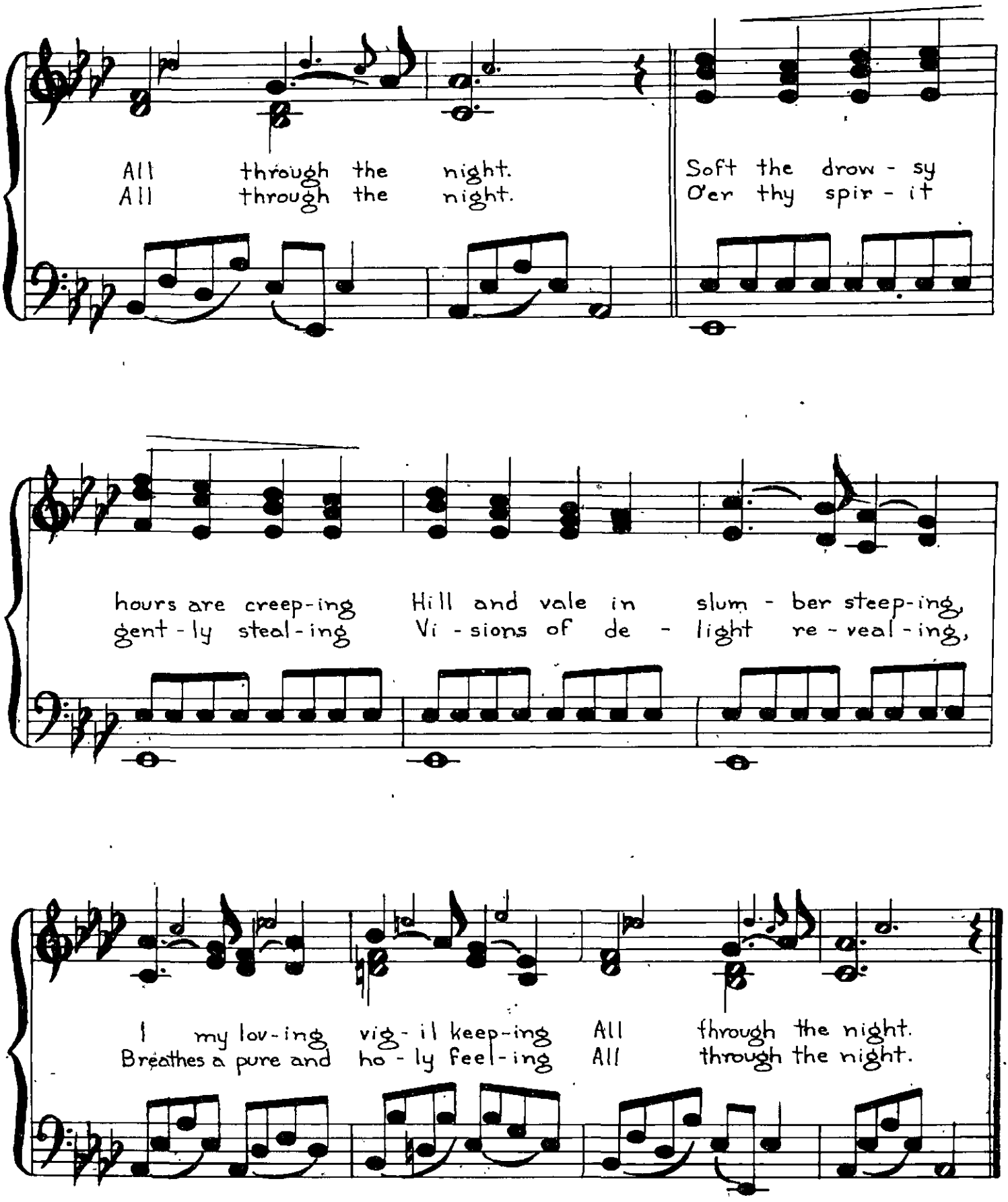

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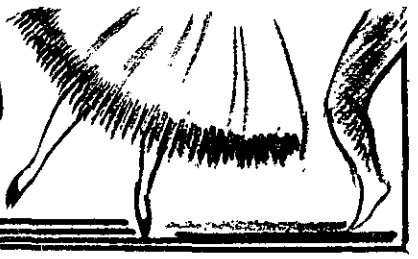
The GAY MAZURKA



POLISH DANCE

E.S.G.

1. Come and dance the gay ma-zur-ka, Tempt-ing meas-ures will be - guile Whirl-ing skirts with man - y rib-bons Viv-id as your flash-ing smile Hand in hand, mer - - - y band To the mus-ic's beat re - ply Whirl a-way dance to-day Feet will swift-ly fly. Hey! (Shout)

2. Mel - o - dy of wild a-ban-don, Bids the stamp-ing feet ad - vance Round and round you swing your part-ner Turn-ing with a back-ward glance In your place, ros-y face Laugh-ing as you gail-ly sing Now a clap, then a stamp Heart-y voic - es ring.

Courtesy of Wisconsin Music Archives

The Gypsy Maid

E.S.G.

Gypsy Tune

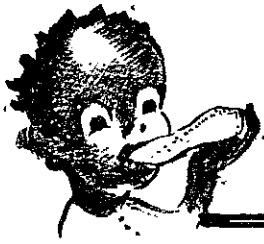
1. Rov-ing gyp-sy maid, With your mer-ry smile, Free as birds a-wing
2. Wild as wind that blows, Child of pure de-light, Toss-ing curl-y head,

Will you stay a-while With your sash a-whirl Red and yel-low gown
Dusk-y as the night. Tell-ing for-tunes rare As a gay sur-prise

1. 2.

Ros-es in your hair Eyes so brown
Glanc-ing mer-ri-ly dark brown eyes.

Courtesy of Wisconsin Music Archives



Shortnin' Bread

Negro Song

1. Two lit-tle dark-ies ly - in' in bed, One of 'em sick an' de od-der mos' dead.
2. Went to de kitch - en, kick off de led, Fill up my pock-et full of short-en- in' bread.
3. One lit-tle dark - ie ly - in' in bed, When he hear tell of de short-en-in' bread.

Call for de doc - tor an' de doc - tor said: Feed dem dark-ies on short-'nin' bread.
Put on de skil - let, an' put on de led, My lil' ba - by wants short-'nin' bread.
Pop up so live - ly an' he dance an' sing, Al-mos' cut 'em de pi - geon wing.

Mam-my's lit-tle ba - by loves short-'nin', short-'nin', Mam-my's lit-tle ba-by loves short-'nin' bread.

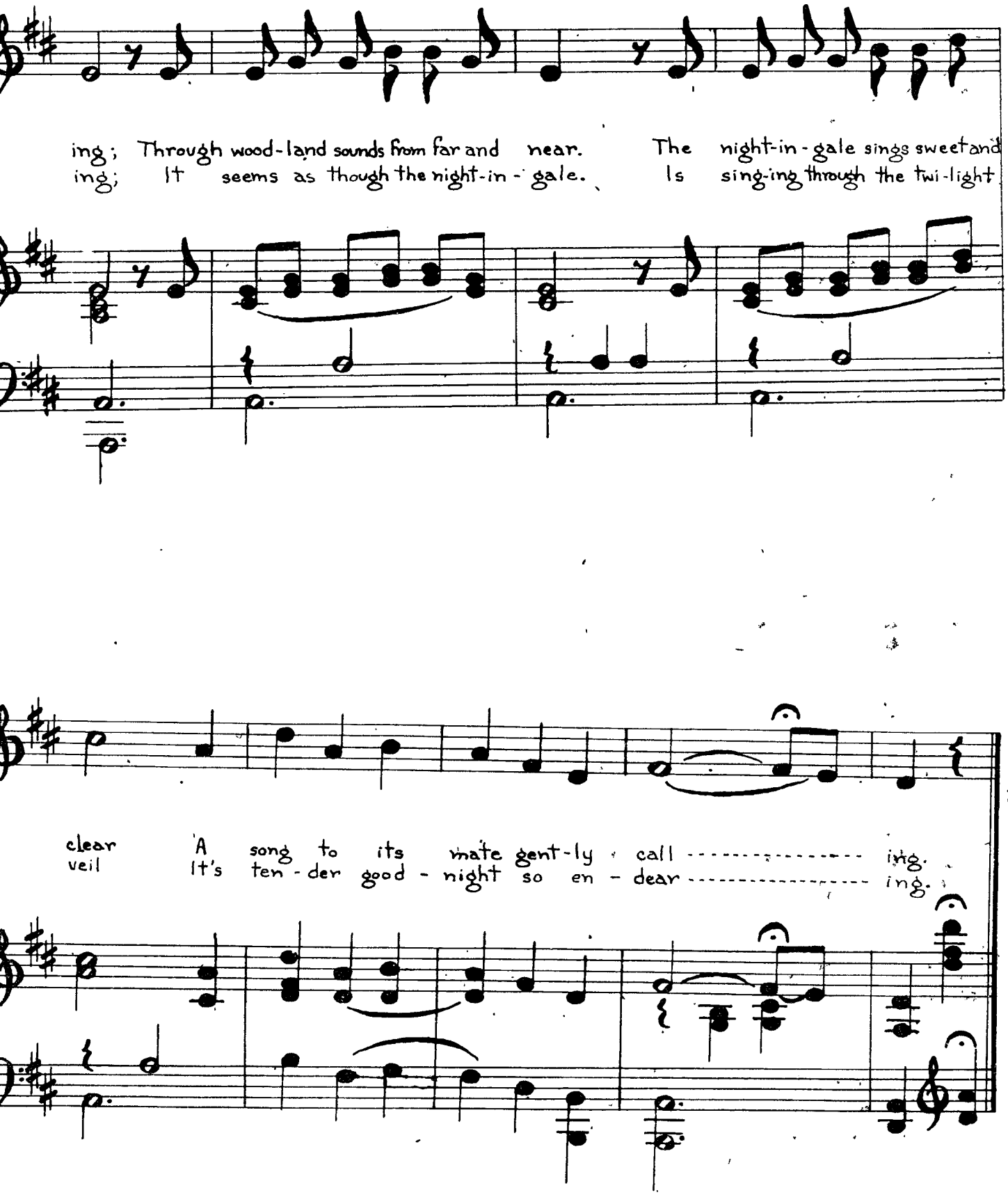
Courtesy of Wisconsin Music Archives

The Nightingale

E.S.G.

Russian

Courtesy of Wisconsin Music Archives



Courtesy of Wisconsin Music Archives

1. Wi' a hun - dred pip - ers, an' a' an' a', Wi' a hun - dred pi - pers, an'
2. Oh! our sodg - er lads look'd braw, look'd braw, Wi' their tar - tans, kilts an'
3. The Esk was swol - len, sae red and sae deep, But shouther to shouth - er the

a', an' a', We'll up an gie them a blaw, a blaw, Wi' a
a', an' a', Wi' their bonnets and fea - thers and glitt - rin' gear, and
brave lads keep; Twa thousand swam o'er to fell Eng - lish ground, An'

hun - dred pi - pers an' a' an' a', Oh! its owre the bor - der, a
Pi - brochs sound - ing sweet and clear, Will they a' re - turn to their
danc'd them - selves dry to the Pi - broch's sound, Dum - found - ed the Eng - lish

Courtesy of Wisconsin Music Archives

wa', a - wa', Its owre the bor-der, a - wa', a - wa', We'll
ain dear glen? Will they a' re - turn, oor Hie - lan' men! Se-cond
saw, they saw Dum - found-er'd they heard the blaw, the blaw, Dum -

on an' we'll march to Car - lisle ha', Wi' its yetts and cas - tles an' a' an' a'.
sicht - ed San - dy look'd fu' wae, And mith-ers grat when they march'd a - wa'.
found-er'd they a' ran a - wa', a - wa', Frae the hun-dred pi - pers an' a' an' a.

Lullaby

E.S.G.

Don Voegeli

1. Your day has been ver - y long so sink to slum - ber
2. So still are those bus - y hands Your heav - y head so

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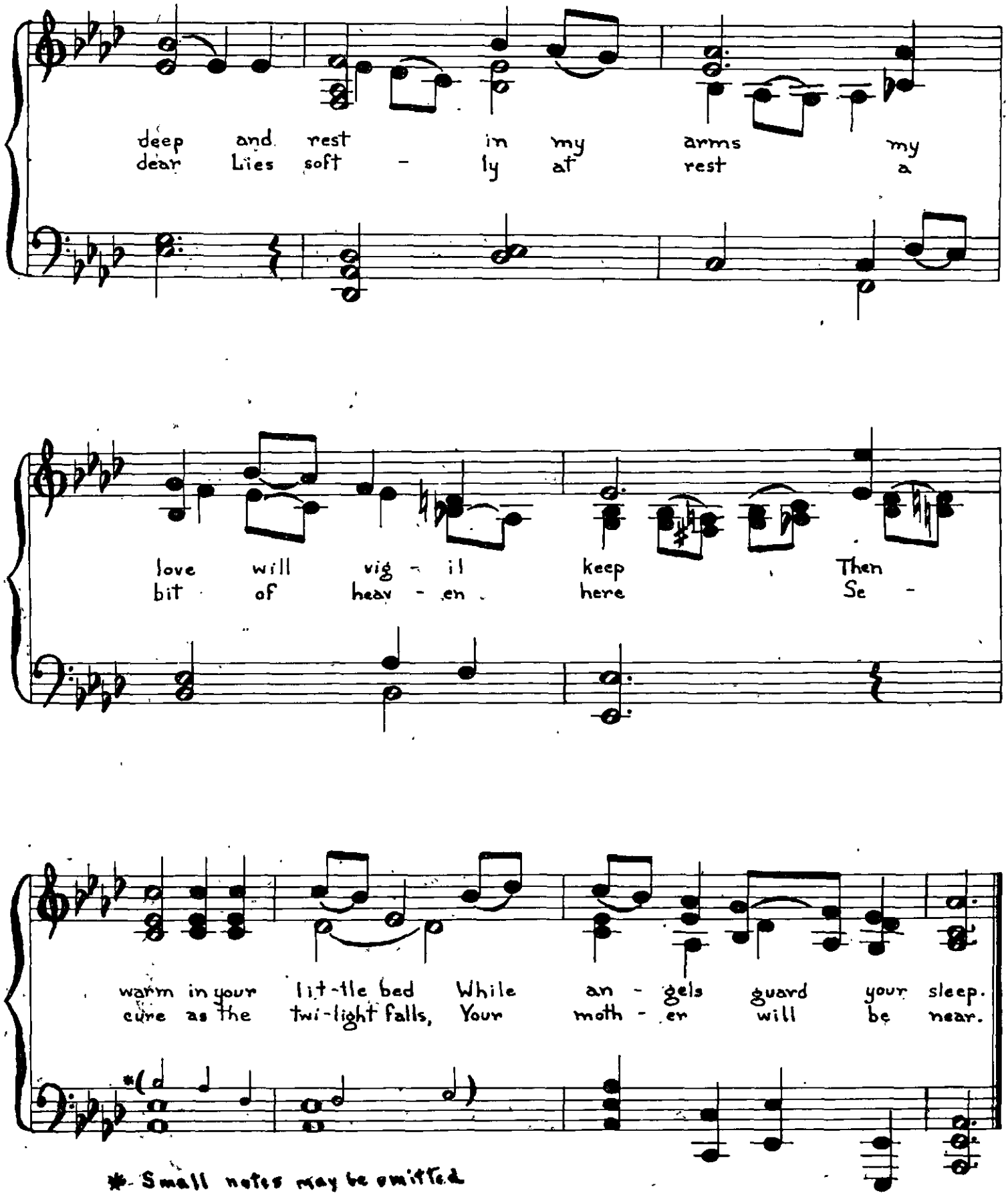

Courtesy of Wisconsin Music Archives

Vive la Compagnie

College Song

1. Let ev-'ry good fel-low now join in a song, Vi-ve-la com-pa-gnie
   Suc-cess to each oth-er and pass it a-long,
2. A friend on the left and a friend on the right,
   In love and good fel-low-ship let us u-nite,

Vi-ve-la, vi-ve-la vi-ve-l'a-mour, Vi-ve-la, vi-ve-la vi-ve-l'a-mour

Vi-ve l'a-mour, vi-ve-l'a-mour, Vi-ve la com-pa-gnie.

Courtesy of Wisconsin Music Archives

HOME ON THE RANGE

Cowboy Song

O give me a home where the buf - fa - loes roam, Where the
The air is so pure and the zeph - yrs so free, And the
How of - ten at night when the heav - ens are bright With the

deer and the an - te - lope play, Where sel - dom is
breez - es so balm - y and light, That I would not ex -
light from the glit - ter - ing stars, Have I stood there a -

heard a dis - cour - ag - ing word, And the skies are not cloud - y all day.
change my home on the range For all of the cit - ies so bright:
mazed and asked as I gazed, If their glo - ry ex - ceeds that of ours.

Courtesy of Wisconsin Music Archives

Home, home on the range, Where the deer and the an-te-lope play, —— Where

sel-dom is heard A dis-cour-ag-ing word, And the skies are not cloud-y all day. ——

Sleep of the Holy Child

E. S. G.

Old French Carol

1. All through the dark and star-ry night sleep, sleep, sleep un-til the light. Cov-ered soft and
2. Moth-er be-side you watch will keep. sleep, sleep, sleep, se-cure and deep. An-gels voic-es
3. Safe in a man-ger babe so blessed, sleep, sleep, sleep and soft-ly rest. In the fra-grant

Courtesy of Wisconsin Music Archives

warm close your lit-tle eyes Rest un-til the dawn be-gins to fill
sing ca-rols sweet and low, From the heav-en leads the star in rad-
hay, safe-ly crad-led there Guard-ed by the ang-els ev - er watch

the the skies ..... sleep un-til the light.
iant glow ..... sleep se-cure and deep.
full care ..... sleep and soft-ly rest.

Dancing in the Garden

E.S.G.

English Folk Dance

Fine

Morn-ing is call-ing, sun-ny the hours For the mus-ic bids us come and play
Soft winds are blow-ing, nod-ding the flowers, While we dance all through the hap-py day
D.C. Sing with the mus-ic, each lad and lass 'Til the danc-ing ends with set-ting sun. (Fine)

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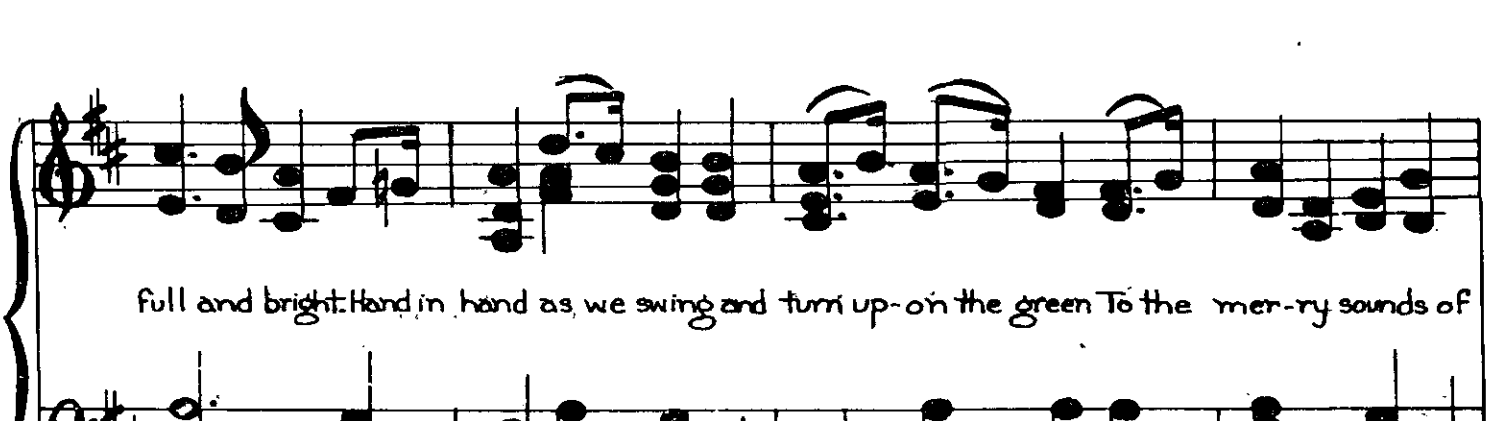
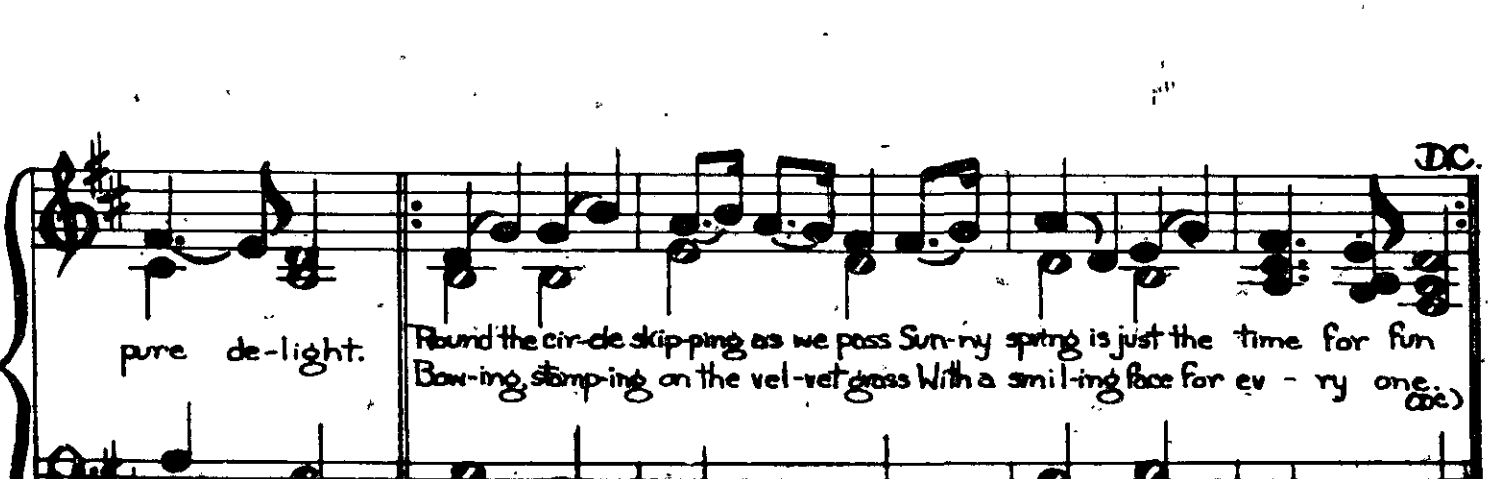




Courtesy of Wisconsin Music Archives

On Billows Rocking

Planquette

Voices

On bil-low rock-ing At tem-pest mock-ing Gal-lant sai-lor boy,

O-cean's thy home Calm-ly thou'rt sleep-ing Tho' gale be sweep-ing,

Fine

All the blue des-ert of wa-ters to foam And tho' rude be thy

Courtesy of Wisconsin Music Archives

pil - low Vi - sion fair hov - ers near From a - far o'er the

bil - low Come the lov'd ones and dear. D.S.

1. When a cloud has blown a - cross the sky, Dark with storm, up so high Bring - ing
   Then the heav - y sky has turned to gray, Drench - ing earth all the day And the
2. Wash - ing flow - ers, grass and leaf - y trees, Slant - ing drops in the breeze Dam - ming
   Whip - ping wind and rain - drops pelt - ing down, From the clouds, as they frown, Then the

Courtesy of Wisconsin Music Archives

Courtesy of Wisconsin Music Archives

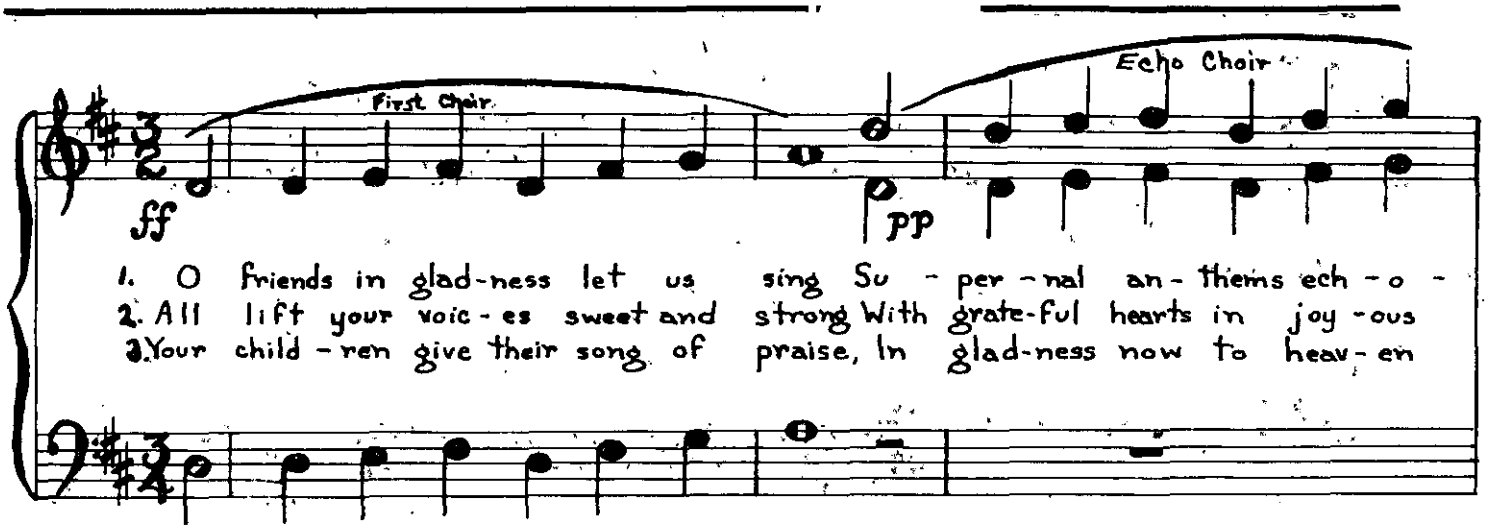
Kow-Keen-Kees-Ka *

* Song of S. American Indians
sung when a girl is lost or stolen
Contributed by Edward Bossing

Sing and Rejoice

Cologne 1623

E.S.G.



Courtesy of Wisconsin Music Archives

Courtesy of Wisconsin Music Archives

Springtime

Old English Song

E.S.G.

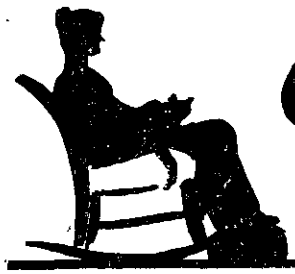
1. Flow-ers that lay fast a-sleep, Cov-ered by snow drift-ed deep, From their snug
2. Birds feel the spring mag-ic, too, Nests they are build-ing a-new, Hid-den by

beds quick-ly creep Spring-time is here. Per-fume is borne on the breeze Com-ing from
leaves from our view Sweet-ly they sing. Brooks flow-ing mer-ri-ly by Vi-o-lets

bles-som-ing trees, One hears the hum-ming of bees, Spring of the year.
in shad-ows lie. O'er all the blue of the sky This is the spring.

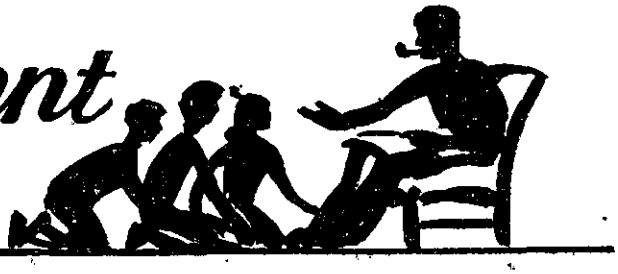
rit...

Courtesy of Wisconsin Music Archives



Contentment

Adapted from "The Moldau" by Smetana



𝄋

The fam'ly's all to-geth-er, the day is done Our work is ov-er when
D.S. fam'ly's all to-geth-er, the day is done Our work is ov-er when

sets the sun The grand-ma holds the cat rock-ing gent-ly slow And
sets the sun At dusk the fam'ly gath-ers to play or rest. Of

to coda

near-by Moth-er be-gins to sew While Fath-er reads, the child-ren clear their
all the plac-es the

Courtesy of Wisconsin Music Archives

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Song of Old Vienna

E.S.G.

Viennese Melody

1. The years have passed and time seems ve - ry long. Since through the night I heard a ten - der
2. The stars were gleam-ing in a dark-ened sky. Re - flec - tions in the wa - ter quiver - ing

songs. Soft clouds were drift-ing on a sum - mer night Be - fore the
lie The point-ed roofs of homes so quaint and old Where win - dows

moon and broke the sil-ver light. The green of earth and sky of deep-est blue Were changed at
held the flow-ers gay and bold Their scent was ming-led with the even-ing dew That clung a-

Courtesy of Wisconsin Music Archives

Courtesy of Wisconsin Music Archives

White Coral Bells

I - III

White cor - al bells up - on a slen - der stalk,
O, don't you wish that you could hear them ring?

II - IV

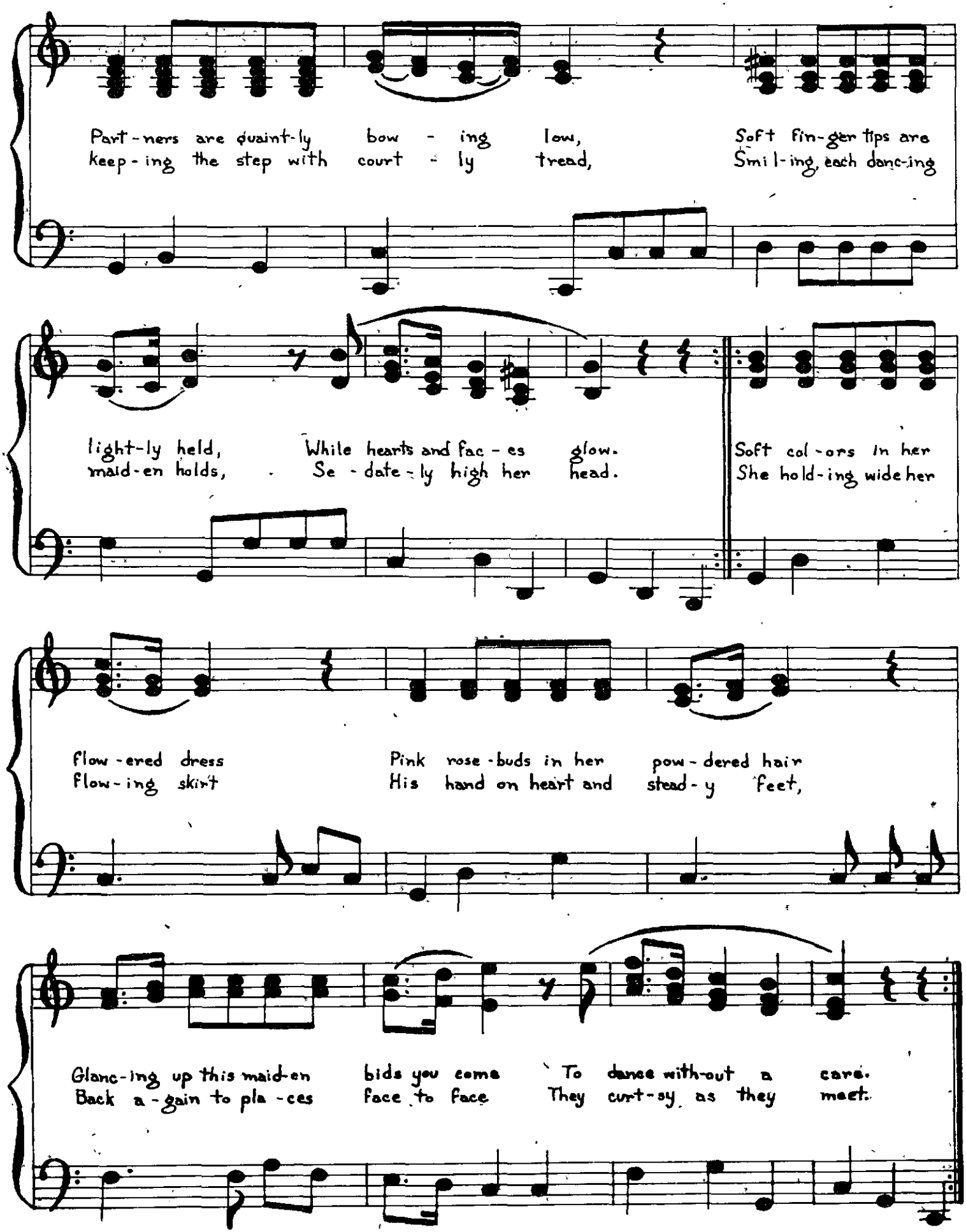
Li - lies of the val - ley deck my gar - den walk.
That will hap - pen on - ly when the fai - ries sing.

MINUET

E.S.G. Mozart

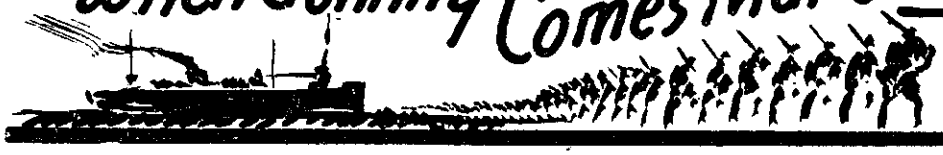
Meas-ures of state - ly min - u - et,
For - ward the daint - y tapp-ing toes,

Courtesy of Wisconsin Music Archives



Courtesy of Wisconsin Music Archives

When Johnny Comes Marching Home



L. Lambert

Gaily

1. When John - ny comes march-ing home a - gain, Hur - rah! Hur - rah! We'll
2. The old church bell will peal with joy, Hur - rah! Hur - rah! To

give him a heart-y wel - come then, Hur - rah! Hur - rah! The
wel - come home our darl - ing boy, Hur - rah! Hur - rah! The

men will cheer, the boys will shout, The la - dies they will
vil - lage lads and las - sies gay With ro - ses they will

all turn out, And we'll all feel gay When John-ny comes march-ing home!
strew the way,

Courtesy of Wisconsin Music Archives

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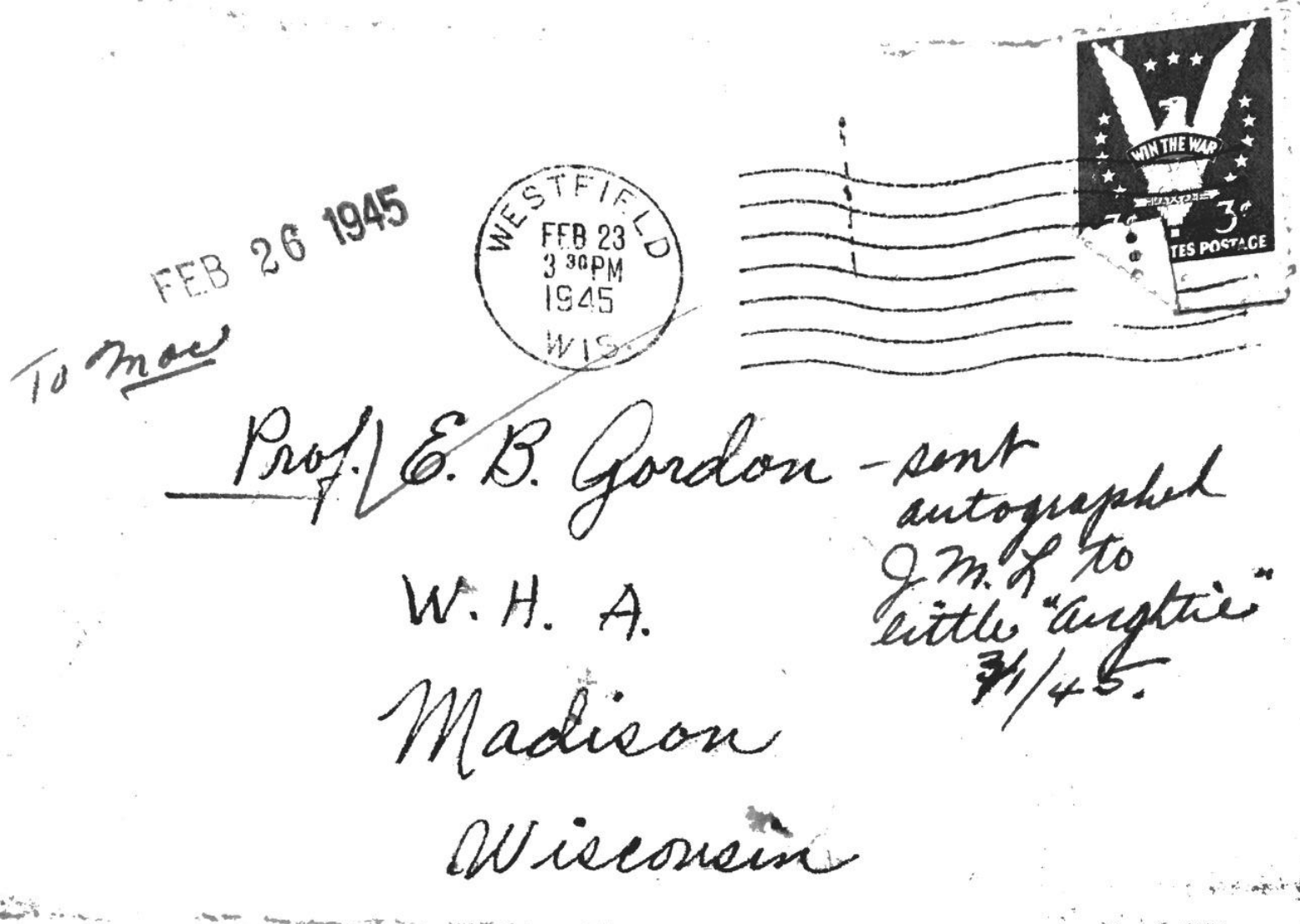

Courtesy of Wisconsin Music Archives

Endeavor, Wis
Feb. 21, 1945.

Prof. E. B. Gordon
W. H. A. Madison

Dear Professor,

I intended writing [redacted] ages, to say:
Our little girl sings! You taught her!

I love 'School of the Air' — & your program I hear when possible. Imagine my start when our Baby not yet a year old began to sing: "La, La, La" — when you said: "already Sing." I couldn't believe my ears — she followed so well.

Now I like to sing, can't play a note and our oldest daughter couldn't sing a tune at five — Mr. C. NEVER sings or cares for music — I just couldn't understand little "Dughtie" (real name Esther, called herself "Dughtie" at 9 months), and when a year and a half I found her singing — actually singing: "This little Light of Mine" — "I going to 'et it 'ine". So I taught her: "Jesus Loves Me, this I know". At 2 (two) she SANG 3 Songs — these two and "The Birdies in the Tree Top" She also hummed and sang her own songs!

Last year we went to see her BIG Sister in Chicago, she sang on N.B.C. club time over station

Courtesy of Wisconsin Music Archives

W. M. B. I. (she wasn't quite 4) and folks thought she was 15.

Our Radio hasn't worked for nearly two years. To-day we heard your Program, and Aughtie picked the: "I can't get 'em up - I can't get 'em up at all" to sing. And I decided to take time to write you.

(My husband isn't well [for 8 yrs never turned a furrow]. I've done the farm work, but I'm a POOR one - yes I had 15 quite large pigs smother in one night. I've done my best with what I had to work with. Team ran away with Mr. C. in Dec., so I've carried on - 76 pigs, every drop of water to pump by hand [pump not too hot], feed mixed and carried to the many pens - one across the road).

Was glad to hear you to-day after this LONG silence; it was fine - And the songs sound grand. I sent money for copies of song book for 4-H club 2 yrs. ago, but lost the pink slip they sent; waited too long to write about it - but I believe I may (hope to) send for this year's book and take time for Aughtie to learn some of your songs. I'm sure I can't have time - Mr. C's left foot is crippled and he has rented another farm 3 miles away (wasn't worked last year) so we can keep busy - yet I'm No farmer, tho. I love animals. I let the pigs eat the precious lambs, then Cry.

If I'm not yelling at Aughtie to help me (down cellar for potatoes, clear table, dry dishes, get in wood, pump - etc. runs errands for me - my feet and hands too), she is cute and says witty funnny things - if I can laugh, I do. She will be 5 the last of March, can spell a few words prints ABC's well - knows 23rd and 67th Psalm, all of Mother Goose etc. She is her Dad's nurse. Last night she went to the barn, and while milking would ask questions - She asked: "Mamma, why do cows have tails and horses have tails and the Lambies, but not the Big sheep?"

We can never get to Madison on Wednesday, but she likes Your program, and I wish you could hear her. You taught her to sing.

Sincerely,
Mrs Max Cummings
Endeavor

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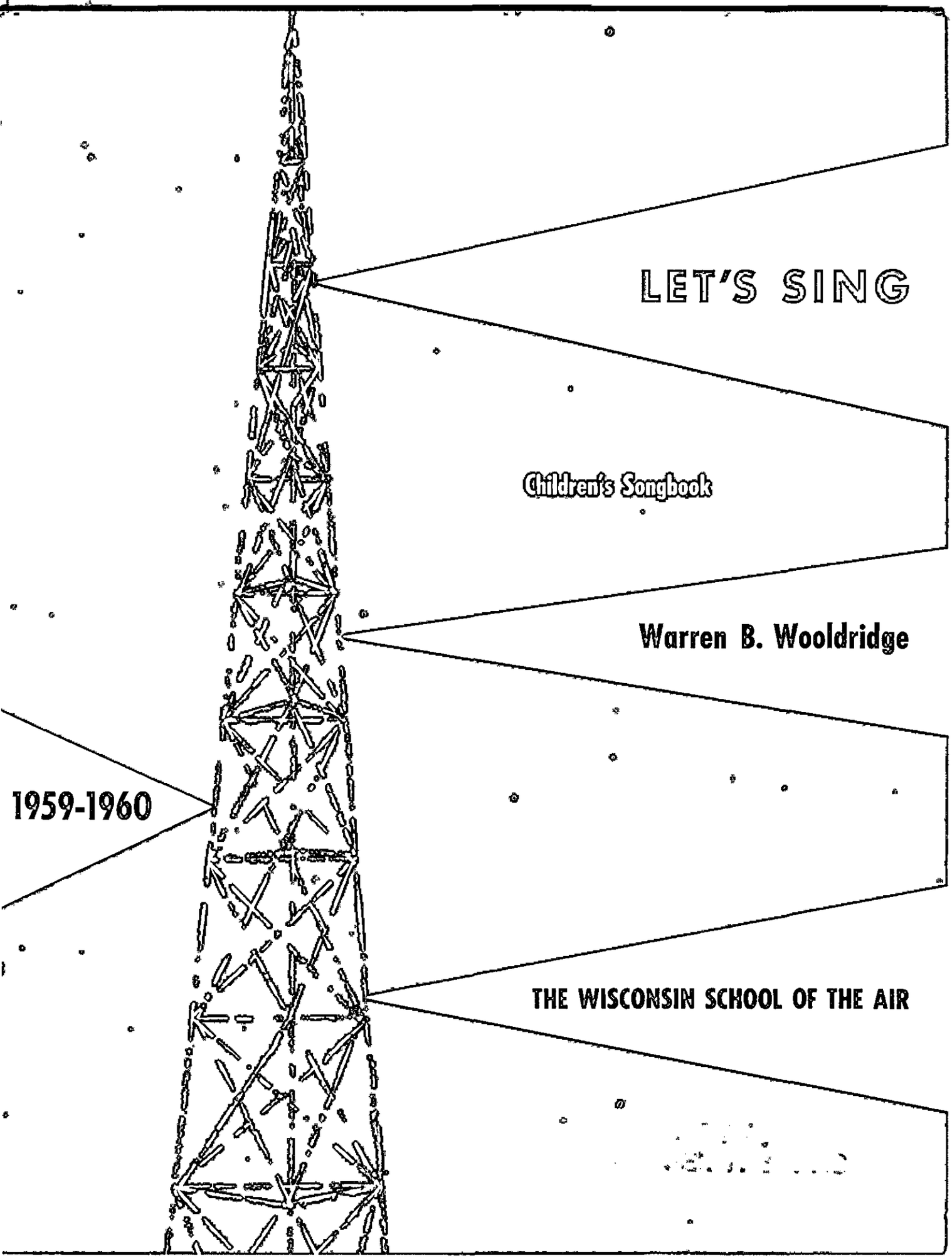

Courtesy of Wisconsin Music Archives

LET'S SING

WARREN B. WOOLDRIDGE
SCHOOL OF MUSIC
UNIVERSITY OF WISCONSIN

For Classroom Participation
Grades 4–8
Wednesday 1:30–2:00 P. M.
Songbook 30 Cents

ORIGINATED BY WHA
UNIVERSITY OF WISCONSIN
BROADCAST BY WISCONSIN STATE STATIONS

WISCONSIN SCHOOL OF THE AIR
RADIO HALL, MADISON 6

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MADISON

HELLO BOYS AND GIRLS!

Welcome to another year of singing together! Now before we sing one note, I'll ask you to think about this: We sing because we enjoy singing. Somehow, when we lift our voices in song, we feel like bigger and better people. When we sing, each of us gives something of himself, something that fills the air with good feeling and happiness.

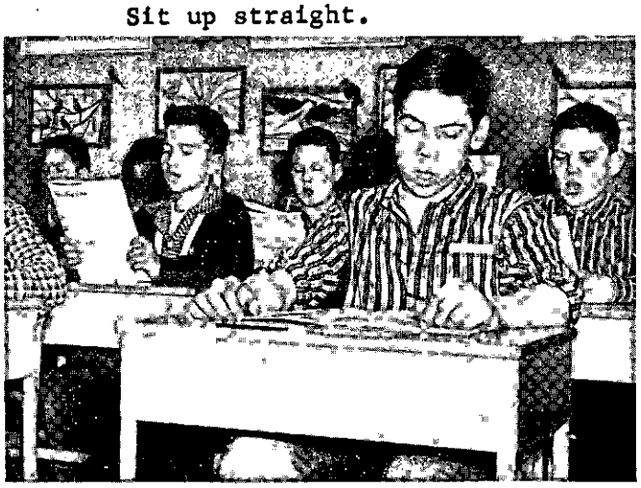
We have some wonderful songs this year. Some of you will like certain songs better than others. It's natural to have favorites. But remember that we're doing this all together, so it's up to each of you boys and girls to give your full share to every song.

We're going to have fun this year, but also we're going to work hard. The pictures on this page will remind "oldtimers" of things learned last year, and will give "newcomers" some idea of how we act when we're singing. Mrs. Wooldridge and I look forward to meeting you at the spring festivals. Until then, let's work hard, let's have fun, LET'S SING!

WARREN B. WOOLDRIDGE

Open your mouth.

Sit up straight.



Have fun!

Courtesy of Wisconsin Music Archives

M MUSIC (WMA)
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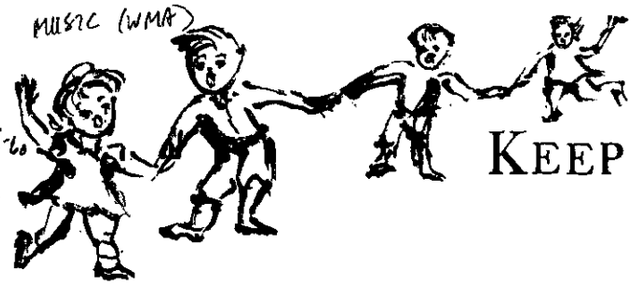
v.1959-60
Vocal



KEEP SINGING

313/870

Don Voegeli

Keep Singing, our theme song, was composed by Donald J. Voegeli, Music Director of the State Stations, especially for the Wisconsin School of the Air.

Courtesy of Wisconsin Music Archives

EN ROULENT MA BOULE

French-Canadian Canoeing Song

Crew:

1. 2. 3. 4.

En rou-lant ma bou-le rou-lant. En rou-lant ma bou - le! bou - le!

Steersman: Crew: Bowman:

5. 6. 7. 8.

1. 'Way back at home there is a pond, En rou - lant ma bou - le! 'Way
2. Three bon - ny ducks go swim-ming round, En rou - lant ma bou - le! Three
3. The prince goes off a hunt-ing bound, En rou - lant ma bou - le! The

Crew: Steersman:

9. 10. 11. 12.

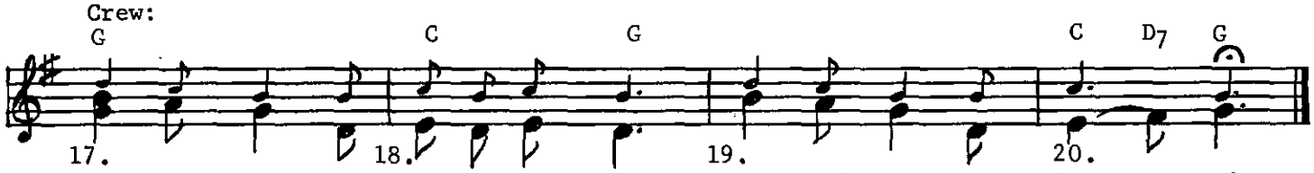
back at home there is a pond, En rou - lant ma bou - le! Three
bon - ny ducks go swim-ming round, En rou - lant ma bou - le! The
prince goes off a hunt-ing bound, En rou - lant ma bou - le! His

Boatmen & Steersman:

13. 14. 15. 16.

bon - ny ducks go swim - ming round. Rou - li, rou - lant, ma bou-le rou-lant;
prince goes off a hunt - ing bound. Rou - li, rou - lant, ma bou-le rou-lant;
gun so big with sil - ver crown'd, Rou - li, rou - lant, ma bou-le rou-lant;

Crew:



17. 18. 19. 20.

En rou - lant ma bou-le rou - lant, En rou - lant ma bou - le!

"En rou-lant ma bou-le" is pronounced "O(n) roo - lo(n) ma boo - luh".
"rou-li" is pronounced "roo - lee". (Think the 'n', but don't really say it)

Courtesy of Wisconsin Music Archives

SOMEWHERE A CHILD IS SINGING

Prof. Peter W. Dykema

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Courtesy of Wisconsin Music Archives

INFANT HOLY

As a Lullaby

Polish Carol

1. In - fant ho - ly, In -fant low -ly, For his bed a cat-tle stall.
2. Flocks were sleep-ing, Shep-herds keep-ing Vi- gil till the morn-ing new.

Ox -en low - ing, lit -tle know -ing, Christ the Babe is Lord of all.
Saw the glo - ry, heard the sto -ry, Ti -dings of a Gos -pel true.

Swift are wing-ing, An -gels sing -ing, No -els ring -ing, Tid-ings bring-ing.
Thus re -joic-ing, Free from sor -row, Prais-es voic -ing, Greet the mor -row.

Christ the Babe is Lord of all. Christ the Babe is Lord of all.
Christ the Babe was born for you. Christ the Babe was born for you.

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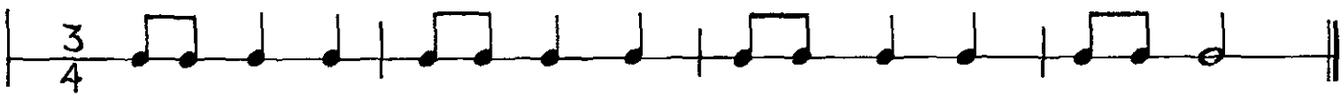


VOCAL EXERCISES

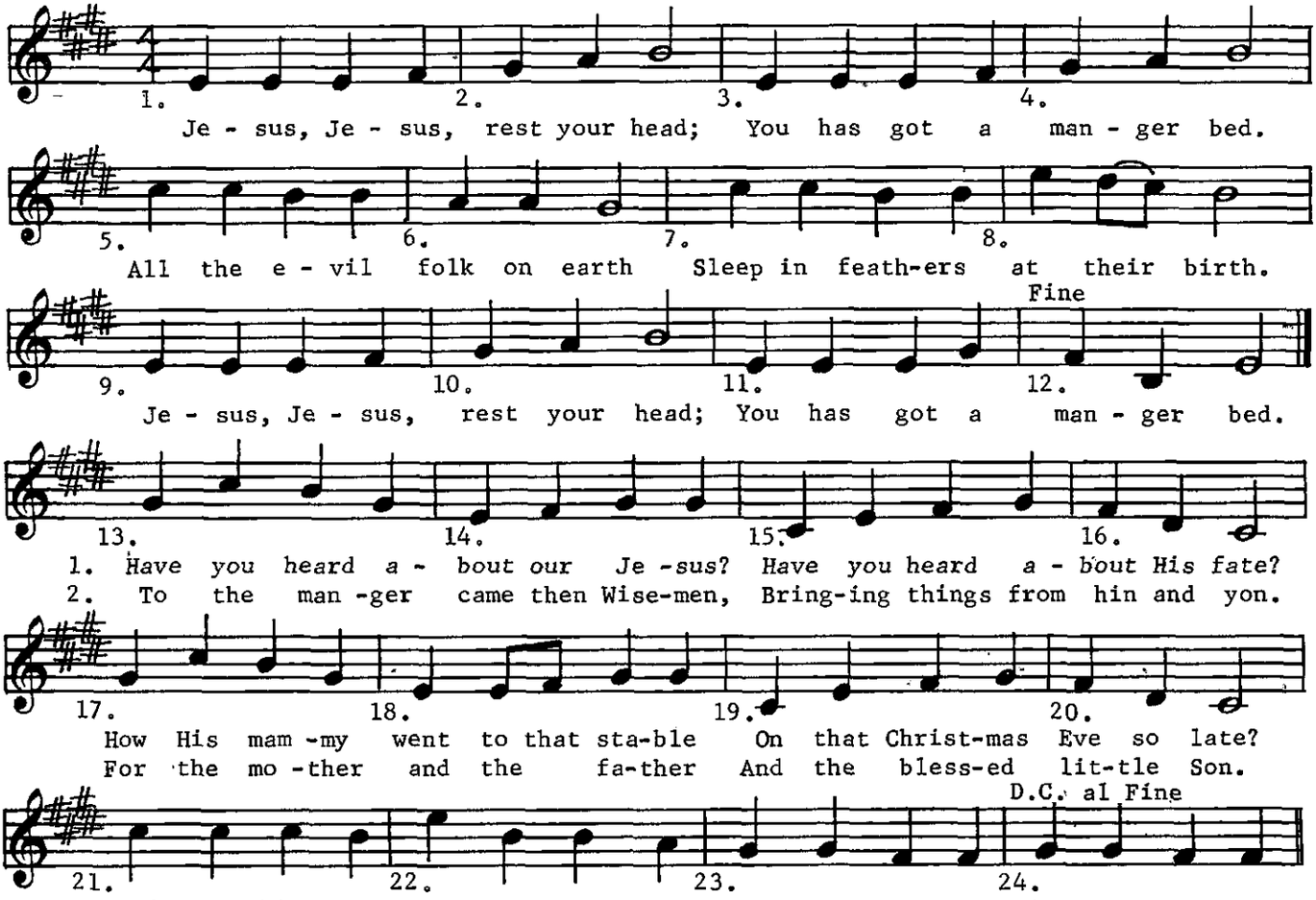
hum oo hum
" ee
" oh
" ah
" ay

Courtesy of Wisconsin Music Archives

JESUS, JESUS, REST YOUR HEAD

Slowly, As a Lullaby

American Carol



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THANKSGIVING SONG

Swing the shining sickle, Cut the ripened grain,
Flash it in the sunlight, Swing it once again.
Tie the golden grain heads into shining sheaves,
Beautiful their colors as the autumn leaves.

Loudly blows the north wind through the shiv'ring trees,
Bare are all the branches, Fallen all the leaves.
Gathered is the harvest for another year,
Now our day of gladness, Thanksgiving day is here.

7.

Courtesy of Wisconsin Music Archives

SPANISH GYPSIES

Slowly

Spanish Folk Song

1. Moon - light comes steal-ing, re - veal- ing the sil - hou- ettes of
2. First will I buy him, and try him, the steed white as

men. Dark by the riv - er, a - quiv - er with life in the
snow, Vel - vet and la - ces, with gra - ces of tas - sel and

Faster

glen. Ho! Soon we shall be danc - ing, ro - manc - ing, with
bow.

pock- ets full of gold. No more of care and sor - row, to

Tempo I

mor - row, when gyp - sy goods are sold. Oh, will the maid - ens
Oh, but the night is

fail us, or hail us, with ea - ger wel - come then?
drea - ry, and wea - ry the way we have to go.

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Courtesy of Wisconsin Music Archives

When I Was a Lad

W.S. Gilbert

Arthur Sullivan

Solo

1. When I was a lad I served a term As of -fice boy to an at-
2. As of -fice boy I made such a mark That they gave me the post of a

tor -ney's firm, I cleaned the win-dows and I swept the floor, And I
jun - ior clerk, I served the writs with a smile so bland, And I

Chorus

pol -ished up the han - dle on the big front door. And he
cop - ied all the let - ters in a big round hand. And he

Solo

pol-ished up the han- dle on the big front door. I polished up the han-dle so
cop-ied all the let-ters in a big round hand. I cop-ied all the letters in a

Chorus

care- ful - lee } that now I am the ru- ler of the Queen's Na- vee! He
hand so free }

polished up the han-dle so care-ful-lee } that now he is the ruler of the Queen's Navee!
cop-ied all the letters in a hand so free }

This is one of the best known songs from the popular Gilbert and Sullivan operetta, "H.M.S. Pinafore." Do you know what an operetta is? What are some other operettas by Gilbert and Sullivan? When and where did these two men live?

Courtesy of Wisconsin Music Archives

TUM BALALYKA

Jewish Folk Song

dm A7

1. 2. 3. 4. 5.

(Boys) Maid - en, maid - en, tell me true, What can
(Girls) Sil - ly lad, the ans - wer true, A stone can

dm

6. 7. 8. 9. 10.

grow with - out the dew? What can burn for
grow with - out the dew. Love can burn for

gm dm gm A7 dm

11. 12. 13. 14. 15. 16.

years and years? What can cry and shed no tears.
years and years. A heart can cry and shed no tears.

dm A7

17. 18. 19. 20.

Tum - ba - la, tum - ba - la, tum - ba - la - ly - ka,

A7 dm

21. 22. 23. 24.

Tum - ba - la, tum - ba - la, tum - ba - la - ly - ka,

dm gm dm

Tum - ba - la - ly - ka, tum - ba - la - ly - ka,
25. 26. 27. 28.

Tum - ba - la, tum, tum - ba - la-

gm A7 dm

Tum - ba - la - ly - ka, tum - ba - la - ly.
29. 30. 31. 32.

tum, Tum - ba - la, tum - ba - la - ly.

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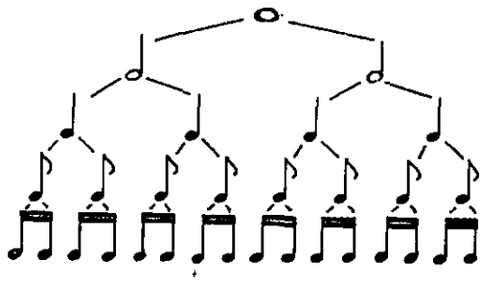
Courtesy of Wisconsin Music Archives

LET'S LEARN TO READ MUSIC, BOYS AND GIRLS!

Is it possible to read music? Of course it is! You can learn to read music just as you have learned to read words. Only one more thing is needed and that is the ability to hear pitches. Most of us have that ability. The reason why many of us find music reading difficult is that we start to learn much too late in life. Spread throughout the book are lessons in music reading which we'll study each week. I think you'll find music reading an exciting experience and one that you will be able to enjoy for many years to come and which will contribute to your enjoyment of singing all your life.

The first step in your little adventure into note reading is concerned with rhythm. As you know from our songs, not all notes are held the same length of time. We must be able to distinguish one note from the other in order to begin our reading of music. Here is a table of all the note values that we will use with their corresponding rests. We should memorize them as soon as possible.

Notes	Rests	Values
		whole
		half
		quarter
		eighth
		sixteenth

LETTER NAMES OF THE STAFFS

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

Above, you see the letter names of the treble and bass clefs. You should learn these right away for you will find them a real aid to the understanding of music. True, our songs are written only in the treble clef, but to those of you who may wish to continue the study of music, or who may later play an instrument, a knowledge of the bass clef is essential. Also you boys will sing in the bass clef after your voices change. It's really very easy to remember the letters. Just make up a sentence using the letters in each group. Let me show you how I would remember the lines of the treble clef, which are E F B D F.

Every Good Boy Does Fine

Now you try one for each of the groups above.

Courtesy of Wisconsin Music Archives

Swiss Mountain Song

Tyrolean Air
Arr. by Joan F. Ross

With a Gay Swing — Descant

Hol - di - oh, Hol - di -

1. Down the moun - tain side, see the
Where the gla - cier sweeps, and the

2. oh, Hol - di - 3. oh, Hol - di - 4. oh, Hol - di -

stream-let glide; Hol - di - ay, Hol -di -o - i, Du - i - da! In a
wa - ter leaps. Hol - di - ay, Hol -di -o - i, Du - i - da! Where the

5. oh, Hol -di - 6. oh, Hol -di - 7. oh, Hol - di-

sun - ny spot, stands a lit-tle cot; Hol -di - ay, Hol - di - o - i,
sweet birds sing, there my yo-dels ring. Hol -di - ay, Hol - di - o - i

8. oh, Hol-di - 9. oh, Hol - di - 10. oh, Hol -di -

Du - i - a! In the gar-den there sits a la - dy fair; Hol -di-
Du - i - a! 'Mid the grass-es green al - pine flow'rs are seen; Hol -di-

12.

Courtesy of Wisconsin Music Archives

hol-di, hol-di, hol-di, ay! Hol - di - oh, Hol - di -
11. 12. 13.

hol-di, hol-di, hol-di, Hol -di - ay! As I pass a long she can
hol-di, hol-di, hol-di, Hol -di - ay! In her cot-tage there dwells my

oh, Hol - di - hol- di, hol - di, hol - di, ay!
14. 15. 16.

hear my song. Hol - di hol - di, hol - di, hol - di, ay!
la - dy fair. Hol - di hol - di, hol - di, hol - di, ay!

Arrangement by Joan F. Ross, first printed in the "Junior Song Book" published by the Department of Education, New Zealand.

DONA NOBIS PACEM

Anonymous

1. 2. 3. 4. 5.
Do - na no - bis pa - cem, pa -cem; Do - na

6. 7. 8. 9. 10. 11.
no - bis pa - cem. Do - na no - bis

12. 13. 14. 15. 16.
pa - cem; do - na no - bis pa - cem.

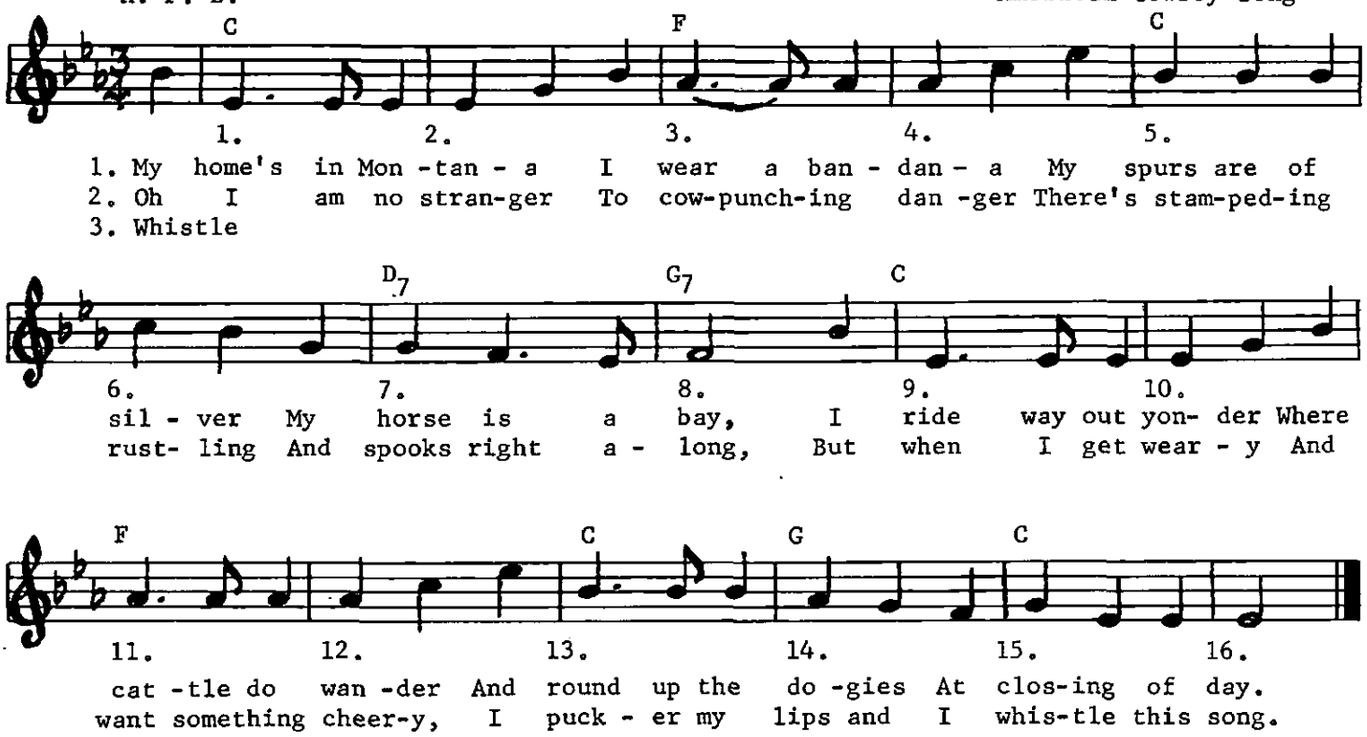
17. 18. 19. 20. 21. 22. 23. 24.
Do - na no - bis pa -cem; Do-na no-bis pa - cem.

13.

Courtesy of Wisconsin Music Archives

My Home's in Montana

H. F. B. American Cowboy Song



FUNICULI, FUNICULA

Some think the world was made for fun and frolic,
And so do I, and so do I.
Some think it well to be all melancholic,
To pine and sigh, to pine and sigh;
But I, I love to spend my time in singing
Some joyous song, some joyous song;
To set the air with music bravely ringing
Is far from wrong, is far from wrong.

Chorus:

Harken! Harken! Music sounds afar!
Harken! Harken! Music sounds afar!
Funiculi, funicula, funiculi, funicula!
Joy is everywhere, Funiculi, funicula.

Courtesy of Wisconsin Music Archives

LONGING FOR SPRING

W.B.W
Gaily

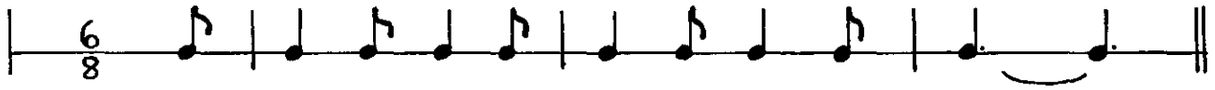
Mozart

1. We wel- come you sweet spring - time, The flow'r's and trees are a - bloom.
2. We loved the snow and weath - er that win - ter gave us this year.

We long to see the sun - shine, good - bye to win - try gloom.
But now that sea - son's o - ver, and May will soon be here.

Our hearts are gay with laugh - ter Our songs are filling the air.
May brings to us its flow - ers With fra-grance so light and gay.

Come be our con-stant play - mate and bring days warm and clear.
This gift that God has giv - en brings cheer for all in May.



WALKING AT NIGHT
(Stodola Pumpa)

1. Walking at night along the meadow way,
Home from the dance, beside my maiden gay.
Walking at night along the meadow way,
Home from the dance, beside my maiden gay.
(shout)

Chorus:

Stodole, stodole, stodole, pumpa,
Stodole, pumpa, stodole, pumpa.
Stodole, stodole, stodole, pumpa,
Stodole, pumpa, pum, pum, pum.

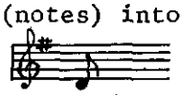
2. Nearing the wood we heard the nightingale,
Sweetly his song filled all the silent vale.
Nearing the wood we heard the nightingale,
Sweetly his song filled all the silent vale.
(shout)

3. Many the stars that light the summer skies;
But none so bright as her two shining eyes.
Many the stars that light the summer skies;
But none so bright as her two shining eyes.
(shout)

Words used by special permission of A. D. Zanzig

Courtesy of Wisconsin Music Archives

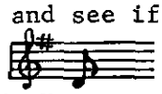
MUSIC READING

Now that you boys and girls have learned the names of the notes, let's learn how to change these printed symbols (notes) into sound. Let's take the first note of the first song in the book.  Is this just a printed character? No, this is a symbol for a sound just as is all printed music. Our job is to produce this sound - not merely to recognize that the printed note is a "c." How do we do this? How do we find out how it sounds?

Our first step is to find just where "do" is. But let's go back and review a moment. Do you remember your do-re-mi scale? I'm sure that you do, but let's sing it again.

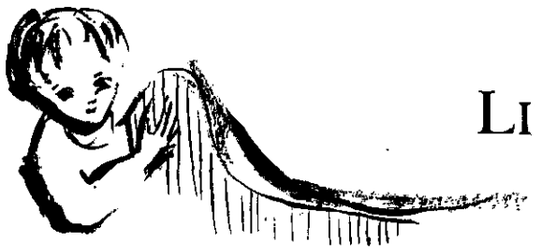
This scale can be sung beginning on any line or space on the staff. In other words "do" can be on any line or space. Our rules for finding "do" appear on page 27. Turn to this page and let's do some more detective work in working out our problem. Let's turn now.

. . . . . .

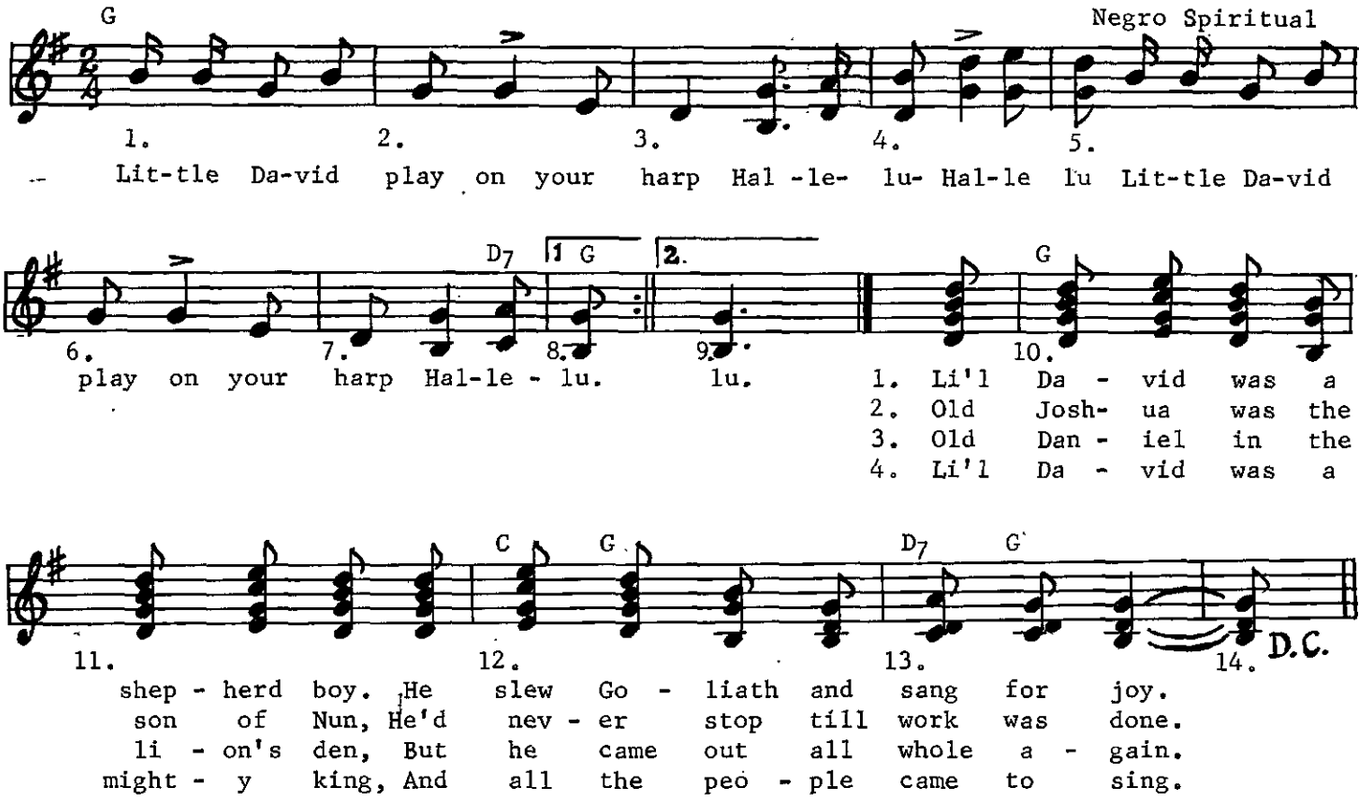
Let's take our new information and see if we now can find out what our note sounds like. Here it is again.  First, let's find the key or "do." If you remember your rules, you will discover that "do" is on the second line. Let's sing "do." We can see that the note we want is not "do" but something a few spaces below "do." Now count down to the note saying the syllables out loud. Go slowly with me. We find that the note we want has the name "sol." Now let's sing down to our note starting on "do" again. Boys and girls, you have translated a printed symbol into sound, and this is the beginning of how we read music.

When we can recognize our syllables and always find "do", then we need to know one more thing in order to read music, and that is how fast to move from note to note. As you can see from the songs in our book, not all notes are alike; and our eyes seem to flash by some notes while they rest for some moments on others without moving. It sometimes makes us feel as if the notes themselves were moving. Remember from your chart on page 11 that it takes 8 eighth notes to equal one whole note. So when we sing eighth notes or quarter notes, our eyes are moving faster than when we sing whole or half notes. Look at the arrangement of notes on page 22.

Courtesy of Wisconsin Music Archives



LITTLE DAVID



THE CAISSON SONG

Over hill, over dale, We have hit the dusty trail,
And those caissons go rolling along.
"Countermarch! Rightabout!" Hear those wagon soldiers shout,
While those caissons go rolling along.

Chorus
For it's Hi! Hi! Hee! In the Field Artillery,
Call off your numbers loud and strong! (one, two)
And where'er we go, You will always know
That those caissons are rolling along. (Repeat)

To the front, day and night, Where the doughboys dig and fight,
And those caissons go rolling along.
Our barrage will be there Fired on the rocket's flare,
Where those caissons go rolling along.

17.

Courtesy of Wisconsin Music Archives

All Through the Night

Descant

Welsh

Ah - - - - -

1. Sleep my child and peace at-tend thee All thru the night; Guard - ian an-gels
2. While the moon her watch is keep-ing All thru the night; While the wea-ry

God will send thee All thru the night. Soft the drow-sy hours are creep-ing
world is sleep-ing All thru the night. O'er thy spir-it gent -ly steal-ing

Hill and vale in slum-ber sleep-ing. I my lov-ing vig-il keep-ing All thru the night.
Vi-sions of de-light re-veal -ing, Breathes a pure and ho-ly feel-ing All thru the night.

Eileen Aroon

Gracefully

Irish Folksong

1. Who in the song so sweet? Ei- leen A- roon! Who in the dance so fleet?
2. Youth must with time de- cay, Ei- leen A- roon! Beau- ty must fade a - way,

Ei -leen A - roon! Dear were her charms to me, Dear - er her
Ei -leen A - roon! Cas - tles are sacked in war, Chief- tains are

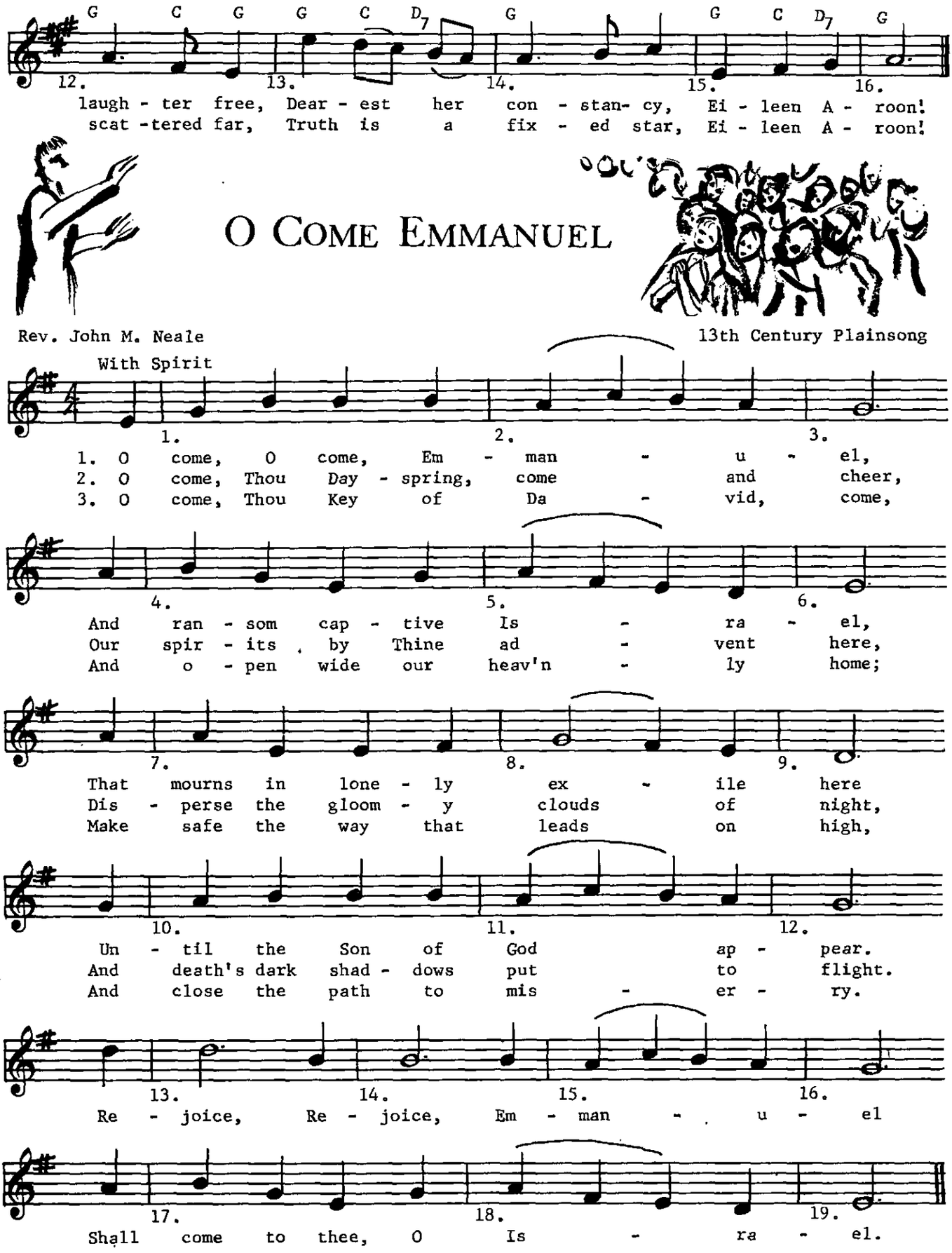
Courtesy of Wisconsin Music Archives

O Come Emmanuel

Rev. John M. Neale

13th Century Plainsong

With Spirit



19.

Courtesy of Wisconsin Music Archives

Let Us Break Bread Together

Slowly with Reverence

Negro Spiritual

1. Let us break bread to - geth- er on our knees, Let us
2. Let us praise God to - geth- er on our knees, Let us

break bread to - geth- er on our knees, When I fall on my
praise God to - geth- er on our knees, When I fall on my

knees, with my face to the ris-ing sun; Oh Lord, have mer-cy on me.

Green Grow the Lilacs

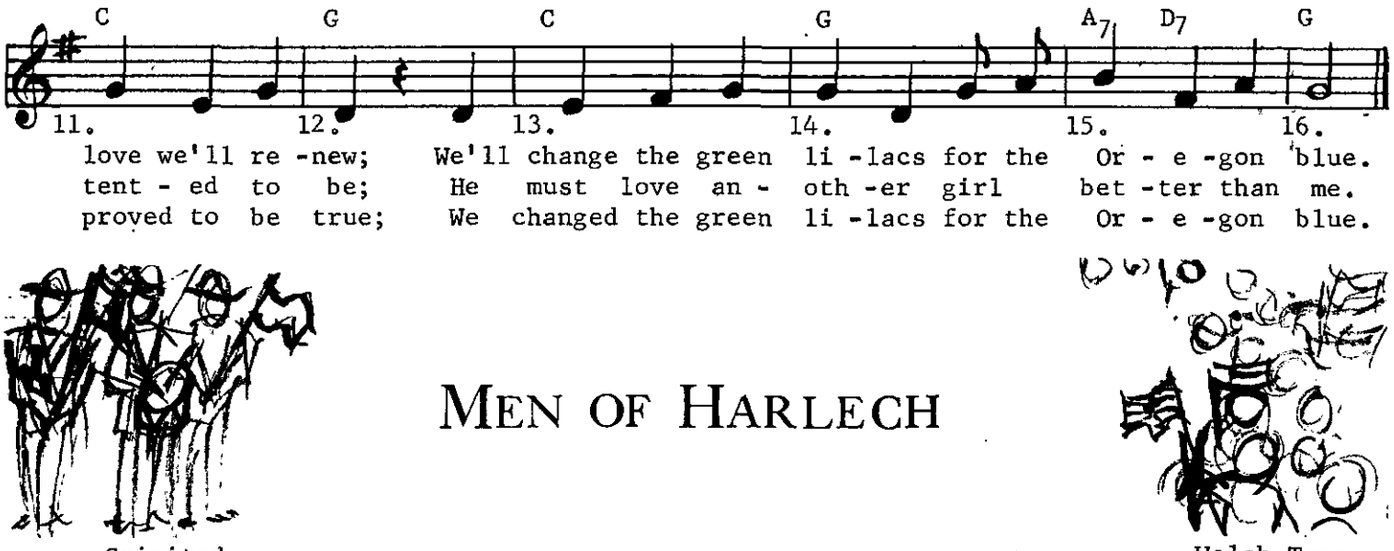
Traditional

American Folk Song

1. Then green grow the li - lacs and so does the rue. How sad's been the
2. I once had a sweet-heart but now I have none; He's gone off and
3. On top of yon moun -tain where green li -lacs grow, And o - ver the

day since I part -ed from you, But at our next meet -ing our
left me to live here a - lone. He's gone off and left me con -
val - ley where the still wa -ters flow. I met my true love and he

Courtesy of Wisconsin Music Archives



MEN OF HARLECH

Courtesy of Wisconsin Music Archives

MUSIC READING (Continued)

do re mi fa sol la la ti ti do do ti la sol fa mi mi re re do

As I sing our exercise for you, you point to each note. Then we'll all sing it together. Next tap your hands very softly on your desk as I count. Tap the desk on each number. Next, while I sing, you continue tapping softly. Watch the notes as we go. Did you notice how some notes received more taps than others? I hope you did, and if you did, you learned something very important about music. We call it RHYTHM. Rhythm in music is the combining of notes into various patterns, and there are about as many ways of combining the various notes in our chart on page 11 as there are stars in the heavens. Some patterns of notes, such as those you find beneath several of the songs, we call familiar or characteristic patterns. We shall learn them as we study each song. You will find the study of rhythm this year very exciting.

Let's continue. Tap your hands again while I sing the scale. Notice that you tap two beats for some notes and only one for others. All rhythm fits into a larger characteristic of music which we call METER. By tapping your hands to the music you are experiencing meter also. You might say that meter is the way in which a song marches ahead. Sometimes it goes forward in groups of 2-3-4-5-6, or more regular beats. Meter is indicated by the verticle lines you see coming at regular intervals in the music. We call these lines BAR LINES. From one bar line to another is a MEASURE. If the song marches forward in groups of three units, you will find a bar line after every group of three, and the meter is said to be in "3." For example, "Green Grow the Lilacs," is in a "3" meter. The time, or meter signature is 3/4. The top numbers tell how a song marches. In this case it is in 3's. The bottom number tells what kind of note gets one tap or beat. In this case it is a quarter note.

Now back to our exercise again. We'll sing and tap together this time, and notice how much value each note receives. You should have noticed that a quarter note (♩) received one beat, or tap, and that a half note (𝅗𝅥) received two beats. Look back at the meter, or time signature of our first song, "Keep Singing." The 2/4 means there are two beats to a measure, or the song moves forward in groups of two's, and a quarter note receives one tap of the hand.

We now have some of the basic tools to work with in the study of music. We'll try to cover some of these points in each program so that by the end of the year, we should have a good idea of music reading. Reading music can be fun; I'm sure that you will enjoy it.

Courtesy of Wisconsin Music Archives

MAY DAY CAROL

Traditional
Smoothly

English Folk Song

1. The moon shines bright, the stars give light a lit-tle be- fore 'tis
2. If not a bowl of your sweet cream a beak-er to bring you
3. A branch of May I brought you here And here at your door I

day. Our heav'n- ly Fa - ther, He called to us And he bade us wake and
cheer. For God knows if a - gain we shall meet For the may- ing time next
stand. 'Tis but a sprout but well bud - ded out By the work of our Lord's

pray. A - wake, a - wake, O pret-ty maid, Out of your drow-sy dream, And
year. I've been a - ram- bling all this night And some time of this day, And
hand. My song is done and I'll be gone, No long -er can I stay. God

step in - to your dai -ry house and fetch a bowl of cream.
now re -turn -ing back I come with branch-es of the May.
bless you all, both great and small, and send a joy - ful May.

AMERICA, THE BEAUTIFUL

O beautiful for spacious skies, For amber waves of grain,
For purple mountain's majesties Above the fruited plain.
America! America! God shed His grace on thee,
And crown thy good with brotherhood From sea to shining sea.

O beautiful for pilgrim feet Whose stern impassioned stress.
A thoroughfare for freedom beat Across the wilderness.
America! America! God mend thine every flaw,
Confirm thy soul in self control, Thy liberty in law.

O beautiful for patriot dream That sees beyond the years.
Thine alabaster cities gleam Undimmed by human tears.
America! America! God shed His grace on thee,
And crown thy good with brotherhood From sea to shining sea.

Courtesy of Wisconsin Music Archives

LAND OF HOPE AND GLORY

Majestically

Edward Elgar

1. Land of hope and Glo - ry, Mo - ther of the free,
How shall we ex - tol thee, Who are born of thee?
Wi - der still and wi - der shall thy bounds be set;
God, who made thee might - y Make thee might - ier yet,
God, who made thee might - y Make thee might - ier yet.

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MORNING

Gaily

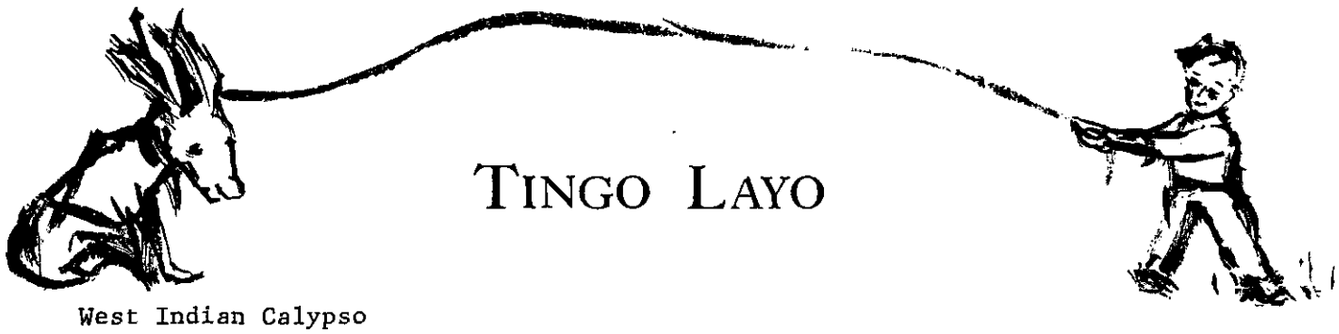
Czech Folk Song

1. Morn - ing now col - ors the east - ern sky.
2. Work - ing and toil - ing the whole day long.

Morn - ing dew glis - tens The day is nigh.
Gai - ly we're sing - ing A mer - ry song.

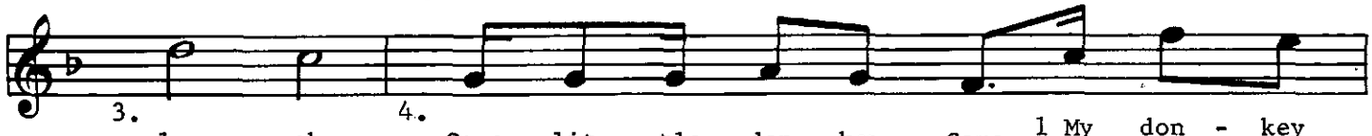
24.

Courtesy of Wisconsin Music Archives

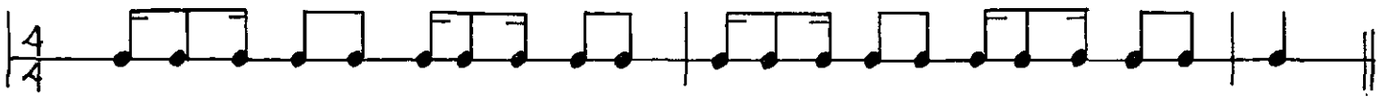


TINGO LAYO

West Indian Calypso
Lilting Rhythm



Arrangement by Joan F. Ross, first printed in the "Junior Song Book" published by the Department of Education, New Zealand.



25.

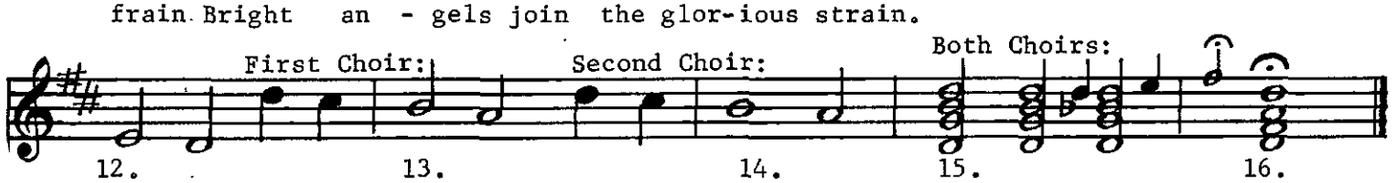
Courtesy of Wisconsin Music Archives

SING AND REJOICE

1. O friends in glad-ness let us sing Su - per - nal an- thems ech- o-
2. All lift your voic -es sweet and strong With grate - ful hearts in joy-ous
3. Your child-ren give their song of praise. In glad- ness now to heav-en

ing Al - le - lu - ia, Al - le - lu - ia, To God the Fath-er, God the
song Fath- er hear us Ev - er near us, Our thanks to thee in prayer we
raise God a - bove us Al -ways love us, Re-sound a- far the sweet re-

Son And God the Spir-it Three in One.
sing An - gel - ic choirs are ech - o ing. Al - le - lu - ia, Al - le-
frain Bright an - gels join the glor-ious strain.



lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

ORDER IN WHICH SONGS WILL BE STUDIED

1. Keep Singing
2. Morning Comes Early
3. Eileen Aroon
4. Swiss Mountain Song
5. Funiculi, Funicula
6. Land of Hope and Glory
7. All Through the Night
8. Over the River
9. Green Grow the Lilacs
10. Swing the Shining Sickle
11. Jesus, Jesus, Rest Your Head
12. O Come Emmanuel
13. Infant Holy
14. Sing and Rejoice
15. Little David
16. Dona Nobis Pacem
17. Somewhere a Child Is Singing
18. When I Was a Lad
19. Tum Balalyka
20. Tingo Layo
21. En Roulant Ma Boule
22. Longing for Spring
23. Spanish Gypsies
24. My Home's in Montana
25. Let Us Break Bread Together
26. Winter Is Over
27. Stodola Pumpa
28. Men of Harlech
29. Caisson Song
30. May Day Carol
31. America the Beautiful

Courtesy of Wisconsin Music Archives

THE DOT

You have noticed in your songs that very often there is a dot following a note. Perhaps you have wondered just what this dot is for. A dot following a note causes that note to be sounded, or held for a longer period of time. How much longer? It is a simple case of arithmetic.

A dot increases the length of time a note is held by one-half its original length. In other words, if a whole note were a dollar and were dotted, the whole note would become equal to a whole note plus a half note, or a dollar and a half. So a dotted whole note becomes equal to three half notes. A dotted half note becomes equal to three quarter notes. A dotted quarter note becomes equal to three eighth notes, etc. During the program we will study some examples from the songs. However, it would be well if during the week between broadcasts, your group would select one song in which you find dotted notes and work out the rhythm of the song.

KEYS

Up to now we have had most of our exercises in the key of C. That means "do" is on the first line below the staff. Much of our music is written in other keys. What this means is that "do" comes on a different line or space. Still the intervals are sung in the same manner. This shouldn't bother you very much. We need only to place "do" on a different line or space of the staff and then sing our intervals as usual.

There are keys in sharps and keys in flats. We learned about sharps and flats last year, but let's review a bit. When we place a sharp in front of a note, it usually raises the note; and a flat in front of a note usually lowers a note. Natural signs (♮) merely cancel out the flat or sharp that is in the key signatures to maintain the same intervals in the music, so that when we read the thirds, fourths, and seconds, we will be in tune.

We really need not worry about the sharps and flats in the key signature except for the purpose of finding "do." There are 7 keys that have sharps and 7 keys that have flats. The only thing we really need to know is how to find "do." Below is a table of key signatures with "do" indicated in each case. This table will help you to find "do," if you are ever uncertain as you start to read music.

Here are some "rules of thumb" for finding "do."

1. In sharps (♯) call the right-hand sharp in the key signature "ti," the next step up is "do." This is your key.

2. In flats (♭) call the right-hand flat in the key signature "fa." Count down to "do."

Courtesy of Wisconsin Music Archives

WINTER IS OVER

Gay and Spirited

Italian Folk Song

1. L'in - ver - no è pas - sa - to, 2. l'a - pri - le, non c'è piu; 3. è 4.
The win - ter now is o - ver, and A -pril now is through, and

5. ri - tor - na -to il 6. mag - gio col 7. can - to del 8. cu - cù. Cu -
May - time is re - turn - ing with songs of the cuc - koo. Cuc-

9. cù. 10. cu - cù. 11. l'a - pri - le non c' è 12. più, è
koo. cuc - koo. Yes, A - pril now is through, Yes,

13. ri - tor - na -to il 14. mag - gio col 15. can - to del 16. cu - cù. La
May - time is re - turn - ing with songs of the cuc - koo. My

0 sen - ti, 0 sen - ti, 0 sen - ti è
0 hear now, 0 hear now, 0 hear now it's

17. 18. 19. 20.

bel - la al - la fi - nes - tra, la guar -da in su e in giù, l'a-
Sweet-heart's at her win - dow, She's look - ing all a - round; For

Courtesy of Wisconsin Music Archives

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OVER THE RIVER

Over the river and through the wood, to grandfather's house we go.
The horse knows the way to carry the sleigh through white and drifted snow.
Over the river and through the wood, Oh how the wind does blow!
It stings the toes and bites the nose as over the ground we go.

Over the river and through the wood, and straight through the barnyard gate
We seem to go extremely slow, It is so hard to wait.
Over the river and through the wood, Now grandmother's cap I spy!
Hurrah for the fun! Is the pudding done? Hurrah for the Pumpkin pie!

Courtesy of Wisconsin Music Archives

LETTER TO THE TEACHERS:

All set for another good year? I hope so, for Mrs. Wooldridge and I are looking forward to this year with genuine eagerness and with the hope that it will be the best one yet.

Now here's something new! Something that should be a big help to you, the classroom teacher. To aid you in your daily teaching, we have made a 33 1/3 LP recording of the songs in the book. I sing some songs; Mrs. Wooldridge sings others. We have tried to do them just as they will come to you over the air this year.

You'll find the record helpful in many ways - for guidance on practice sessions between broadcasts, for review of difficult parts of songs, for the stimulation of creative and rhythmic activities, for many other purposes. Possibilities for the resourceful teacher are numerous. And, of course, the record will be especially helpful to the teacher who does not play the piano or does not have one in her room.

The cost? Just $3.00, including shipping! It's a high fidelity, long-wearing vinyl record, professionally processed by one of the major recording companies, and it includes all the songs in the 1959-60 songbook - approximately 45 minutes of music. You may use the regular manual order form, or merely write to Wisconsin School of the Air, Radio Hall, Madison 6, Wisconsin.

Shall we make this year our best one? We think that the songs we have chosen are good ones; the children should love them. My very best wishes to you all for a successful year!

Sincerely,

Dorothy Wooldridge

W. B. Wooldridge

Courtesy of Wisconsin Music Archives

In Appreciation

My sincere thanks go to the following persons who gave so freely of their time and talents in order that you boys and girls could enjoy another year of singing:

The Let's Sing Advisory Board for 1959-60:

Prof. S. T. Burns, Chairman, University School of Music

Prof. Edgar B. Gordon, Emeritus Professor, University of Wisconsin School of Music

Prof. Jane Heineman, Department of Music, University of Wisconsin, Milwaukee

Mr. G. Lloyd Schultz, Director of Music Education, State Department of Public Instruction

Mrs. Lois Gurske, Middleton Public Schools

Mrs. Laura Klein, Madison Public Schools

Mrs. Warren Wooldridge, Voice Teacher and co-worker

Miss Joyce Babler for her meticulous preparation of the manuscripts for both the piano and song books and for the preparing of the books for printing.

Mr. Donald Voegeli for his interesting and effective accompaniments, and for his other musical contributions to the manual.

Mrs. Helen Frey Bill for the words to "My Home's in Montana"

Miss Margaret Biancolli for her individual illustrations

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Sincerely,

Warren Wooldridge

W. B. Wooldridge

Courtesy of Wisconsin Music Archives

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Courtesy of Wisconsin Music Archives

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WHA	970 kc.	Madison
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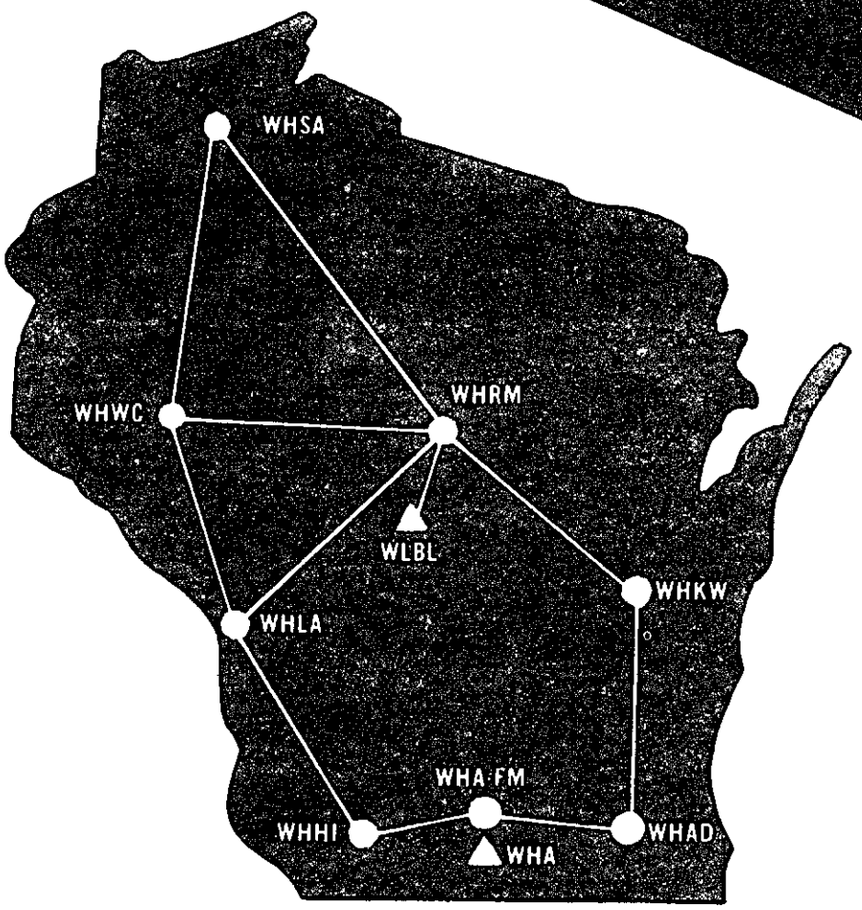

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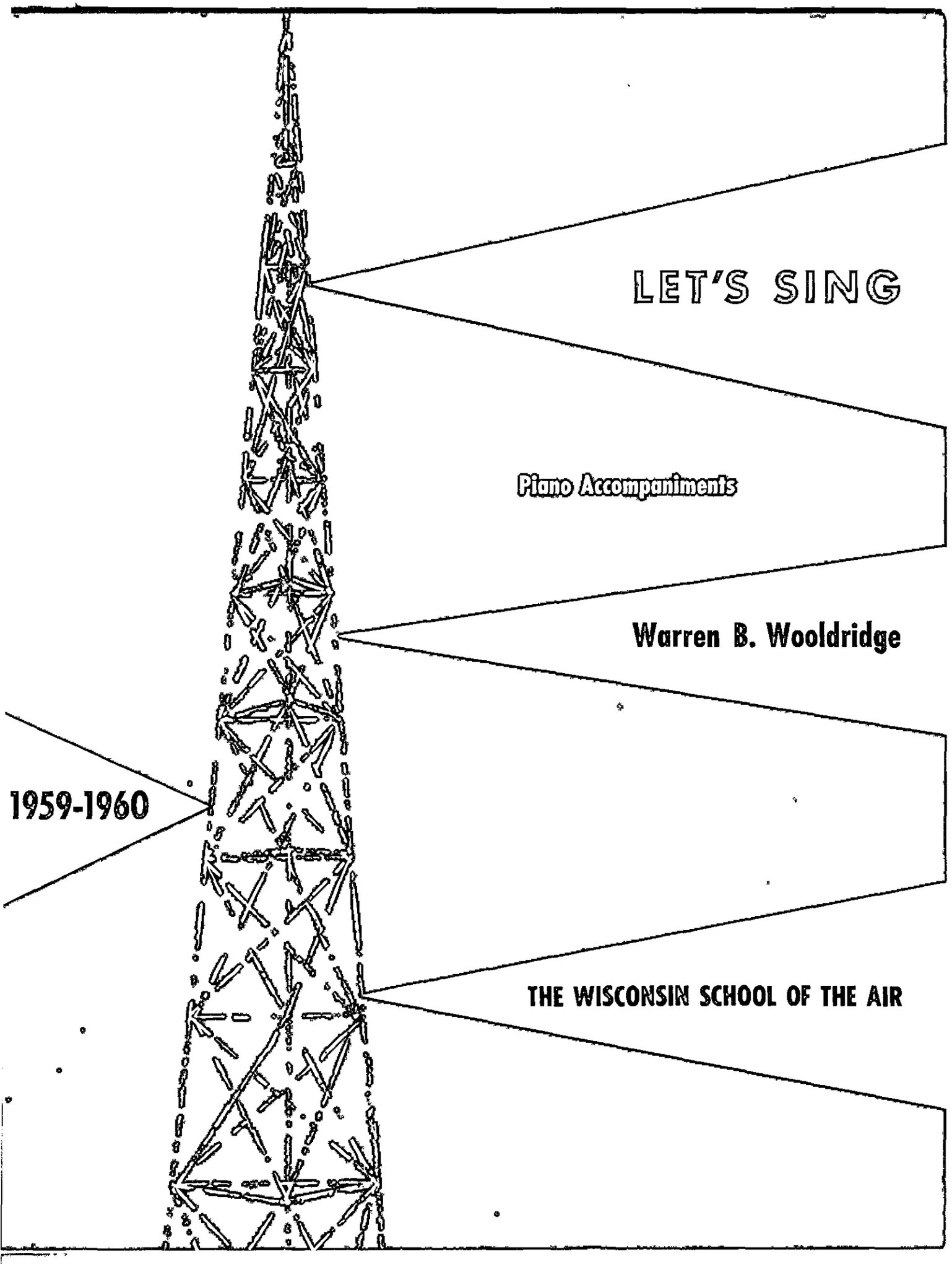

LET'S SING

Piano Accompaniments

Warren B. Wooldridge

1959-1960

THE WISCONSIN SCHOOL OF THE AIR

Courtesy of Wisconsin Music Archives

LET'S SING

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UNIVERSITY OF WISCONSIN

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Grades 4–8
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Now here's something new! Something that should be a big help to you, the classroom teacher. To aid you in your daily teaching, we have made a 33 1/3 LP recording of the songs in the book. I sing some songs; Mrs. Wooldridge sings others. We have tried to do them just as they will come to you over the air this year.

You'll find the record helpful in many ways - for guidance on practice sessions between broadcasts, for review of difficult parts of songs, for the stimulation of creative and rhythmic activities, for many other purposes. Possibilities for the resourceful teacher are numerous. And, of course, the record will be especially helpful to the teacher who does not play the piano or does not have one in her room.

The cost? Just $3.00, including shipping! It's a high fidelity, long-wearing vinyl record, professionally processed by one of the major recording companies, and it includes all the songs in the 1959-60 songbook - approximately 45 minutes of music. You may use the regular manual order form, or merely write to Wisconsin School of the Air, Radio Hall, Madison 6, Wisconsin.

Shall we make this year our best one? We think that the songs we have chosen are good ones; the children should love them. My very best wishes to you all for a successful year!

Sincerely,

Warren Wooldridge

W. B. Wooldridge

Courtesy of Wisconsin Music Archives

M MUSIC (WMA)
1994
L58
v. 1959-60
Piano
3131870

KEEP SINGING

D.V.

Don Voegeli

Keep Singing, our theme song, was composed by Donald J. Voegeli, Music Director of the State Stations, especially for the Wisconsin School of the Air.

Courtesy of Wisconsin Music Archives

21. 22. 23. 24.
sing - ing, keep sing - ing, To help you thru the day. Keep

25. 26. 27. 28.
sing - ing, keep sing - ing, To help you 'long the way.

EN ROULENT MA BOULE

French-Canadian Canoeing Song
Arranged by Rossmé Sterling

1. 2. 3. 4. 5.
En rou-lant ma bou-le rou-lant, En rou-lant ma

6. 7. 8. 9. 10.
bou - le! En rou-lant ma bou-le rou-lant, En rou-lant ma bou - le!

4.

Courtesy of Wisconsin Music Archives

5.

Courtesy of Wisconsin Music Archives

MEN OF HARLECH

Welsh Tune
Arr. by D. Voegeli

Spirited

1. Men of Har - lech in the hol - low, Do ye hear, like
2. 'Tis the tramp of Sax - on foe - men, Sac - on spear -men,

4. rush - ing bil - low, Wave on wave that surg - ing fol - low
Sax - on bow - men, Be they knights, or hinds or yeo - men,

7. Bat -tle's dis - tant sound.
They shall bite the ground.
8.
9. Loose the folds a - sun -der,
10.

11. Flag we con - quer un -der
12.
13. The pla -cid sky now
14. bright on high shall

15. launch its bolts in thun -der
16.
17. On - ward, 'tis our

Courtesy of Wisconsin Music Archives

18. coun - try needs us. 19. He is brav -est 20. he who leads us.

21. Hon - or's self now 22. proud -ly heads us 23. Free-dom, God, and 24. Right.

MORNING

Czech Folk Song
Arr. by D. Voegeli

Gaily

1. 2. 3. 4. 5. 6.
1. Morn-ing now col-ors the east-ern sky. Morn-ing dew glis-tens The
2. Work-ing and toil-ing the whole day long. Gai-ly we're sing-ing a

7. 8. 9. 10. 11.
day is nigh. Cat - tle are feed - ing; Sheep we are
mer - ry song. Dreams that are dear - est, Folks who are

12. 13. 14. 15. 16.
lead - ing To the green past -ures that spread near by.
near - est, Ev - er these pleas -ures to us be - long.

Courtesy of Wisconsin Music Archives

O Come Emmanuel

Rev. John M. Neale
With Spirit

13th Century Plainsong
Arr. by D. Voegeli

1. O come, O come Em - man - u - el, And ran-som cap- tive
2. O come, thou day-spring come and cheer Our spir-its by thine
3. O come, thou key of Da - vid come, And o -pen wide our

Is - ra - el, That mourns in lone -ly ex - ile
ad - vent here, Dis perse the gloom-y clouds of
heav'n - ly home, Make safe the way that leads on

here, Un - til the Son of God ap - pear. Re - joice, re-
night, And death's dark sha - dow put to flight. Re - joice, re-
high, And close the path to mis - er - y. Re - joice, re-

joice, E - man - u - el, shall come to thee O Is - ra - el.

Courtesy of Wisconsin Music Archives

WINTER IS OVER

Gay and Spirited

Italian Folk Song
Arr. by D. Voegeli

1. L'in - ver - no è pas - sa - to, l'a - pri- le non c'è piu; è
2. The win - ter now is o - ver, and A - pril now is through and

ri - tor - na - to il mag - gio col can - to del cu - cù. Cu -
May - time is re - turn- ing with songs of the cuc- koo. Cuc-

cù, cu - cù, l'a - pri - le non c' è più, è
koo, cuc - koo, Yes A -pril now is through, Yes

ri - tor - na - to il mag - gio col can - to del cu - cù.
May - time is re - turn - ing with songs of the cuc - koo.

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Courtesy of Wisconsin Music Archives

SWISS MOUNTAIN SONG

With a Gay Swing — Descant

Tyrolean Air
Arr. by D. Voegeli

1. Down the moun -tain side, see the
2. Where the gla -cier sweeps, and the

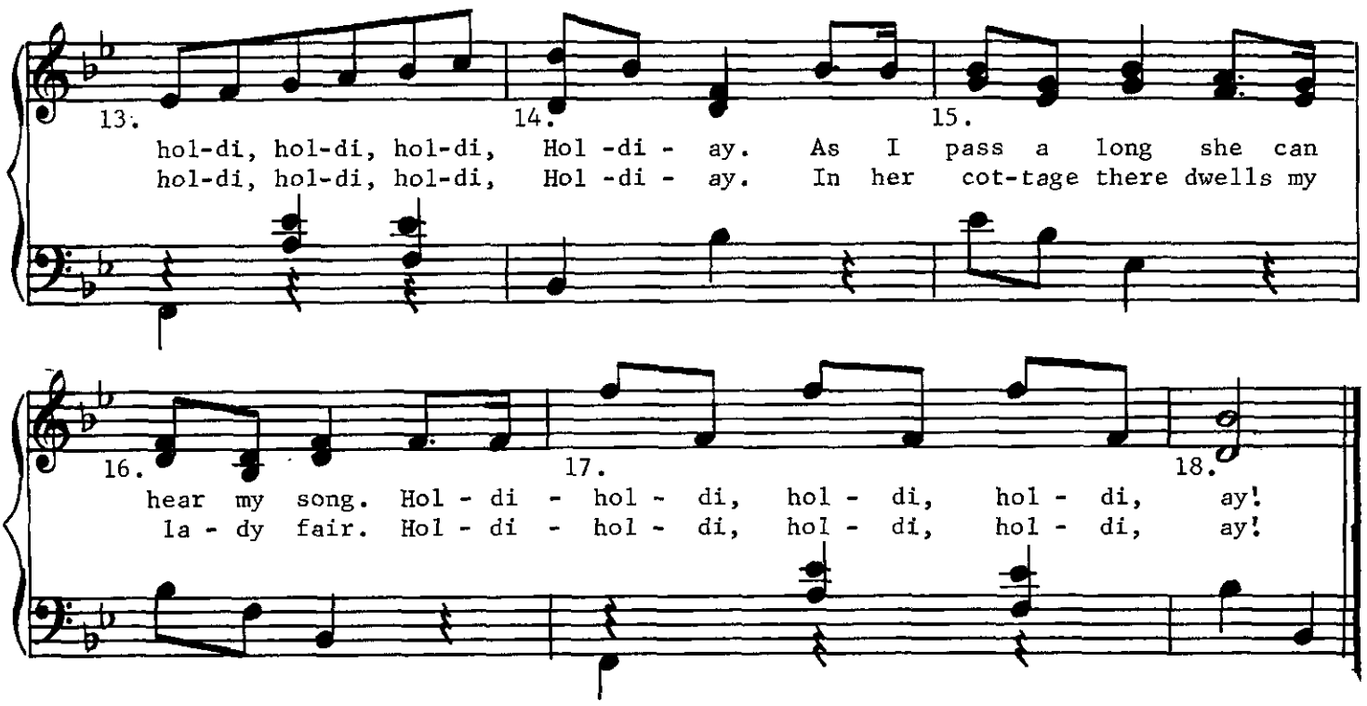
stream-let glide; Hol - di - ay, Hol -di -o - i, Du - i - da. In a
wa - ter leaps, Hol - di - ay, Hol -di -o - i, Du - i - da. Where the

sun - ny spot, stands a lit-tle cot; Hol -di - ay, Hol - di - o - i,
sweet birds sing, there my yo-dels ring. Hol -di - ay, Hol - di - o - i,

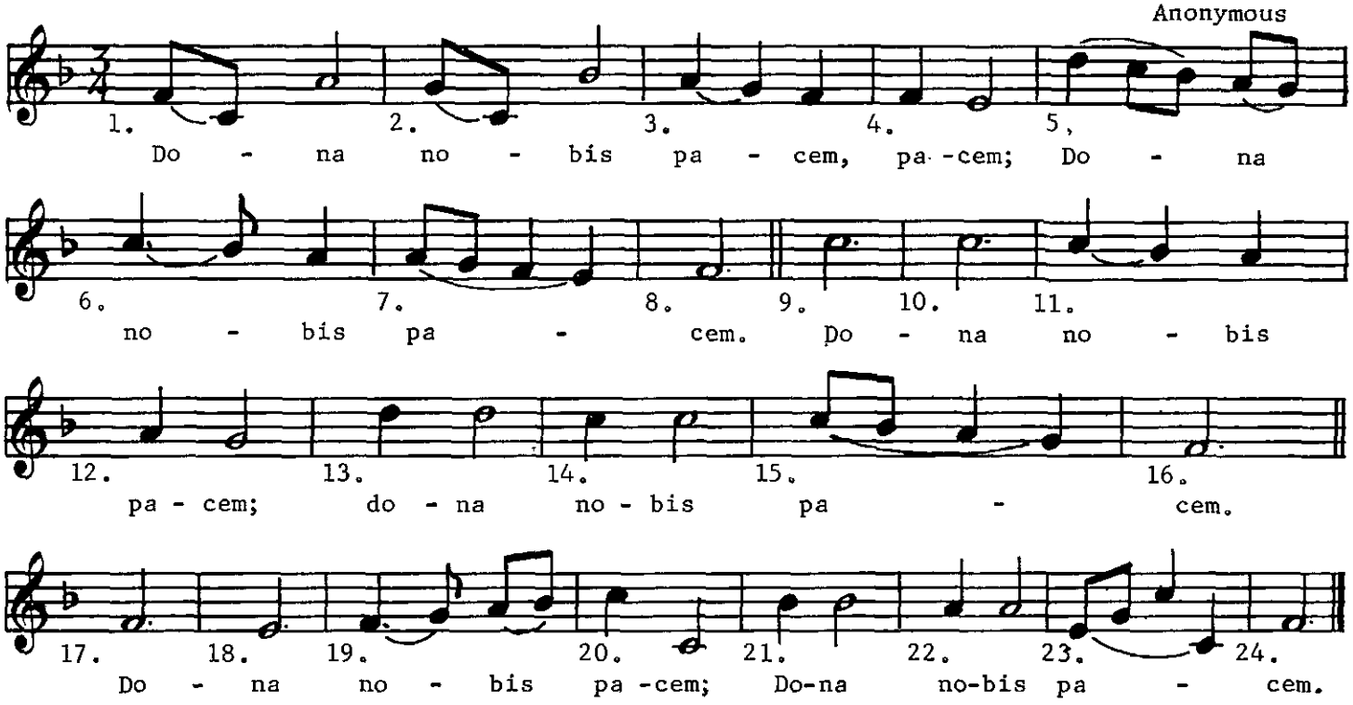
Du - i - a. In the gar-den there sits a la - dy fair; Hol -di-
Du - i - a. 'Mid the grass-es green al - pine flow'rs are seen; Hol -di-

Arrangement by Joan F. Ross, first printed in the "Junior Song Book" published by the Department of Education, New Zealand.

Courtesy of Wisconsin Music Archives



DONA NOBIS PACEM



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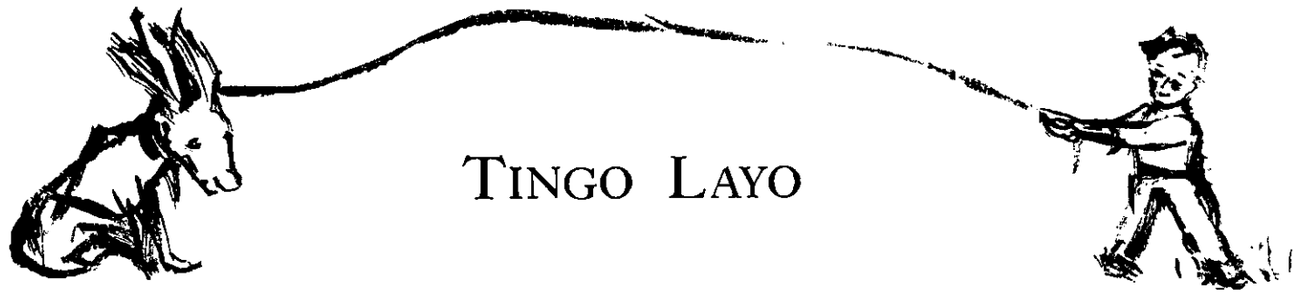

TINGO LAYO

West Indian Calypso
Lilting Rhythm

Arr. by J. F. Ross

1. 2. Ting - o

3. lay - oh. 4. Come lit -tle don - key come. Ting -o

5. lay - oh. 6. Come lit-tle don-key come.

1. My don-key
My don-key
2. My don-key
My don-key

7. walk, my don -key talk, My don -key eat with a knife and fork.
bray, my don -key say, "O won't you give me a bale of hay?"
eat, my don -key sleep, My don -key kick with his two hind feet.
bray, my don -key say, "O won't you give me a bale of hay?"

8. Ting -o

9. lay - oh. 10. Come lit -tle don -key come. Ting-o

12.

Courtesy Wisconsin Music Archives

11. lay - oh.

12. Come lit -tle don -key come.

Arrangement by Joan F. Ross, first printed in the "Junior Song Book" published by the Department of Education, New Zealand.

Let Us Break Bread Together

Negro Spiritual
Arr. by D. Voegeli

Slowly With Reverence

1. Let us break bread to - geth - er on our knees,
2. Let us praise God to - geth - er on our knees,

Let us break bread to - geth - er on our knees,
Let us praise God to - geth - er on our knees,

When I fall on my knees, with my face to the ris - ing

sun, oh. Lord, have mer - cy on me.

Courtesy of Wisconsin Music Archives

MAY DAY CAROL

Traditional
Smoothly

English Folk Song
Arr. by D. Voegeli

1. The moon shines bright the stars give light A lit-tle be -fore 'tis day. Our heav'n-ly Fa - ther, He called to us And he bade us wake and pray. A - wake, a - wake, O pret-ty maid, Out of your drow-sy dream. And step in - to your dai -ry house, and fetch a bowl of cream.

2. If not a bowl of your sweet cream A beak-er to bring you cheer. For God knows if a - gain we shall meet For the May -ing time next year. I've been a - ram -bling all this night And some time of this day, And now re -turn- ing back I come, with branch-es of the May.

3. A branch of May I brought you here And here at your door I stand. 'Tis but a sprout but well bud - ded out By the work of our Lord's hand. My song is done and I'll be gone, No long -er can I stay. God bless you all, both great and small, and send a joy - ful May.

14.

Courtesy of Wisconsin Music Archives

LAND OF HOPE AND GLORY

Edward Elgar
Arr. by D. Voegeli

Majestically

1. Land of hope and Glo - ry, 2. 3. Mo - ther of the free. 4.

5. How shall we ex - tol thee 6. 7. Who are born of thee. 8.

9. Wi - der still and wi - der 10. 11. shall thy bounds be set 12.

13. God, who made thee might - y 14. 15. Make thee might - ier 16. yet.

17. God, who made thee might - ty 18. 19. Make thee might - ier 20. yet.

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SPANISH GYPSIES

Spanish Folk Song
Arr. by D. Voegeli

Slowly

1. Moon - light comes steal-ing, re - veal -ing the sil - hou -ettes of
2. First will I buy him, and try him, the steed white as
men, Dark by the riv - er, a - quiv - er with life in the
snow, Vel -vet and la - ces, with gra - ces of tas - sel and

Faster

glen.
bow.
Ho! Soon we shall be danc - ing, ro - manc - ing, with
pock-ets full of gold. No more of care and sor - row, to
mor - row, when gyp - sy goods are sold.

Tempo I

Oh, will the maid - ens
Oh, but the night is

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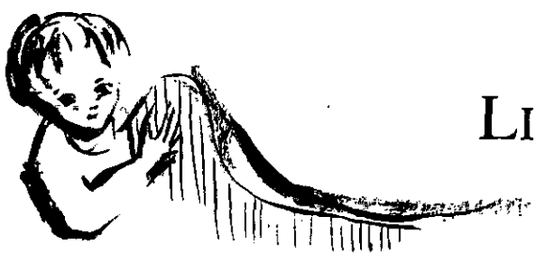
Courtesy of Wisconsin Music Archives

22. fail us, or
23. hail us, with
24. ea - ger wel - come then?
25. drea - ry, and wea - ry the way we have to go.



LITTLE DAVID

Negro Spiritual

1. 2. 3. 4. 5. Lit-tle Da-vid play on your harp Hal-le - lu Hal-le - lu Lit-tle Da-vid

6. 7. 8. 9. play on your harp Hal -le - lu. lu.

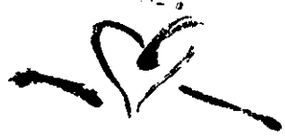
10.
1. Li'l Da - vid was a
2. Old Josh- ua was the
3. Old Dan - iel in the
4. Li'l Da - vid was a

11. shep - herd boy, He
12. slew Go - liath and
13. sang for joy.
son of Nun, He'd nev - er stop till work was done.
li - on's den, But he came out all whole a - gain.
might- y king, And all the peo - ple came to sing.

17.

Courtesy of Wisconsin Music Archives

TUM BALALYKA



Jewish Folk Song
Arr. by D. Voegeli

1. (Boys) Maid - en, maid - en, tell me true, What can
(Girls) Sil - ly lad, the ans - wer true, A stone can

6. grow with - out the dew? 7. What 8. can 9. burn 10. for
grow with - out the dew. Love can burn for

11. years and years? 12. What 13. can 14. cry 15. and 16. shed no tears?
years and years. A heart can cry and shed no tears.

17. Tum -ba - la, 18. tum -ba - la, 19. tum - ba - la - ly - ka, 20. Tum - ba - la, 21.

22. tum - ba - la, 23. tum - ba - la - ly - ka, 24. Tum - ba - la - ly - ka, 25. 26.

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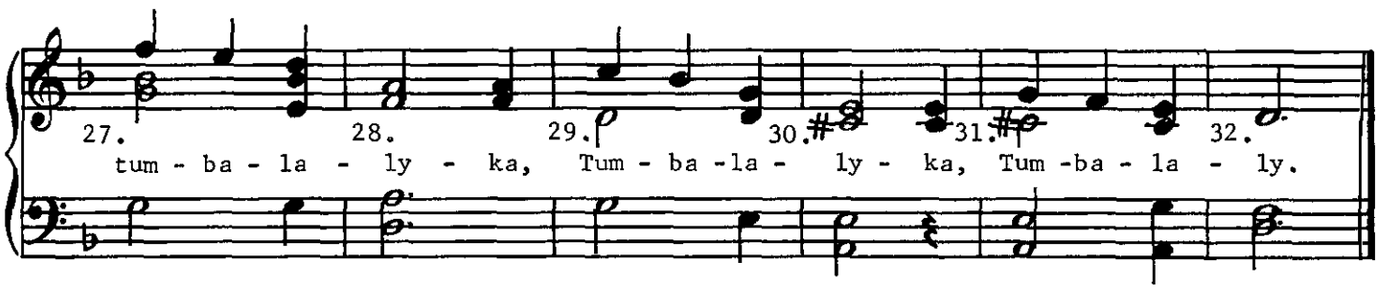
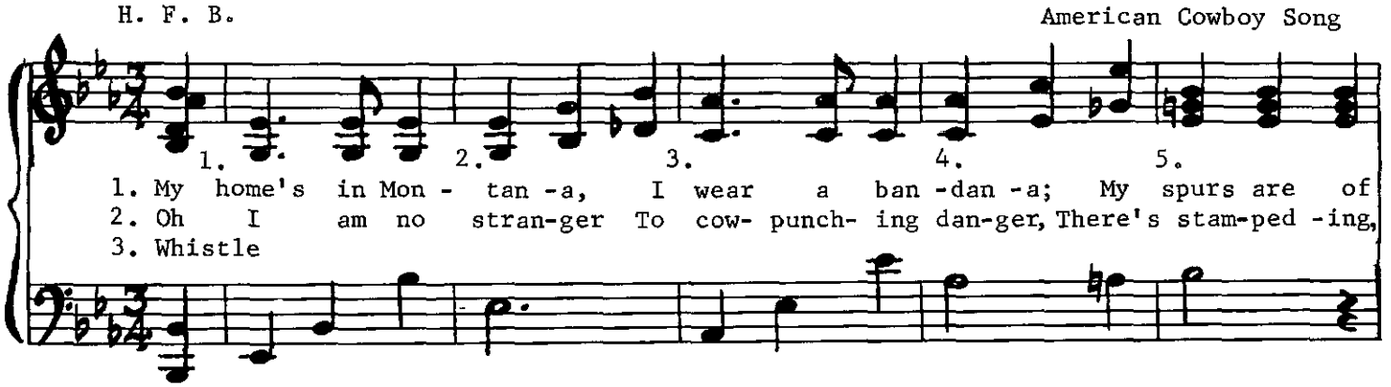
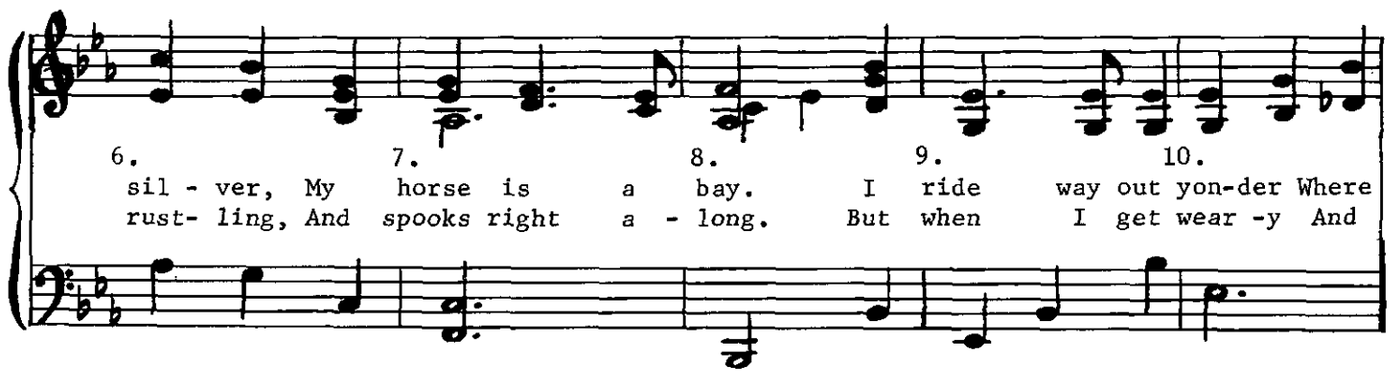
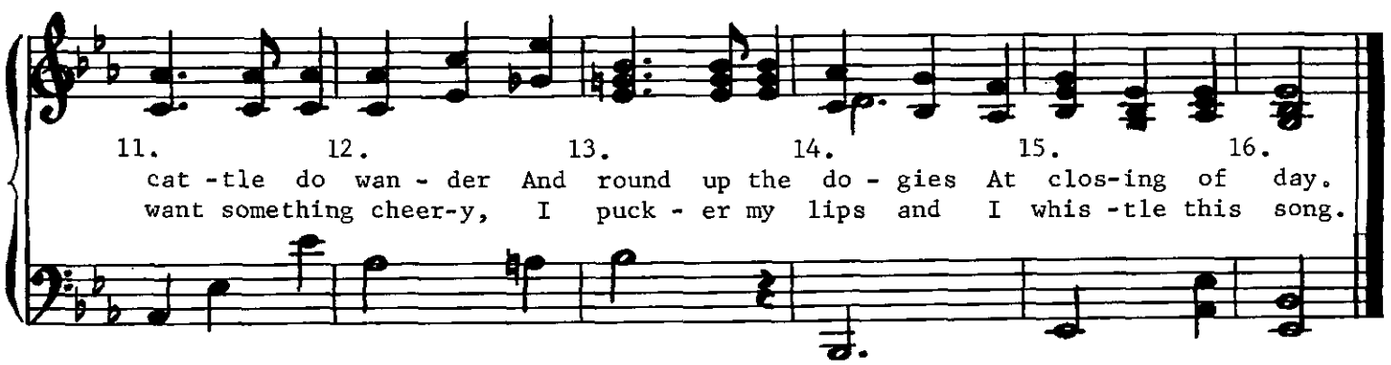


MY HOME'S IN MONTANA

H. F. B. American Cowboy Song







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JESUS, JESUS, REST YOUR HEAD

American Carol
Arr. by D. Voegeli

Slowly, As a Lullaby

1. Je - sus, Je - sus, rest your head; 2. You has got a man -ger bed.

5. All the e - vil folk on earth 6. Sleep in feath-ers at their birth.

Fine

9. Je - sus, Je - sus, rest your head; 10. You has got a man - ger bed.

13. 1. Have you heard a - bout our Je - sus? 14. Have you heard a - bout His fate?
2. To the man -ger came then Wise-men, Bring-ing things from him and yon.

17. How His mam -my went to that sta-ble 18. On that Christ-mas Eve so late?
For the mo -ther and the fa-ther 19. And the bless-ed lit-tle Son. 20.

Courtesy of Wisconsin Music Archives

D.C. al Fine

21. 22. 23. 24.

Winds were blow-ing, Cows were low - ing, Stars were glow-ing, glow-ing, glow-ing.
Milk-maids left the fields and flocks And sat be -side the ass and ox.

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GREEN GROW THE LILACS

Traditional

American Folk Song
Arr. by D. Voegeli

1. 2. 3. 4. 5.

1. Then green grow the li - lacs and so does the rue. How sad's been the
2. I once had a sweet-heart but now I have none; He's gone off and
3. On top of yon moun -tain where green li -lacs grow, And o - ver the

6. 7. 8. 9. 10.

day since I part -ed from you, But at our next meet -ing our
left me to live here a - lone. He's gone off and left me con
va - ley where the still wa -ters flow. I met my true love and he

11. 12. 13. 14. 15. 16.

love we'll re -new, We'll change the green li -lacs for the Or - e -gon blue.
tent - ed to be, He must love an - oth -er girl bet -ter than me.
proved to be true. We changed the green li -lacs for the Or - e -gon blue.

Courtesy of Wisconsin Music Archives

EILEEN AROON

Irish Folk Song
Arr. by D. Voegeli

Gracefully

1. Who in the song so sweet? Ei - leen A - roon! Who in the dance so fleet?
2. Youth must with time de - cay, Ei - leen A - roon! Beau - ty must fade a - way,

Ei - leen A - roon! Dear were her charms to me, Dear - er her
Ei - leen A - roon! Cas - tles are sacked in war. Chief - tains are

laugh - ter free, Dear - est her con - stan - cy, Ei - leen A - roon!
scat - tered far, Truth is a fix - ed star, Ei - leen A - roon!

SOMEWHERE A CHILD IS SINGING

Prof. Peter W. Dykema

1. Some-where a child in the
2. Some-where a child in the

Courtesy of Wisconsin Music Archives

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ALL THROUGH THE NIGHT

Descant
AH - - - -

Welsh
Arr. by D. Voegeli

1. Sleep my child and peace at-tend thee All through the night.
2. While the moon her watch is keep-ing All through the night.

5. Guard -ian an -gels God will send thee All through the night.
While the wear- y world is sleep-ing All through the night.

9. Soft the drow -sy hours are creep-ing Hill and vale in slum - ber sleep-ing,
O'er thy spir -it gent -ly steal-ing Vi -sions of de -light re -veal -ing,

13. I my lov - ing vig - il keep -ing All through the night.
Breathes a pure and ho - ly feel -ing All through the night.

Courtesy of Wisconsin Music Archives

INFANT HOLY

As a Lullaby

Polish Carol
Arr. by D. Voegeli

1. In - fant ho - ly, In - fant low - ly, For His bed a cat-tle stall.
2. Flocks were sleep- ing, Shep-herds keep - ing Vi - gil till the morn-ing new,

Ox - en low - ing, lit - tle know - ing, Christ the Babe is Lord of all.
Saw the glo - ry, heard the sto - ry, Ti - dings of a Gos - pel true.

Swift are wing-ing, An - gels sing - ing, No - els ring - ing, Tid-ings bring-ing.
Thus re - joic-ing, Free from sor - row, Prais-es voic - ing, Greet the mor - row.

Christ the Babe is Lord of all, Christ the Babe is Lord of all.
Christ the Babe was born for you, Christ the Babe was born for you.

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Courtesy of Wisconsin Music Archives

LONGING FOR SPRING

W.B.W.
Gaily

Mozart

Courtesy of Wisconsin Music Archives

SING AND REJOICE

1. O friends in glad-ness let us sing Su -per - nal an -thems ech- o-
2. All lift your voic -es sweet and strong With grate -ful hearts in joy-ous
3. Your child -ren give their song of praise. In glad- ness now to heav-en

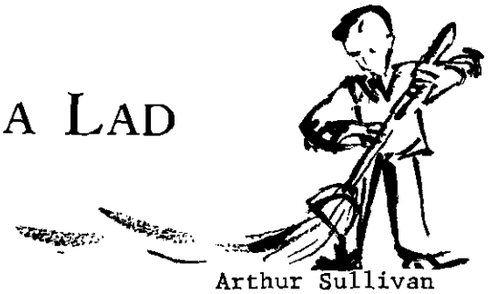
ing Al -le - lu - ia, Al - le - lu - ia, To God the Fath-er, God the
song Fath-er hear us, Ev - er near us, Our thanks to thee in prayer we
raise God a - bove us, Al -ways love us, Re-sound a -far the sweet re-

Son And God the Spir- it Three in One.
sing An - gel -ic choirs are ech - o - ing. Al -le - lu - ia, Al - le-
frain Bright an -gels join the glor-ious strain.

lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

Courtesy of Wisconsin Music Archives

When I Was a Lad



W. S. Gilbert

Arthur Sullivan
Arr. by D. Voegeli

This is one of the best known songs from the popular Gilbert and Sullivan operetta, "H.M.S. Pinafore." Do you know what an operetta is? What are some other operettas by Gilbert and Sullivan? When and where did these two men live?

28.

Courtesy of Wisconsin Music Archives

Chorus

12. care -ful - lee } that now I am the ru -ler of the Queen's Na -vee! He
13. hand so free }
14.

15. polished up the han-dle so care-ful-lee }
16. cop-ied all the letters in a hand so free } that now he is the ruler of the Queen's Navee!
17.
18.

OVER THE RIVER

Traditional American

1. O-ver the riv - er and through the wood To grand-fa-ther's house we go
2. O-ver the riv - er and through the wood And straight thru the barn yard The horse knows the way to car - ry the sleigh through the gate We seem to go Ex - treme - ly slow It

Courtesy of Wisconsin Music Archives

Courtesy of Wisconsin Music Archives

In Appreciation

My sincere thanks go to the following persons who gave so freely of their time and talents in order that you boys and girls could enjoy another year of singing:

The Let's Sing Advisory Board for 1959-60:

Prof. S. T. Burns, Chairman, University School of Music

Prof. Edgar B. Gordon, Emeritus Professor, University of Wisconsin School of Music

Prof. Jane Heineman, Department of Music, University of Wisconsin, Milwaukee

Mr. G. Lloyd Schultz, Director of Music Education, State Department of Public Instruction

Mrs. Lois Gurske, Middleton Public Schools

Mrs. Laura Klein, Madison Public Schools

Mrs. Warren Wooldridge, Voice Teacher and co-worker

Miss Joyce Babler for her meticulous preparation of the manuscripts for both the piano and song books and for the preparing of the books for printing.

Mr. Donald Voegeli for his interesting and effective accompaniments, and for his other musical contributions to the manual.

Mrs. Helen Frey Bill for the words to "My Home's in Montana"

Miss Margaret Biancolli for her individual illustrations

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Sincerely,

Warren Wooldridge

W. B. Wooldridge

Courtesy of Wisconsin Music Archives

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E.S. Music Wis 1971-72

LET'S SING SONGBOOK

The Wisconsin School of the Air 1971-72

The University of Wisconsin

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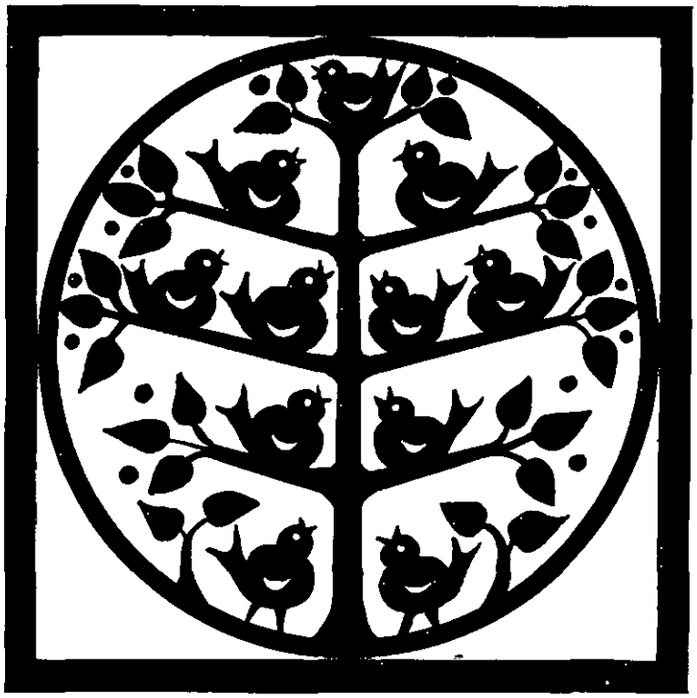

LET'SING SONGBOOK

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1971-72
The University of Wisconsin

Norman R. Clayton
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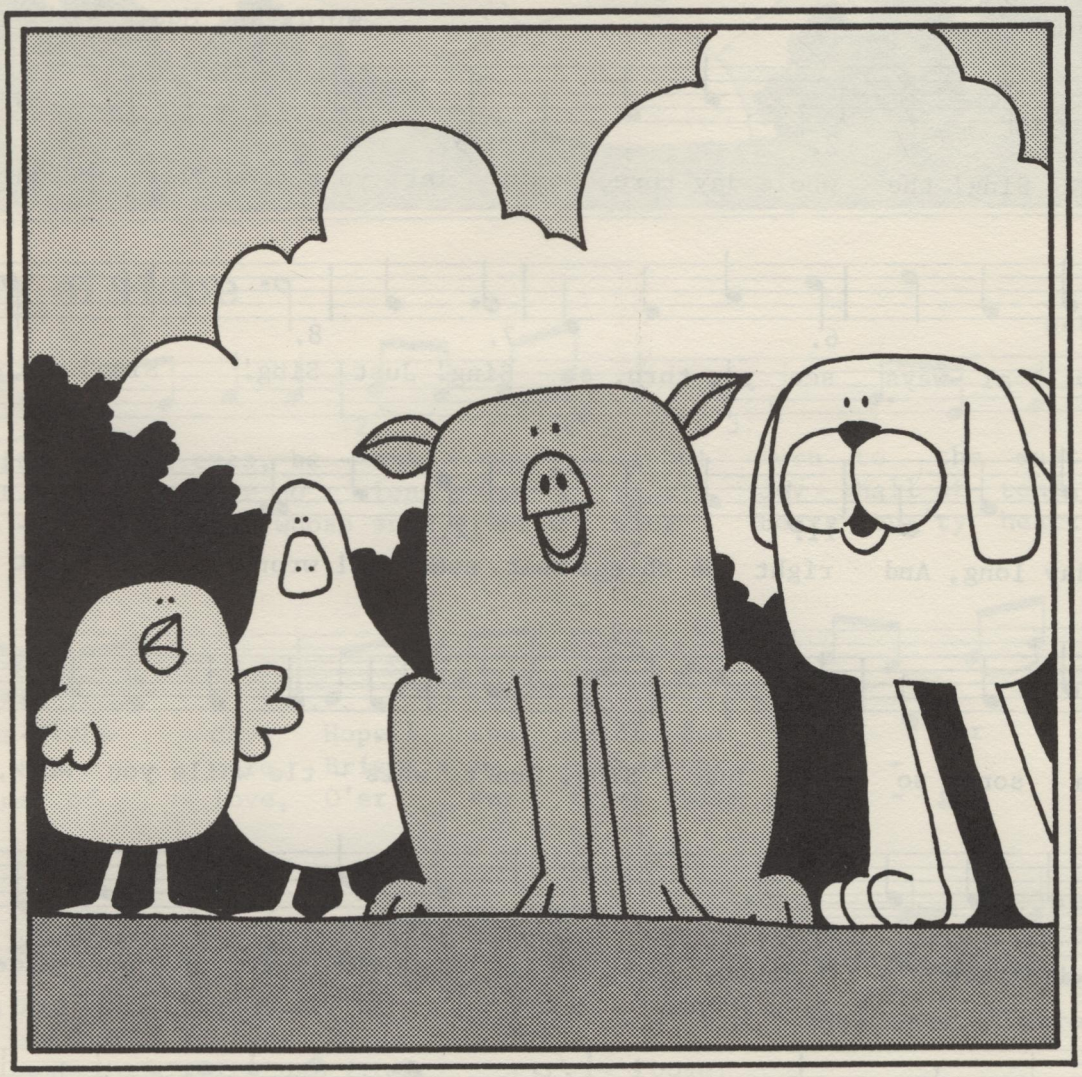

Order In Which Songs Will Be Introduced

Let's Sing!	4	Mi Chacra	27
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God is Love	14	O Maeteli	18
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Song of Hope	5	Which Way to Go	6
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(The Ash Grove)	16	Dance Song	20
The Wassail Song	22	Drill, Ye Tarriers, Drill	7
Carol of the Drum	23	Doney Gal	21

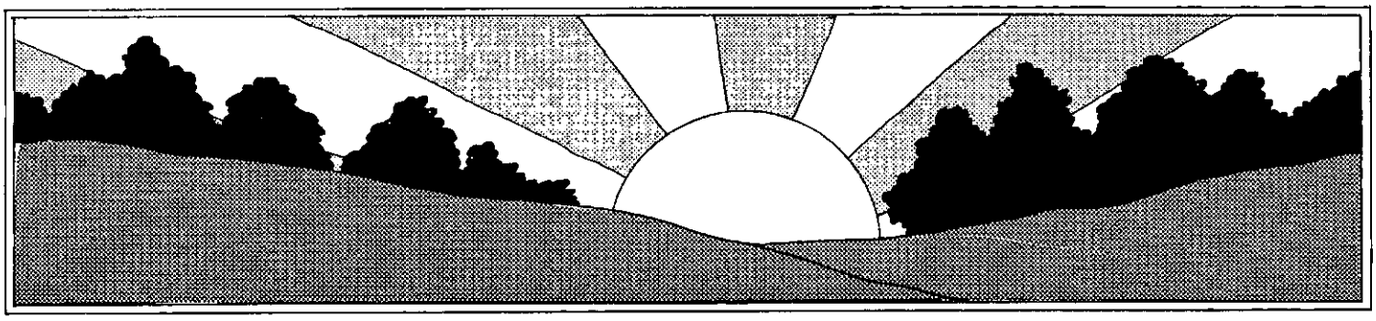
Courtesy of Wisconsin Music Archives

Let's Sing!

Joyfully

Words and Music by Donald Voegeli

Courtesy of Wisconsin Music Archives



Song of Hope

Hebrew melody

Courtesy of Wisconsin Music Archives

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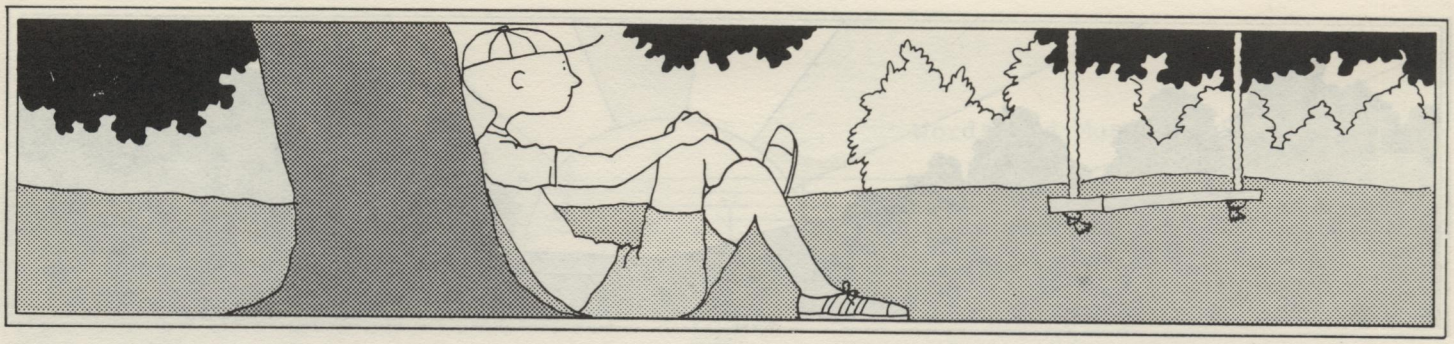


Which Way to Go

Words and Music by Wihla Hutson

1-3 4. 5. 6. 7.

1. The ball is bounc - ing up and
2. (The) fish are swim - ming up and

8. 9. 10. 11. 12. 13.

down, The swing is swing - ing to and fro, And I am
down, The trees are sway - ing to and fro, And I am

14. 15. 16. 17. 18.

run - ning ev - ery - where, Won - der - ing which way to
look -.ing ev - ery - where, Won - der - ing which way to

19. 20. 21. 22. Verse 1 23.

go, to go; Won - der - ing which way to go.
go, to go; Won - der - ing which way to

Verse 2

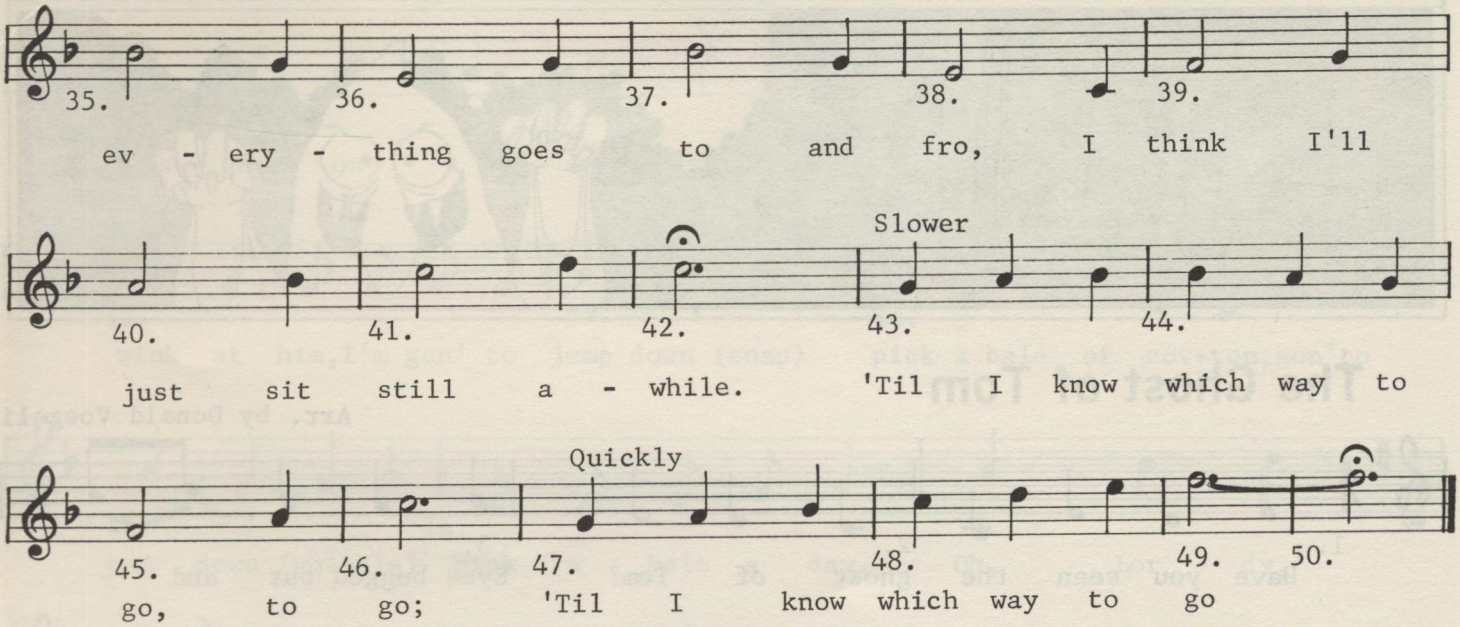
24. 25. 26. 27. 28. 29.

2.The go.

30. 31. 32. 33. 34.

While ev - ery thing goes up and down And

Courtesy of Wisconsin Music Archives



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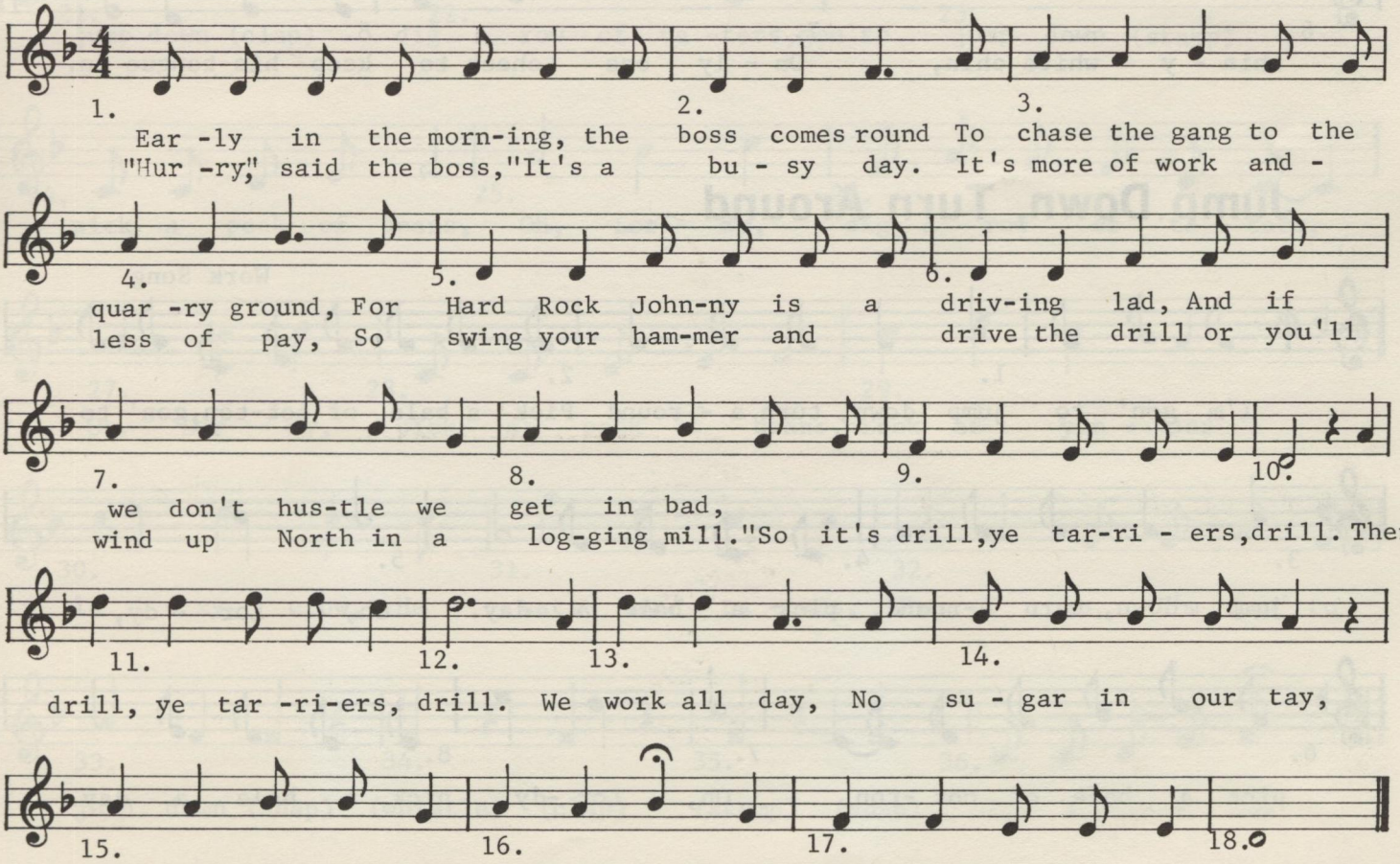
Drill, Ye Tarriers, Drill

Con spirito (with spirit) American Folk Song



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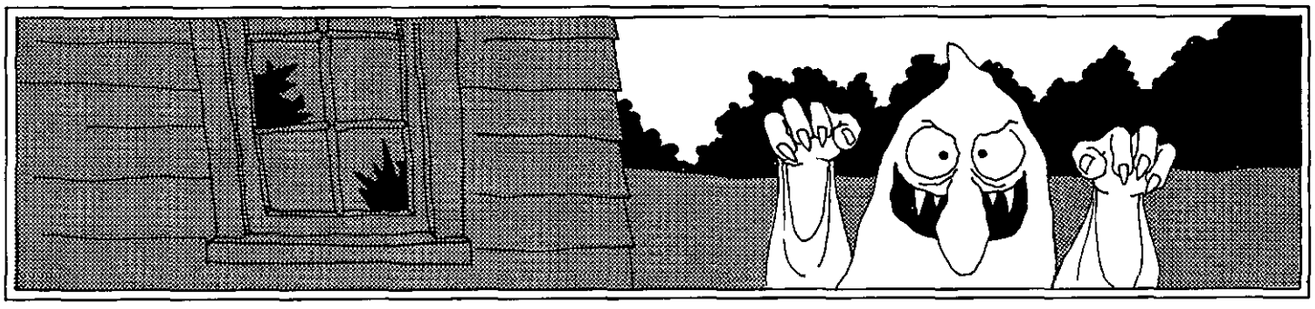
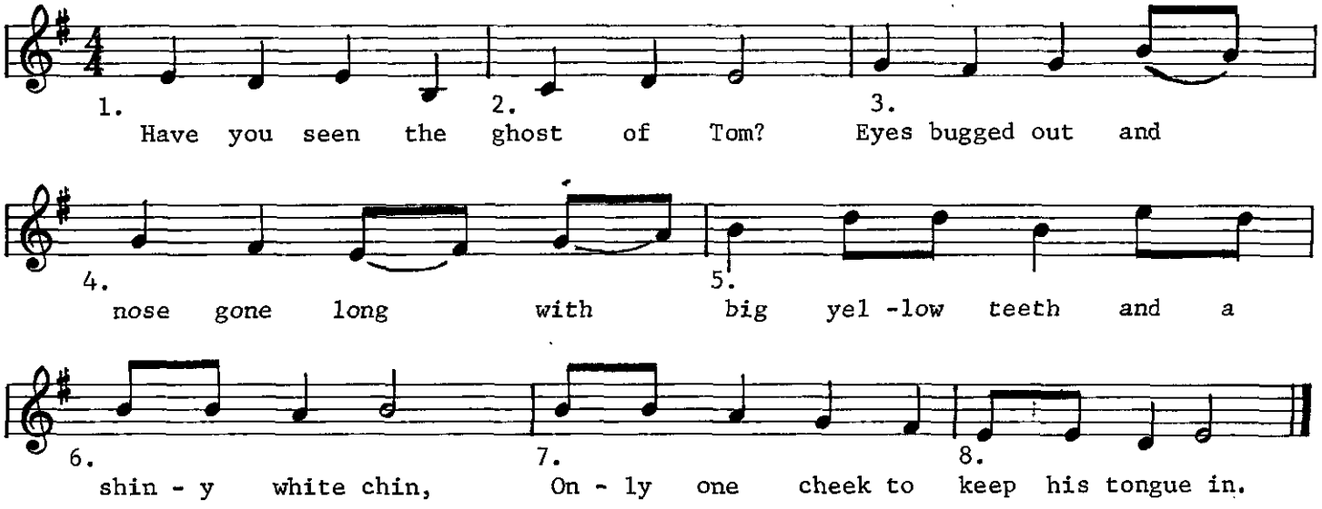


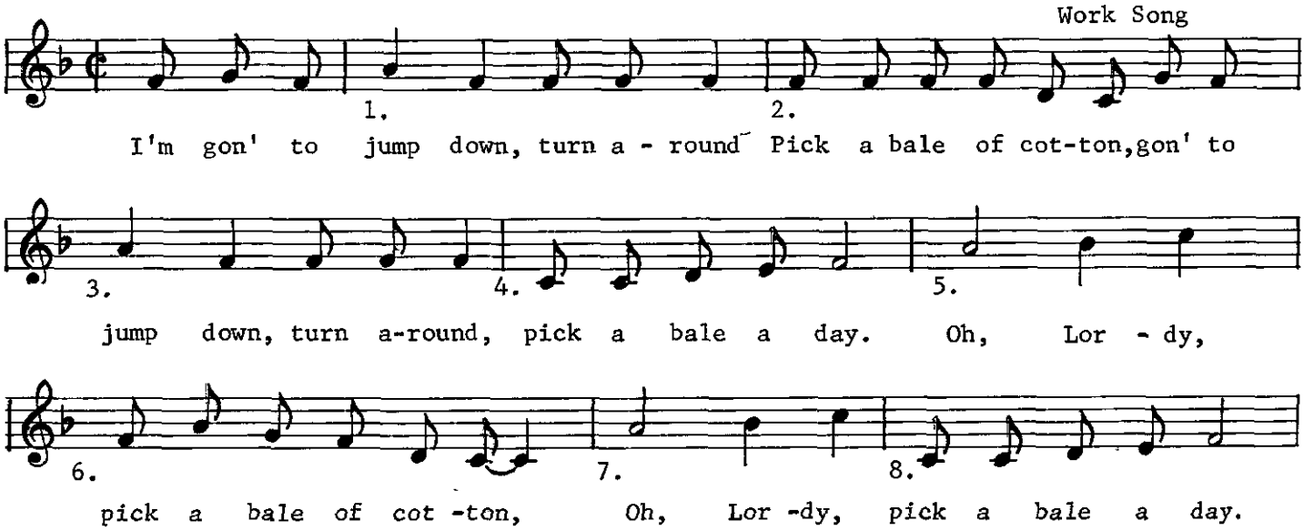
The Ghost of Tom

Arr. by Donald Voegeli



Jump Down, Turn Around

Work Song



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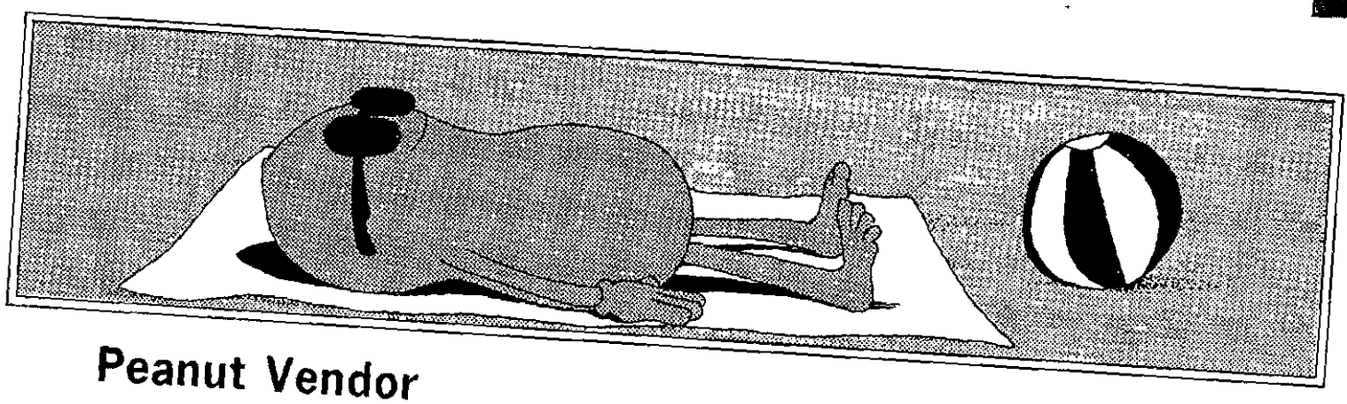

Peanut Vendor

Marion Sunshine and L. Wolfe Gilbert

Moises S. Rodriquez

1. In Cu - ba each mer - ry maid Wakes up with this ser - e - nade:
2. In Cu - ba his smil - ing face Is wel-come 'most ev - 'ry place;

Pea - nuts! They're nice and hot, Pea-nuts! I sell a -lot.
Pea - nuts! They hear him cry, Pea-nuts! They all re- ply.

If you haven't got ba - na - nas, don't be blue, Pea-nuts in a lit-tle
If you're looking for an ear -ly morn - ing treat, Get some dou-ble joint-ed

bag are call - ing you. Big jum-bos, big dou - ble ones, Come buy those
pea - nuts good to eat. They're roasted, no ti - - ny ones, They're toasted,

pea -nuts roasted to-day. Come try those fresh-ly roasted to-day!
pea - nuts not in the shell. Come buy some. I eat more than I sell!

If you're look-ing for a mor - al to this song, Fif-ty million lit-tle
If an ap-ple keeps the doc- tor from your door, Pea-nuts ought to keep

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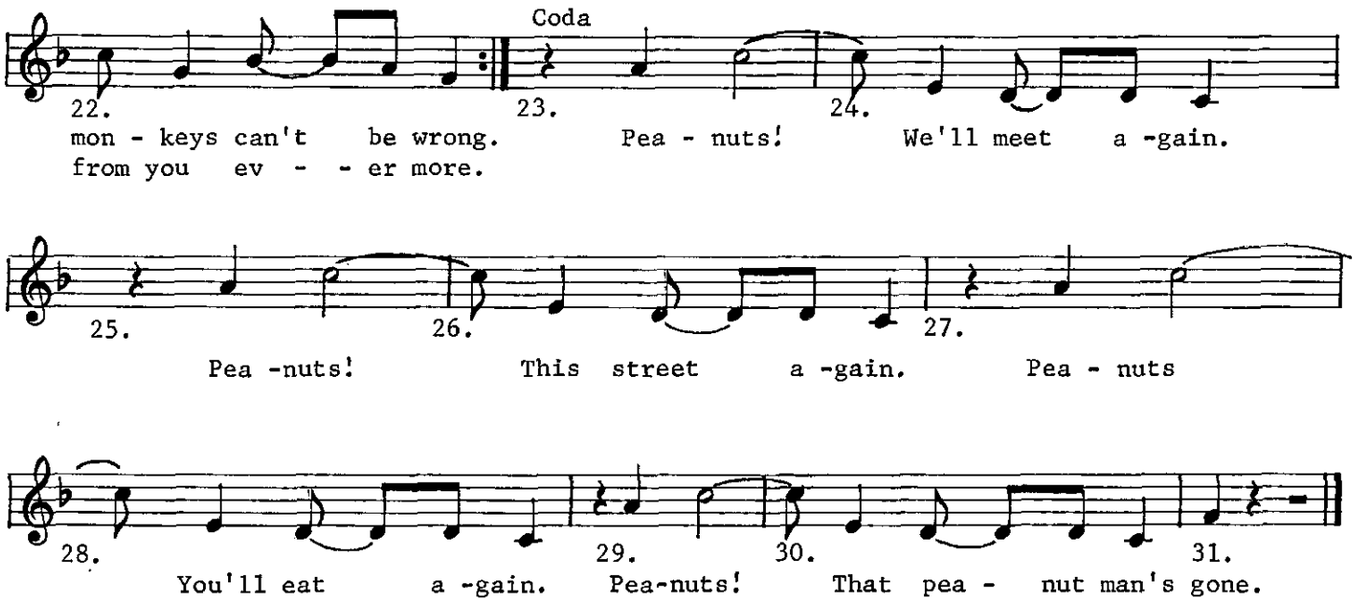
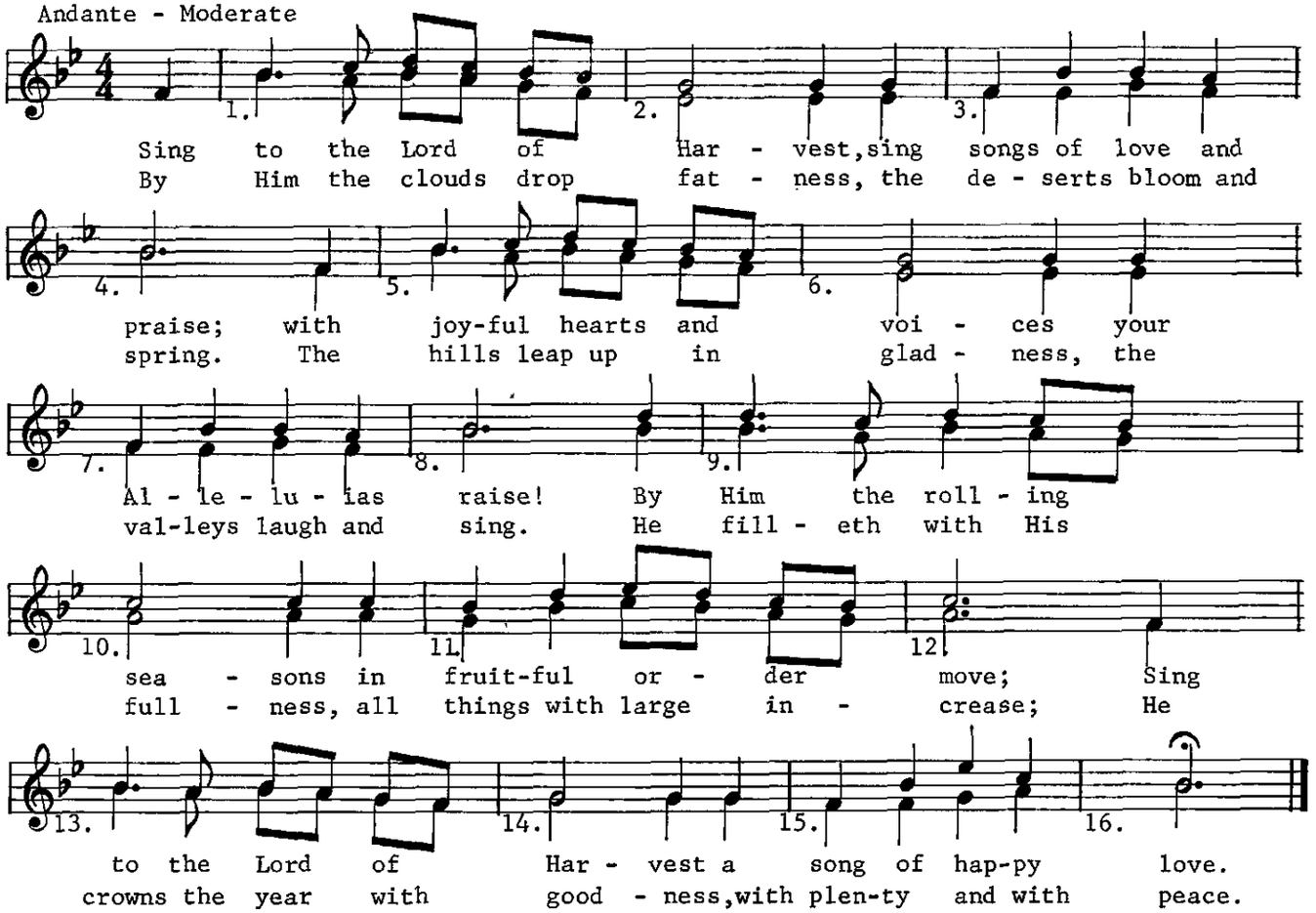


Sing to the Lord of Harvest

Words - J. S. B. Monsell, 1811-1875

Tune - Nuernberg - 1581

Andante - Moderate



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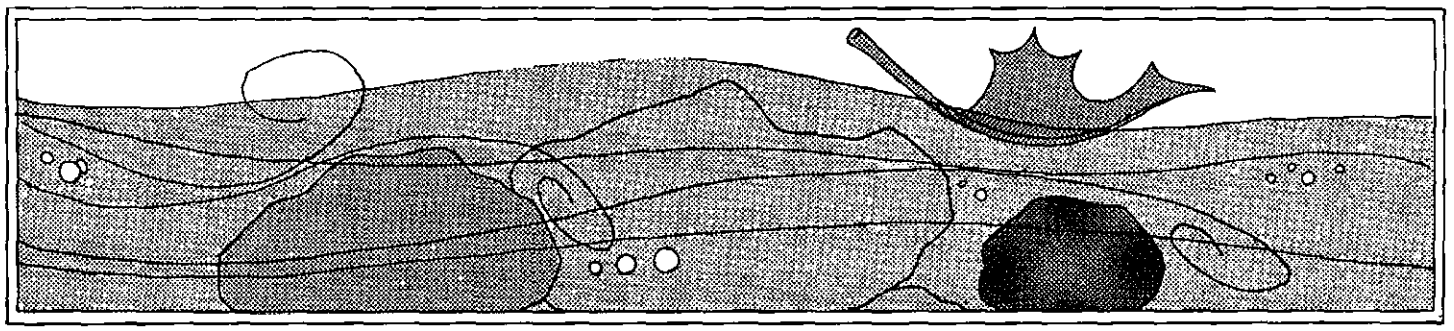


The Brooklet

Franz Schubert, 1797-1828

3. I heard a brook-let
3. I heard a brooklet mur - mur a - down its rock - y
6. mur - mur
7. height, In - to the val - ley
8. flow - ing, So
9. wondrous fresh and
10. bright, I
11. know not how it
12. hap - pened Or
13. who the im - pulse
14. gave, But I
15. must fol - low
16. down ward, must
17. take my walk - ing

Courtesy of Wisconsin Music Archives

I Love the Mountains

I love the mountains, I love the rolling hills.
I love the fountains, I love the daffodils.
I love the fireside when the lights are low.

Boom - ti - a - da, Boom - ti - a - da,
Boom - ti - a - da, Boom - ti - ay.

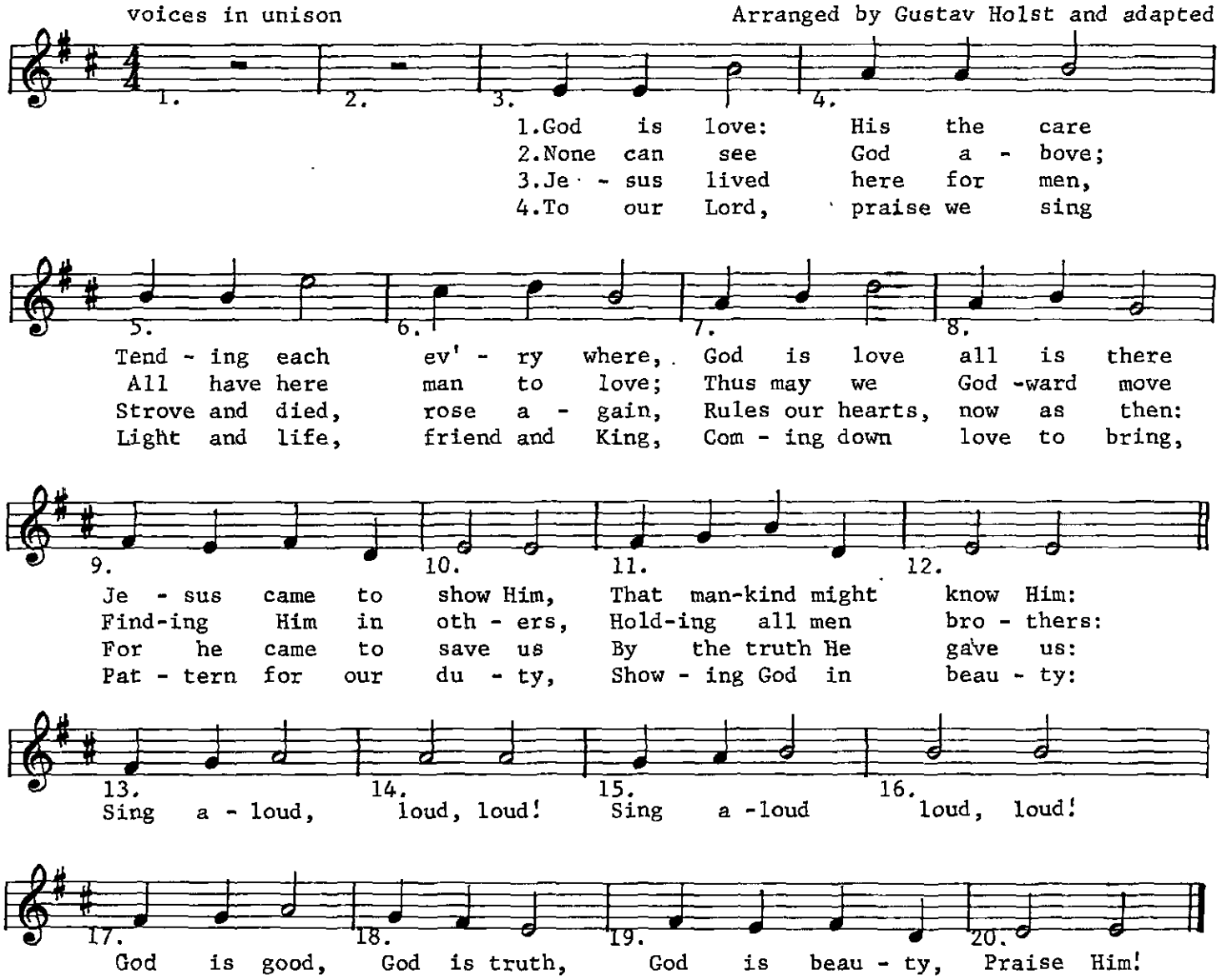
Boom - ti - a - da, Boom - ti - a - da,
Boom - ti - a - da, Boom - ti - ay.

Boom, Boom, Boom.

Courtesy of Wisconsin Music Archives

God is Love

voices in unison — Arranged by Gustav Holst and adapted



CHRISTMAS SONG

1. On this day earth shall ring
With the song children sing
To the Lord, Christ our King;
Born on earth to save us;
Him the Father gave us.

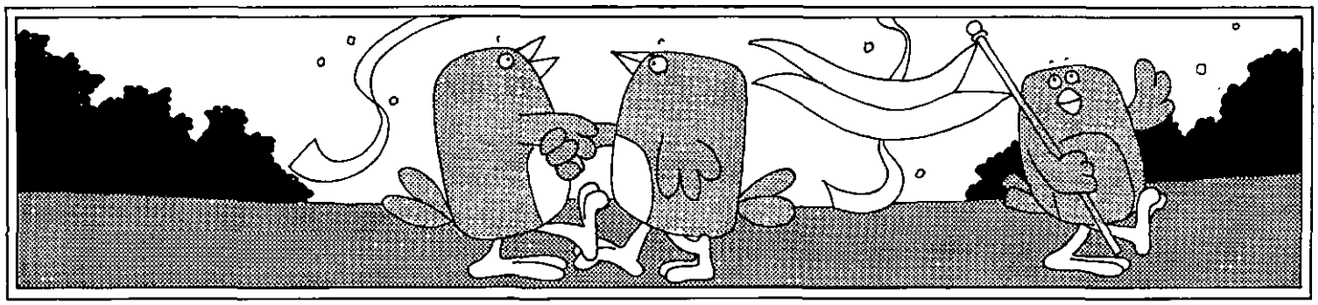
Refrain
Id - e - o, o - o
Id - e - o, o - o
Id - e - o, gloria
in excelsis Deo.

2. His the doom, ours the mirth;
When he came down to earth,
Bethlehem saw His Birth;
Ox and ass beside Him,
From the cold would hide Him.

3. God's bright star o'er his head,
Wise men three to Him led,
Kneel they low by His bed,
Lay their gifts before Him,
Praise Him and adore Him.

4. On this day angels sing;
With their song earth shall ring,
Praising Christ, Heaven's King,
Born on earth to save us,
Peace and love He gave us.

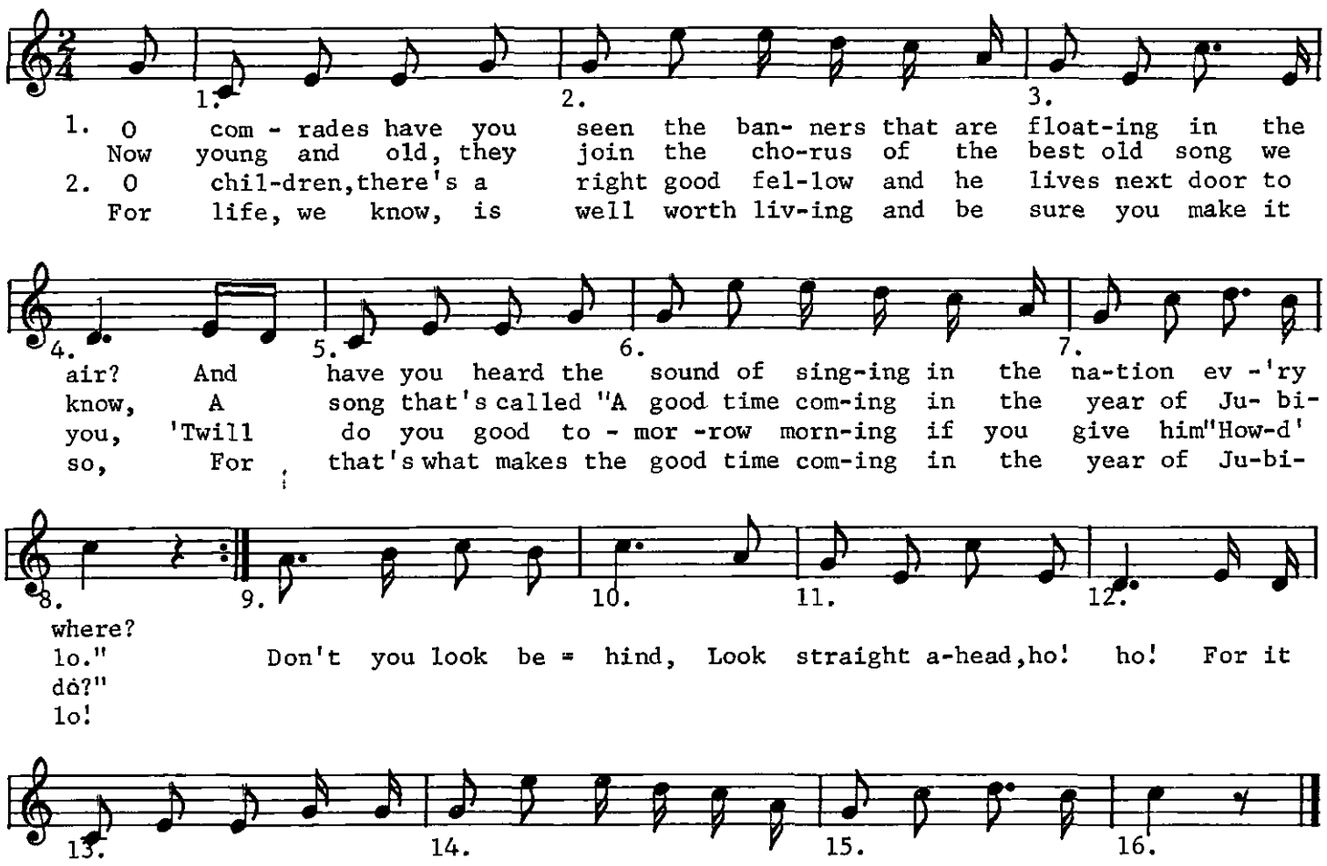
Courtesy of Wisconsin Music Archives



The Year of Jubilo

David Stevens

Henry C. Work, 1832-1884



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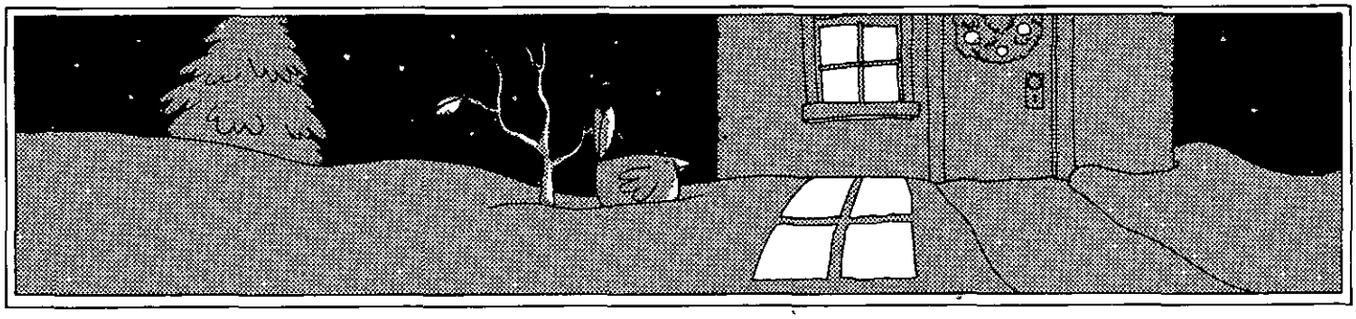


Though Gently 'tis Snowing

Wihla Hutson

Arr. by Mangham David Lehr

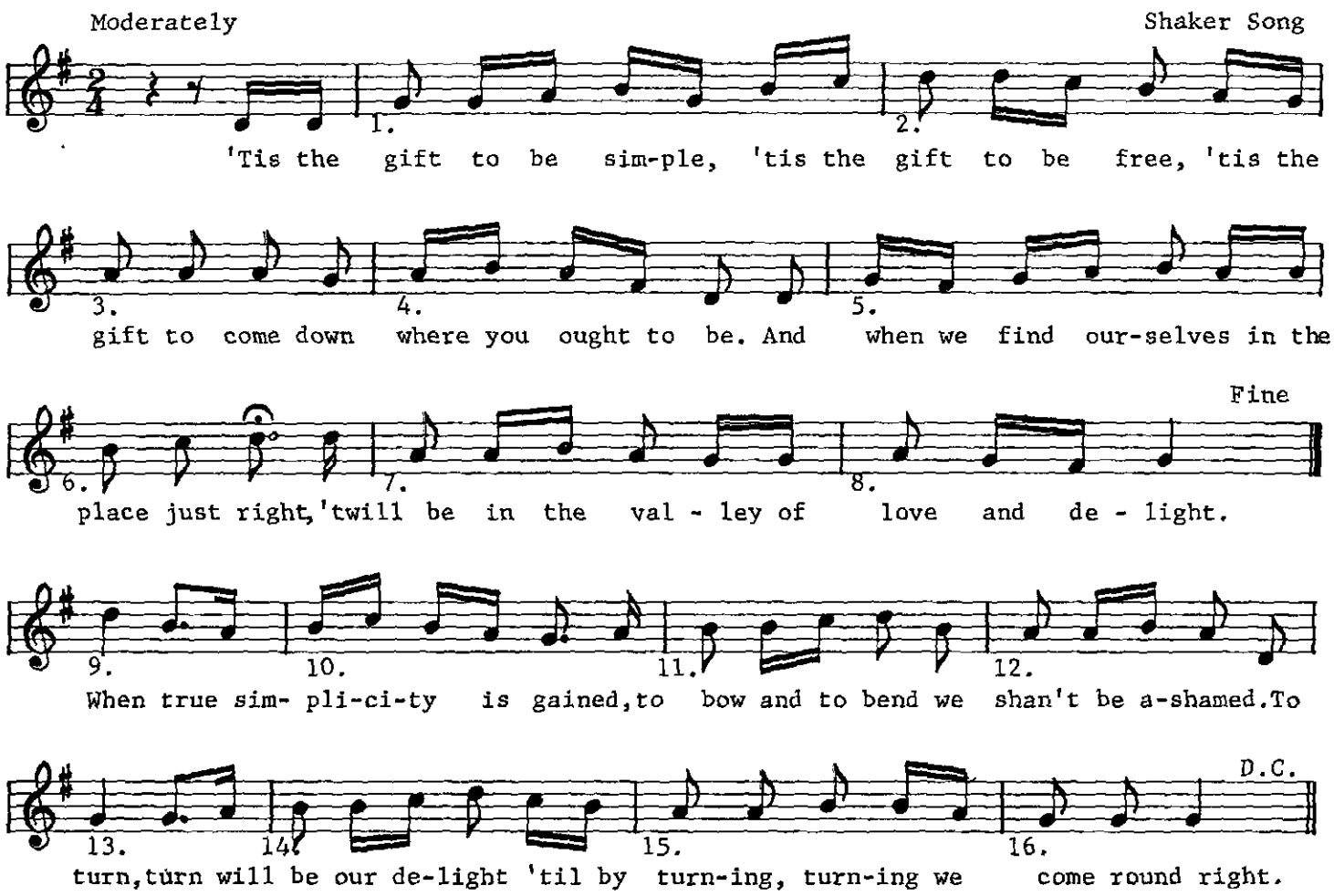
Courtesy of Wisconsin Music Archives

THE ASH GROVE

The ash grove, how graceful, how plainly 'tis speaking,
The wind through it playing has language for me;
When over its branches, the sunlight is breaking,
A host of kind faces is gazing on me.
The friends of my childhood again are before me,
Fond memories waken as freely I roam.
With soft whispers laden, the leaves rustle o'er me,
The ash grove, the ash-grove that sheltered my home.

My laughter is over, my step loses lightness,
Old country-side measures steal soft on my ear;
I only remember the past and its brightness,
The dear ones I mourn for again gather here.
From out of the shadows their loving looks greet me,
And wistfully searching the leafy green dome.
I find other faces fond bending to greet me;
The ash grove, the ash-grove alone is my home.

Simple Gifts

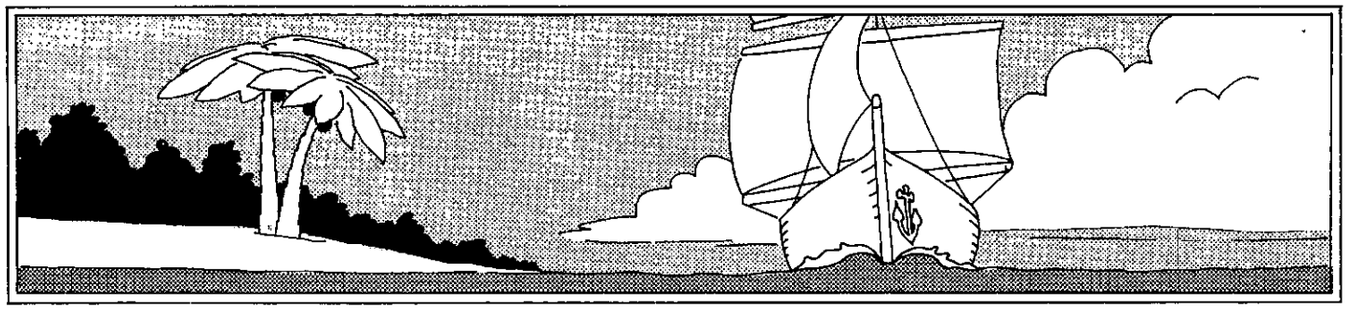


Courtesy of Wisconsin Music Archives

O Maeteli

Mrs. Edgar B. Gordon — Swiss Folk Song

Courtesy of Wisconsin Music Archives



Jamaica Farewell

Folk Song from the West Indies

3. Down the way where the nights are gay, And the
4. Sounds of laughter are everywhere And the
5. sun shines daily on the moun -tain top,
6. danc-ing girls are swinging to and fro,
7. I took a trip on a
8. I must de -clare that my
9. sailing ship And when I reach Ja-mai - ca,
10. heart is there Tho' I have been from Maine
I made a stop. But I'm
to Mex-i- co.
11. sad to say I'm on my way,
12.
13. Won't be back for
14. ma-ny a day. My
15. heart is down, my head is
16. turning a- round, I had to
17. leave a lit-tle girl in
18. Kingston town.
19. Leave a little girl in
20. Kingston town.

Courtesy of Wisconsin Music Archives

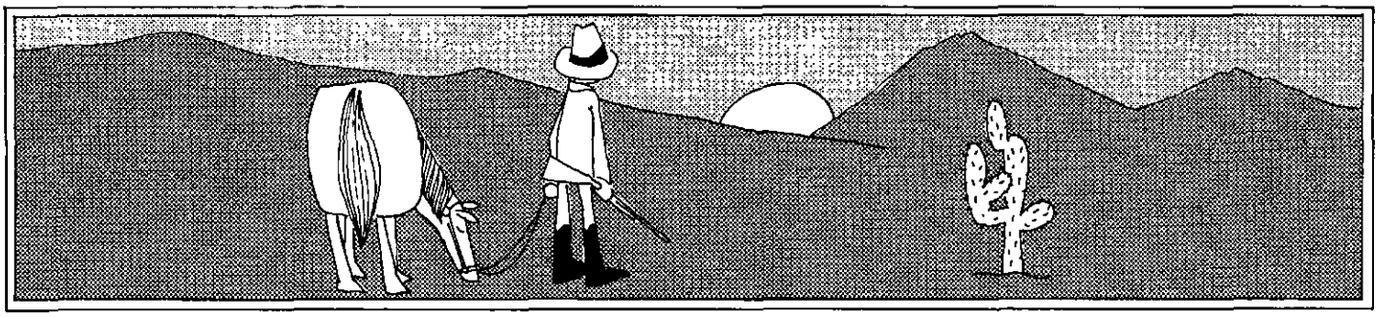
Dance Song

AMERICA, THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain.
America, America, God shed His grace on Thee,
And crown Thy good with brotherhood
From sea to shining sea.

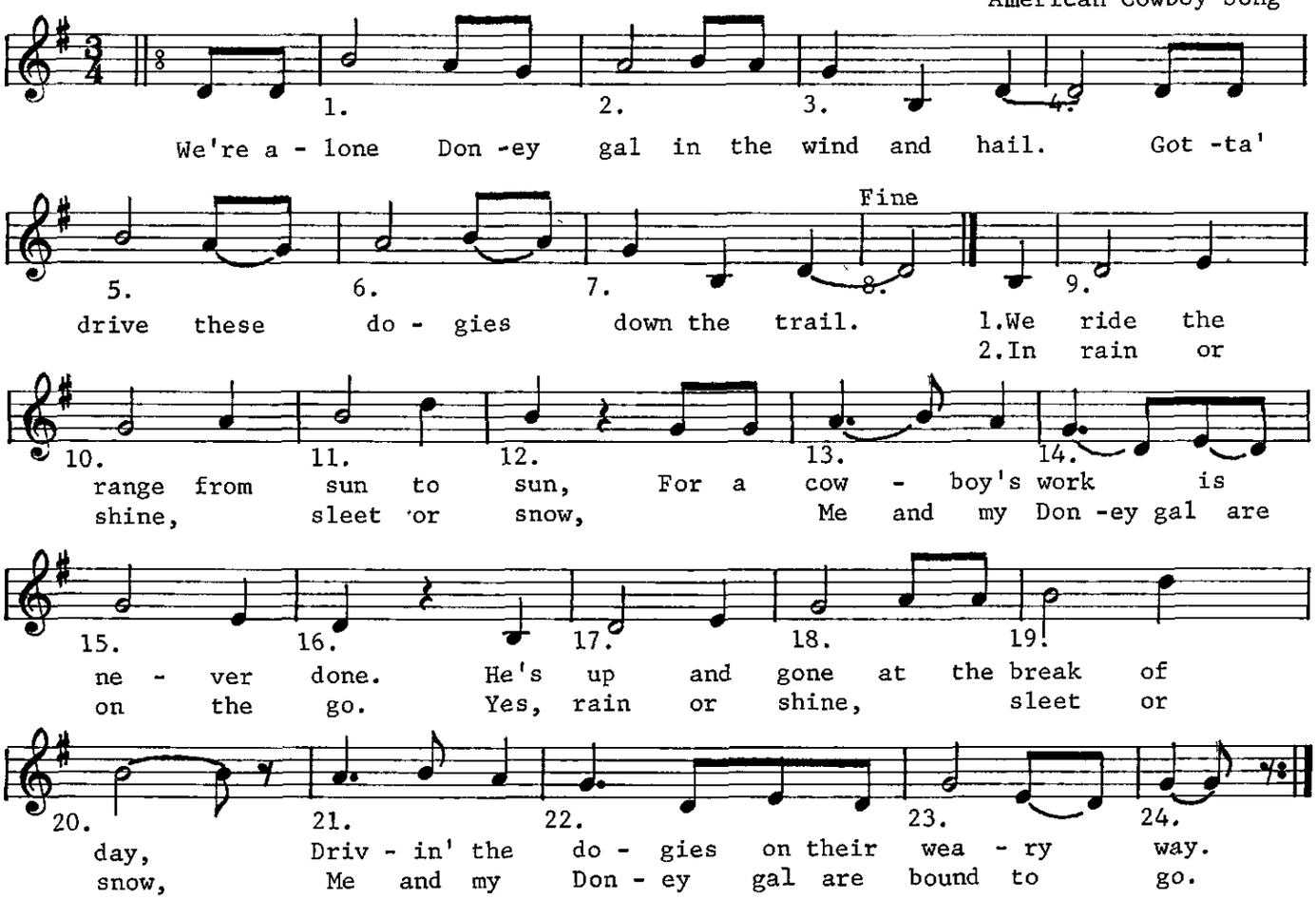
O beautiful for patriot dream
That sees beyond the years.
Thine alabaster cities gleam
Undimmed by human years.
America, America, God shed His grace on Thee,
And crown Thy good with brotherhood
From sea to shining sea.

Courtesy of Wisconsin Music Archives



Doney Gal

American Cowboy Song



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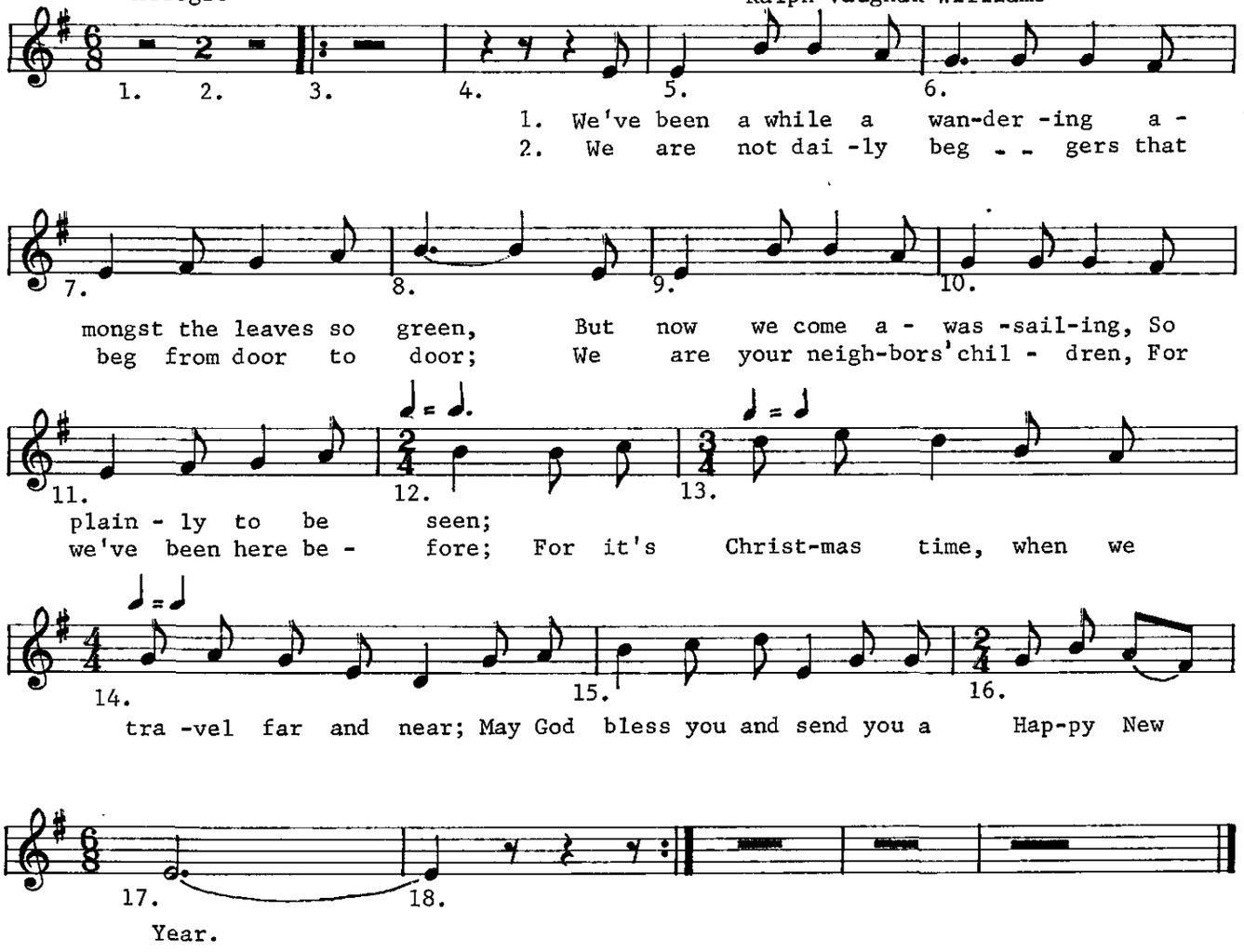
The Wassail Song

(Yorkshire)
Traditional carol collected and arranged by
Ralph Vaughan Williams



3. We've got a little purse,
Made of leathern ratchin skin;
We want a little of your money
To line it well within;
For it's etc.

4. Call up the butler of this house
Likewise the mistress, too,
And all the little children
That round the table go;
For it's etc.

5. Bring us out a table
And spread it with a cloth
And bring us out a mouldy cheese
And some of your Christmas loaf;
For it's etc.

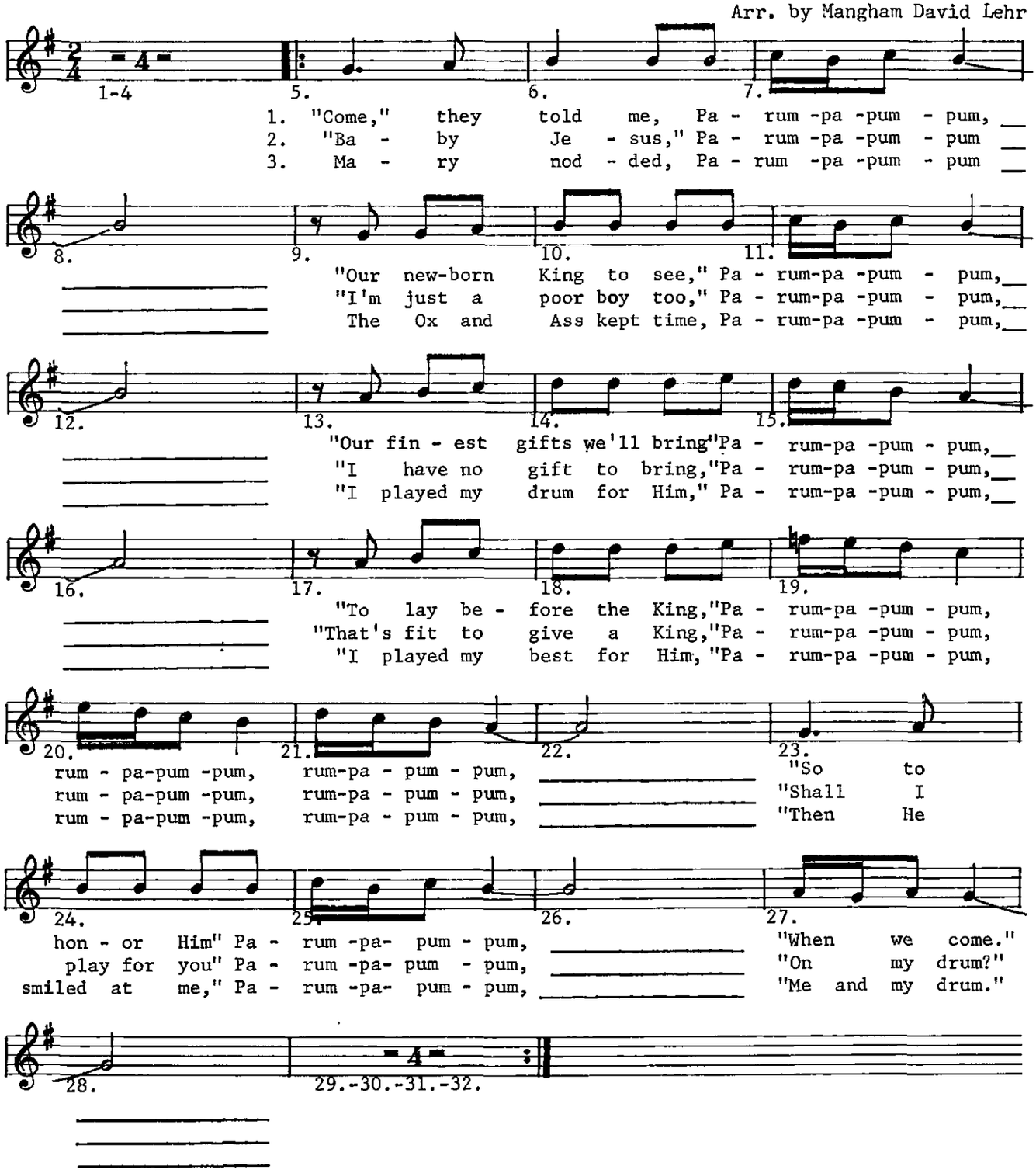
6. Good master and good mistress,
While you're sitting by the fire,
Pray think of us poor children
That's wandered in the mire;
For it's etc.

Courtesy of Wisconsin Music Archives

Carol of the Drum

Czechoslovakian Folk Song

Arr. by Mangham David Lehr



Courtesy of Wisconsin Music Archives

La Mère Michel

Translation: Lois Dick

French Folk Song

FRENCH

1. C'est la mère Michel qui a perdu son chat.
Qui crie par la fenêtre a qui le lui rendra.
C'est compère lustucru qui lui a répondu,
"Allez la mère Michel, votre chat n'est pas perdu."

Chorus:

Sur l'air du tra-la-la, sur l'air du tra-la-la-la
Sur l'air du tra-de-ri-de-ra, la-la-la.

24

Courtesy of Wisconsin Music Archives

2. C'est la mère Michel qui lui a demandé,
"Mon chat n'est pas perdu. Vous l'avez-donc trouvé."
Et compère lustucru qui lui a répondu,
"Donnez une recompense, Il vous sera rendu."

Chorus: repeat

3. Et la mère Michel lui dit, "C'est décidé.
Si vous m'rendez mon chat, vous aurez un baiser."
Et compère lustucru, qui n'en a pas voulu,
Lui dit, "Comme un lapin, votre chat sera perdu."

Chorus: repeat

The Emperor Waltz

Words by Donald Voegeli

Music by Johann Strauss

Courtesy of Wisconsin Music Archives

25

Song of the Open Air

From THE DITTY BAG. Use by special permission of Janet E. Tobitt

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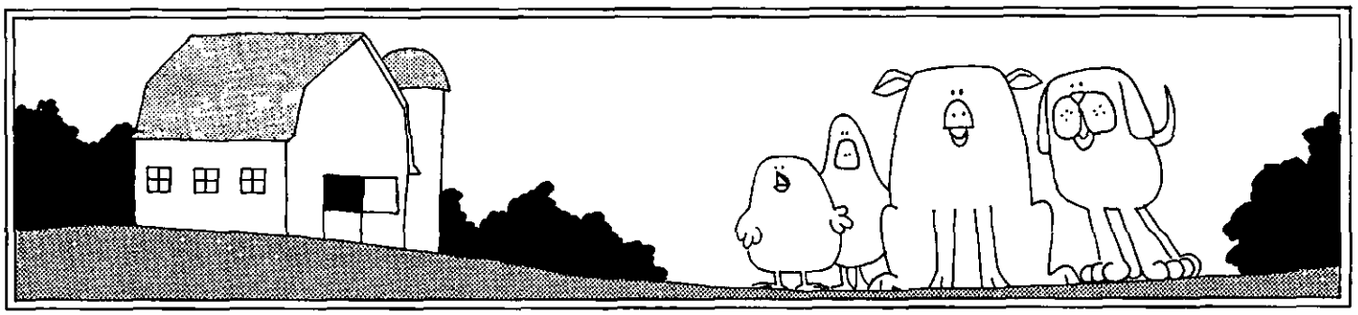
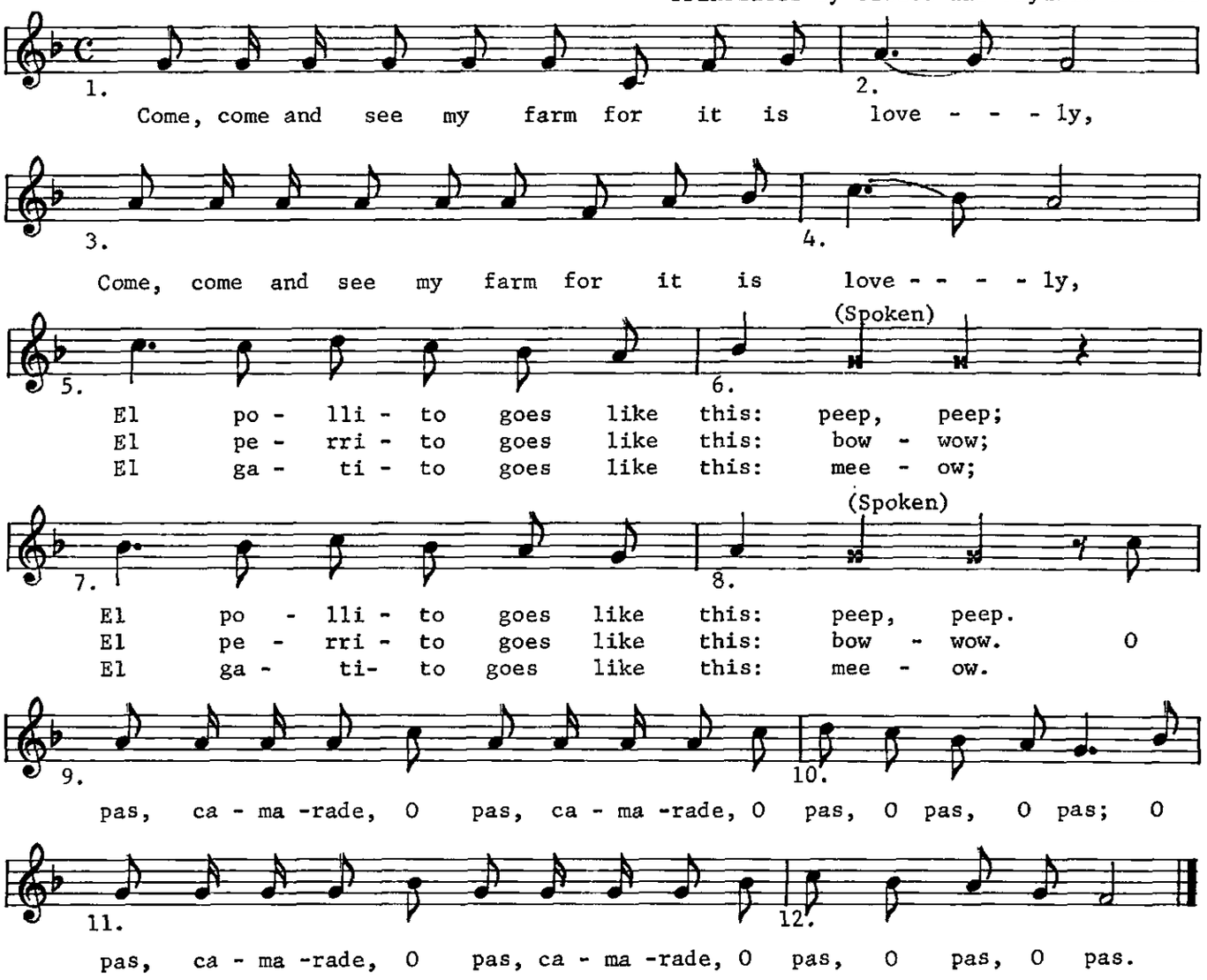


Mi Chacra

Argentine Folk Song
Translated by Olcutt and Phyllis Sanders



4. El burrito goes like this: hee-haw .....
5. El patito goes like this: quack, quack .....
6. El chanchito goes like this: oink, oink .....

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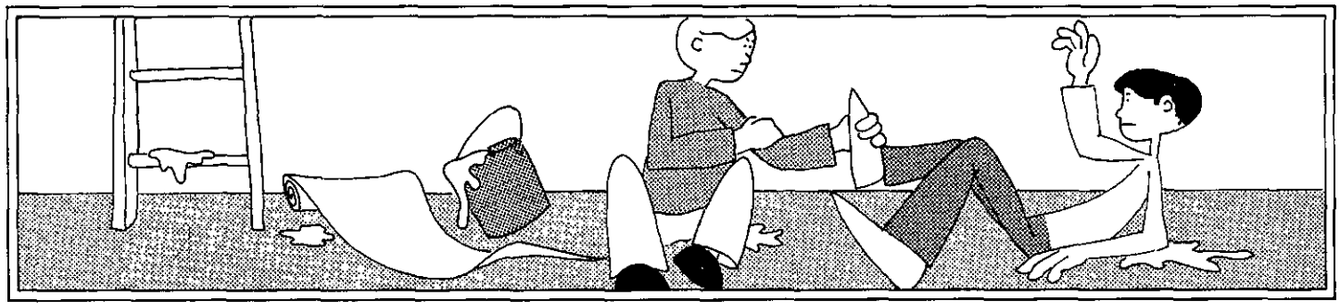

When Sammy Put the Paper on the Wall

Traditional

1. When Sam - my put the pa - per on the wall, He
2.
3. put the par - lor pap - er in the hall, He
4.
5. pa - per'd up the stairs, He
6. pa - per'd all the chairs, He
7. e - ven put a bor - der on his
8. grand - ma's shawl. When
9. Sam - my put the pa - per on the wall, He
10.
11. spilled a pot of paste up - on us
12. all. Now we're
13. all stuck to geth - er
14. Like birds of a fea -ther, Since

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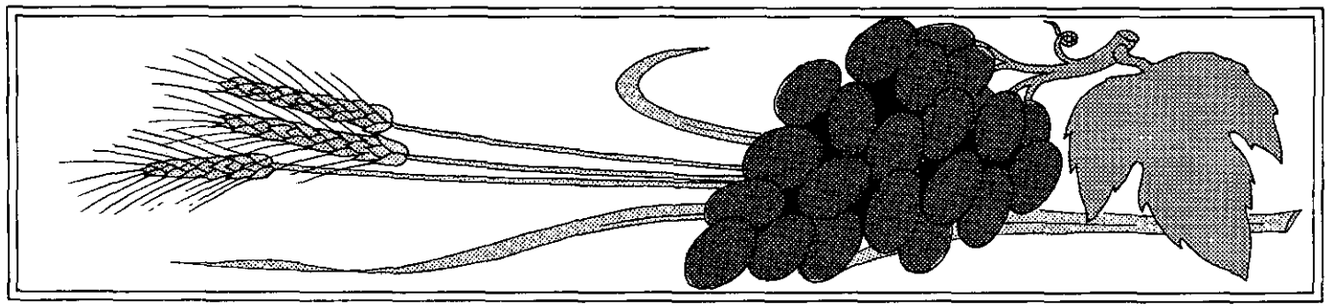

Harvest

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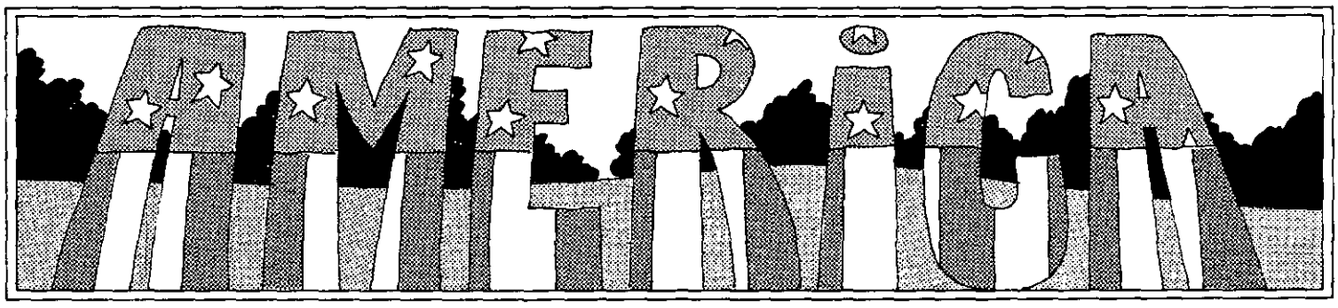

My Country is America

Words and Music by Wihla Hutson

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Courtesy of Wisconsin Music Archives

All My Trials, Lord

Spiritual
Arr. by Don Voegeli

AMERICA

My country, 'tis of thee,
Sweet land of liberty,
Of thee I sing.
Land where my fathers died,
Land of the Pilgrim's pride.
From every mountain side,
Let freedom ring.

Our fathers' God, to thee,
Author of liberty,
To Thee we sing.
Long may our land be bright
With freedom's holy light;
Protect us by Thy might,
Great God, our King.

Courtesy of Wisconsin Music Archives

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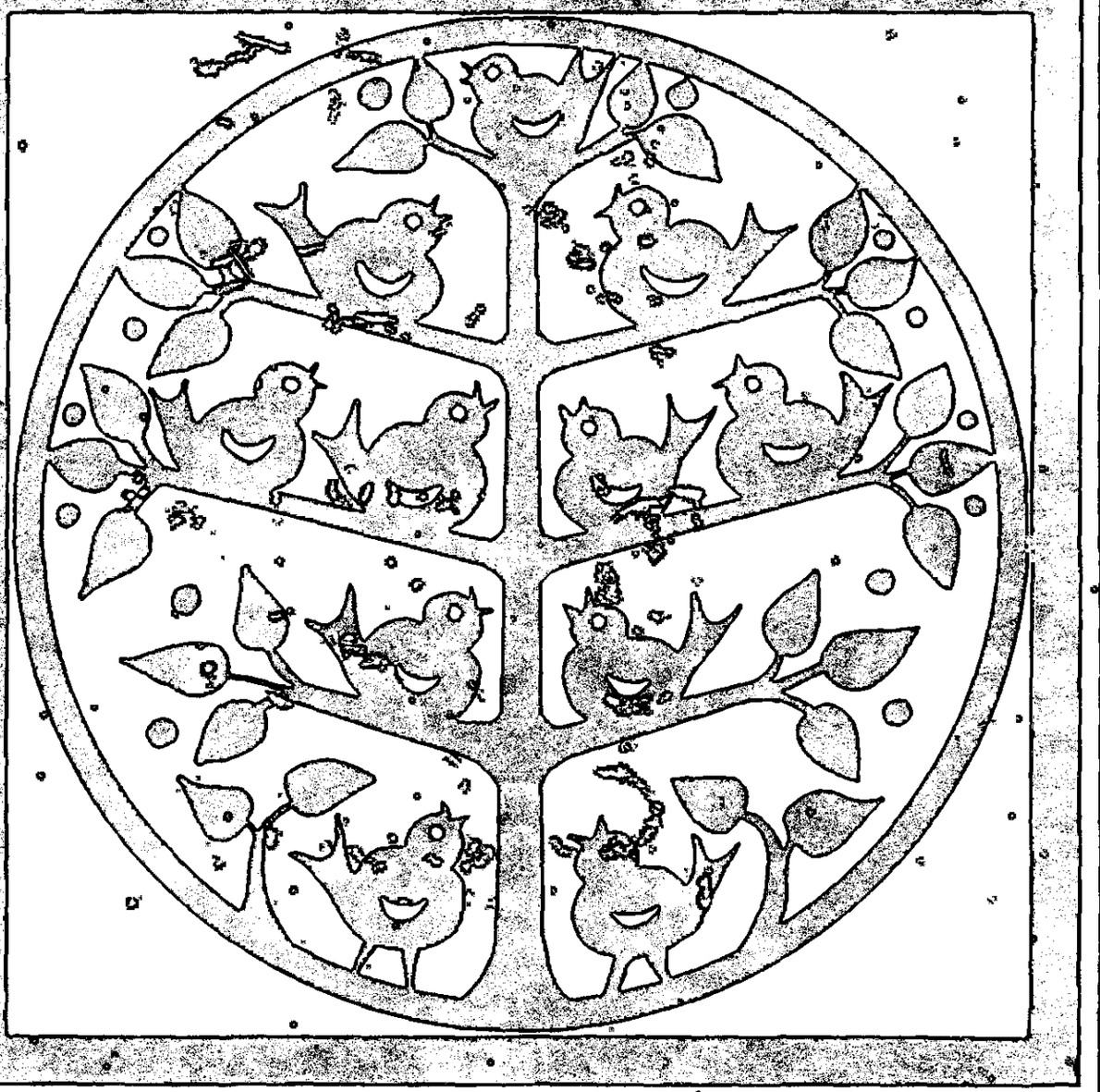
LET'S SING PIANO BOOK

The Wisconsin School of the Air 1971-72

The University of Wisconsin



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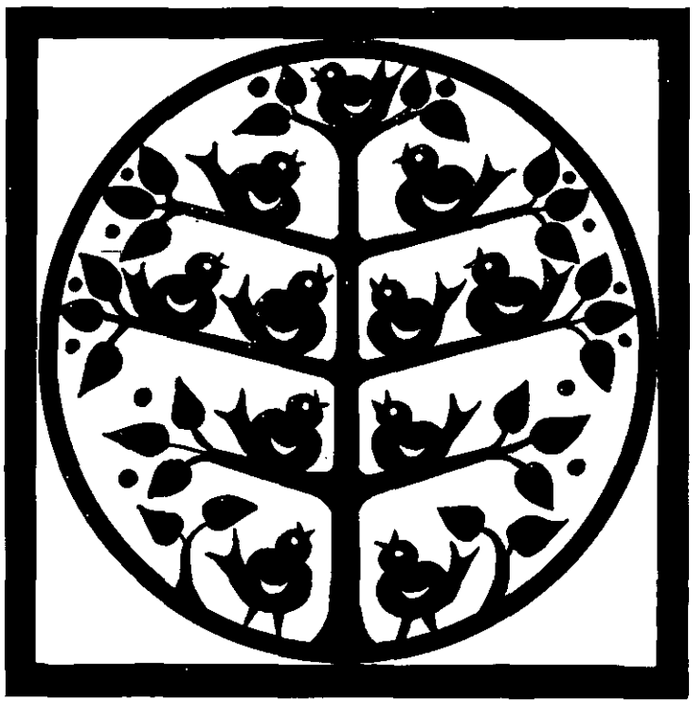

LET'S SING PIANO BOOK

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Song of Hope

Hebrew melody

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Let's Sing!

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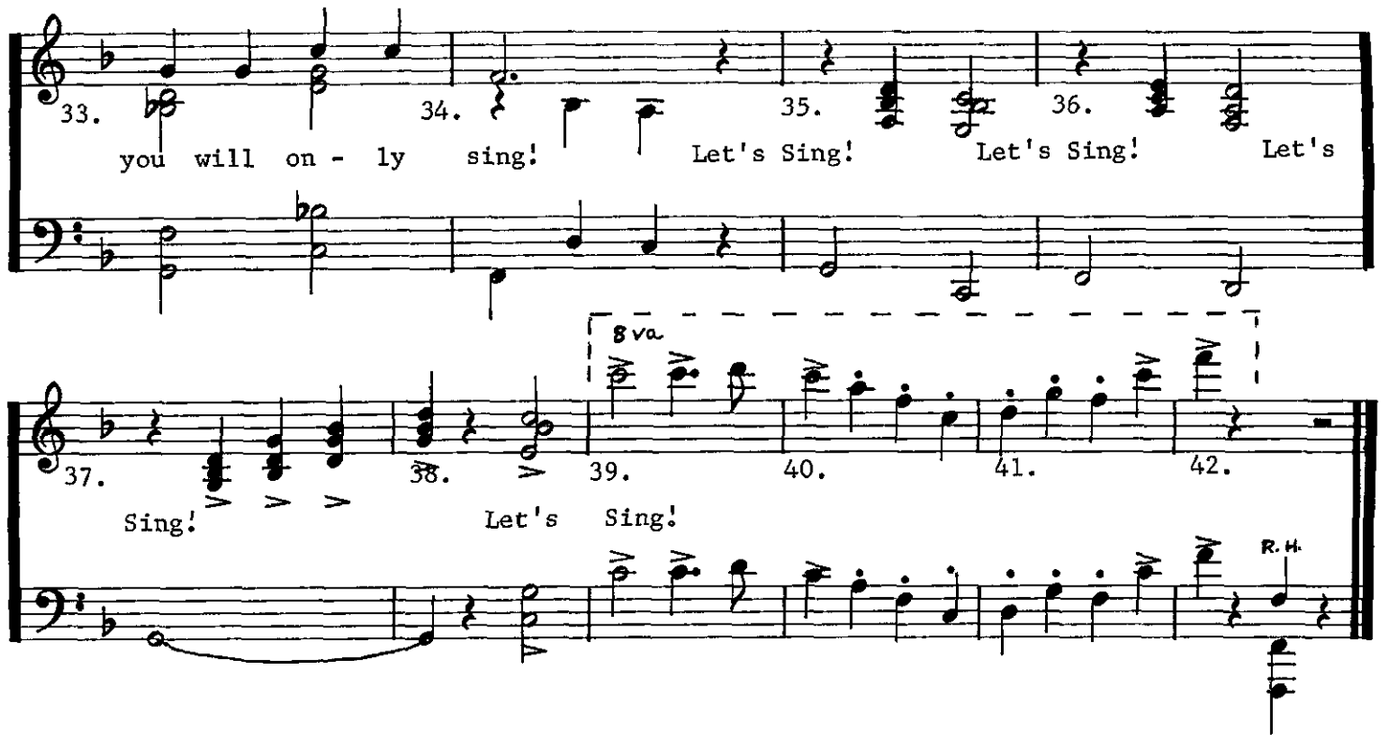
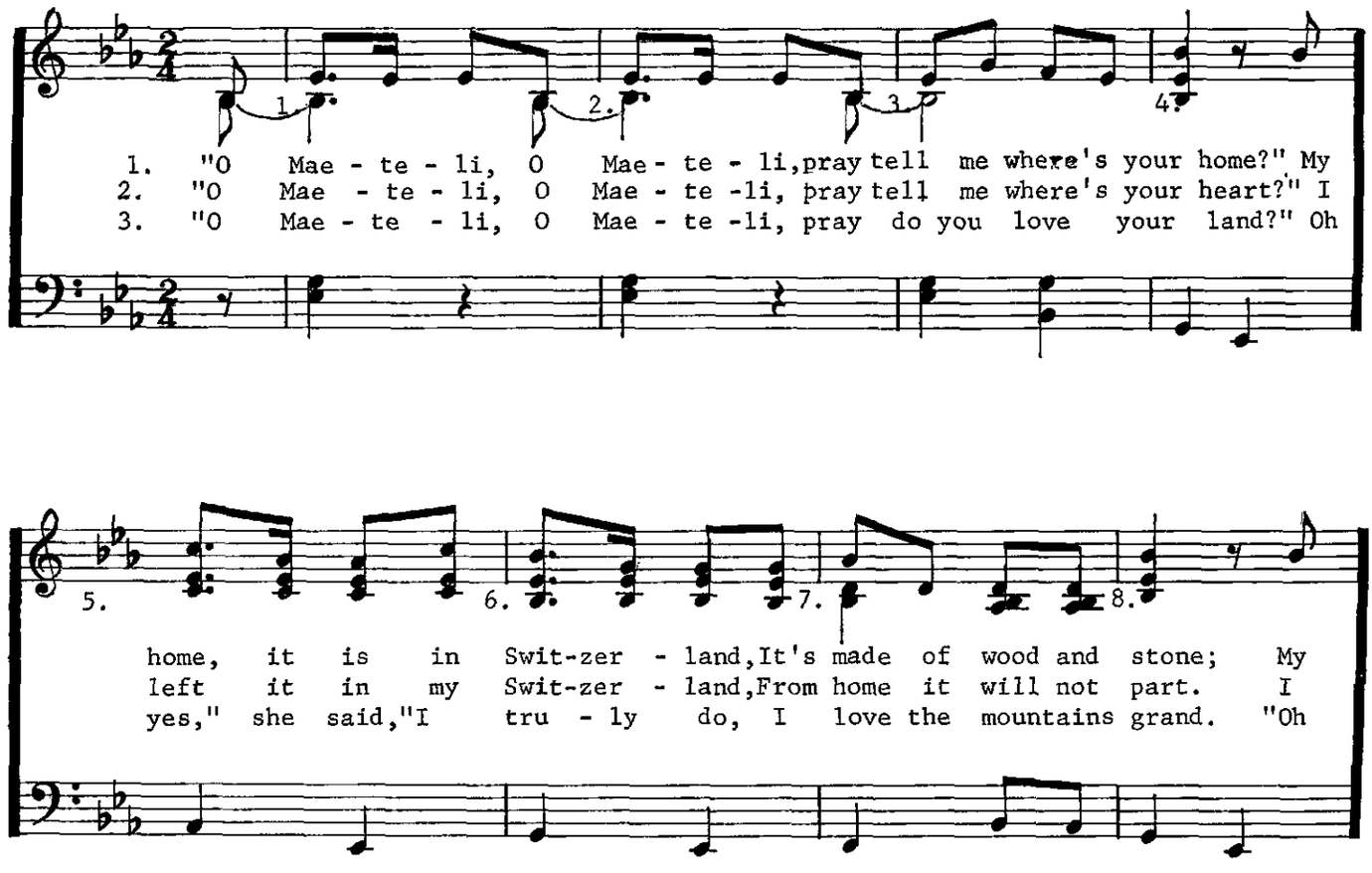


O Maeteli

Mrs. Edna S. Gordon

Swiss Folk Song



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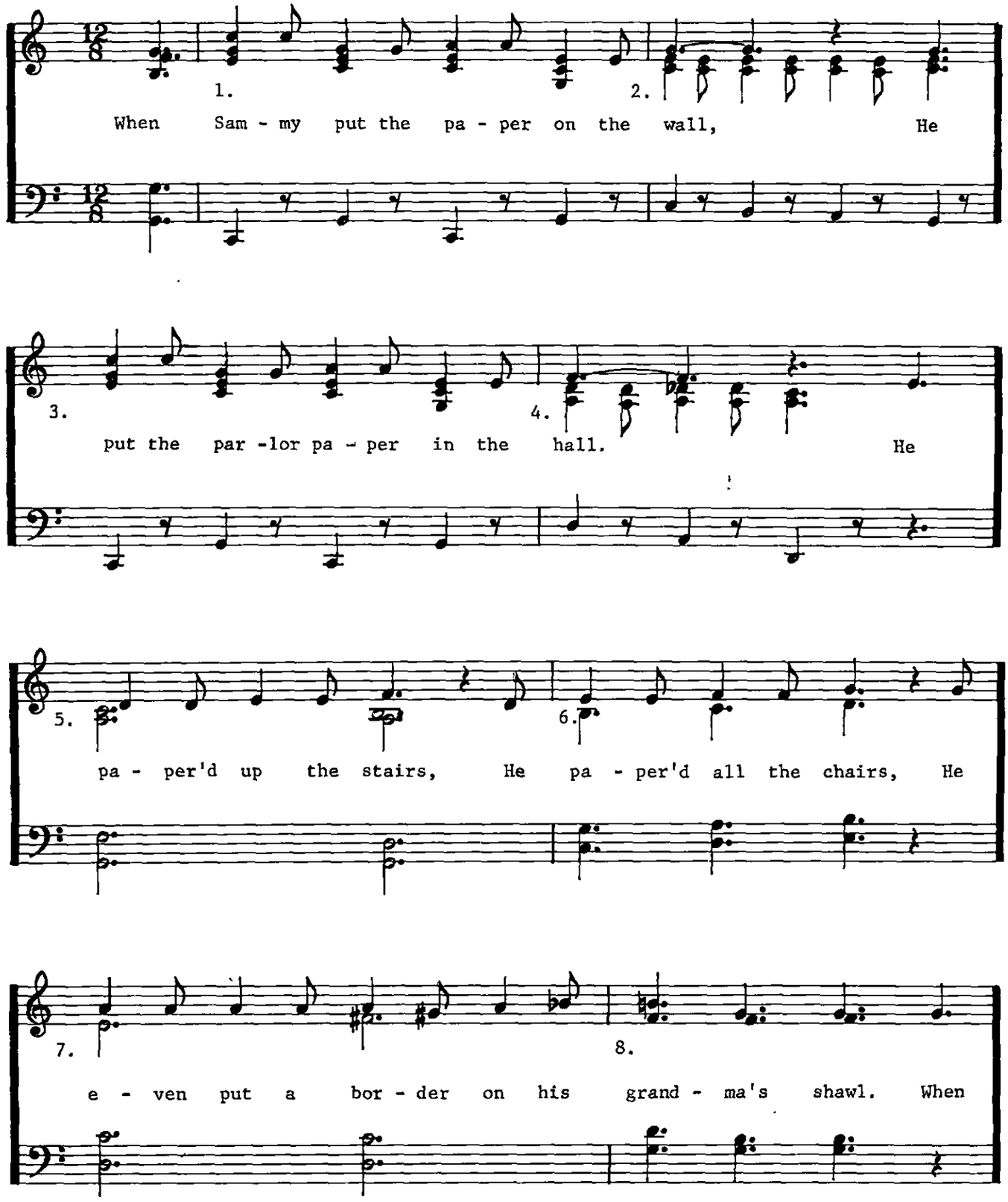
When Sammy Put the Paper on the Wall

Traditional

Arr. by Donald Voegeli



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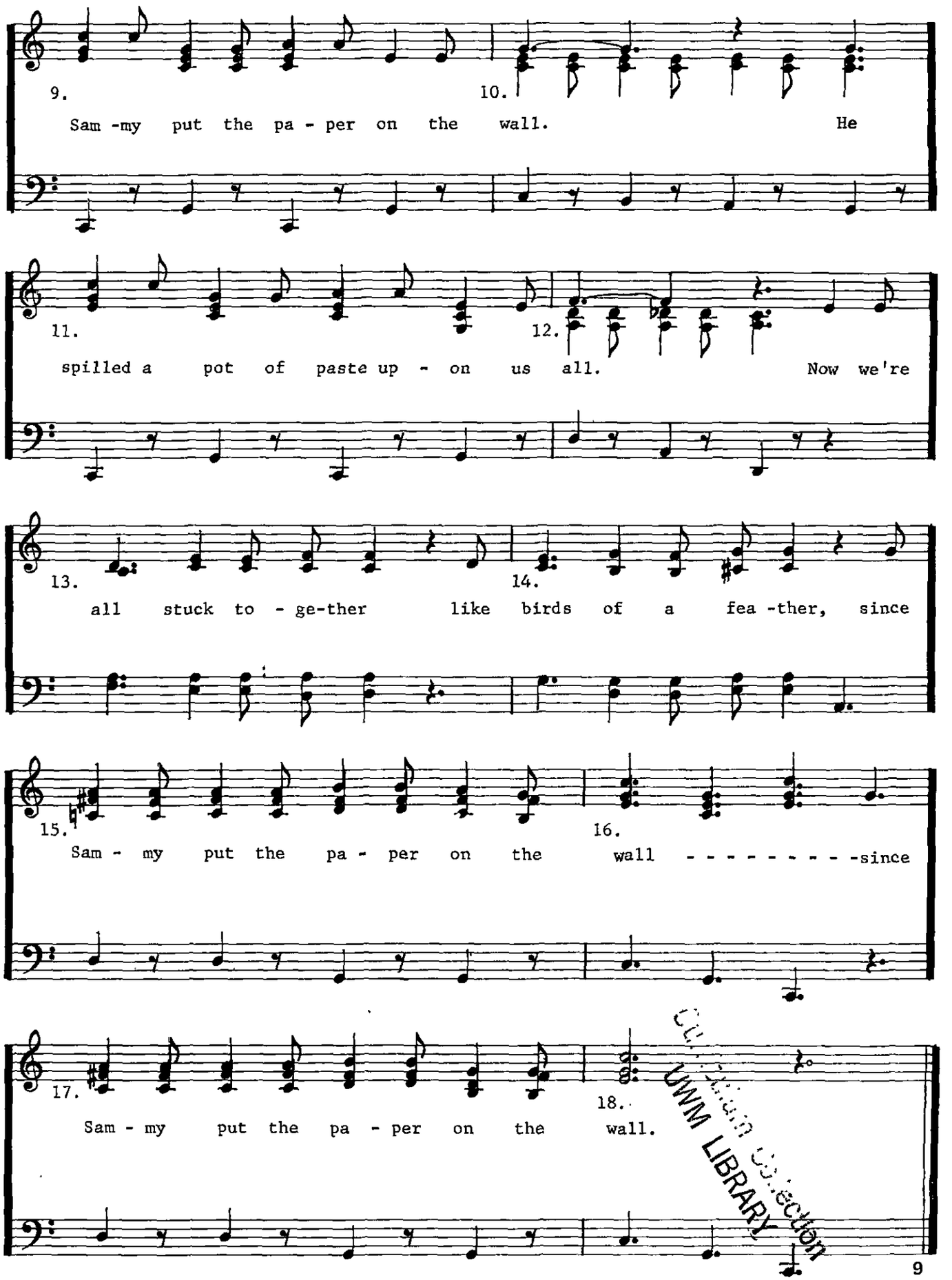

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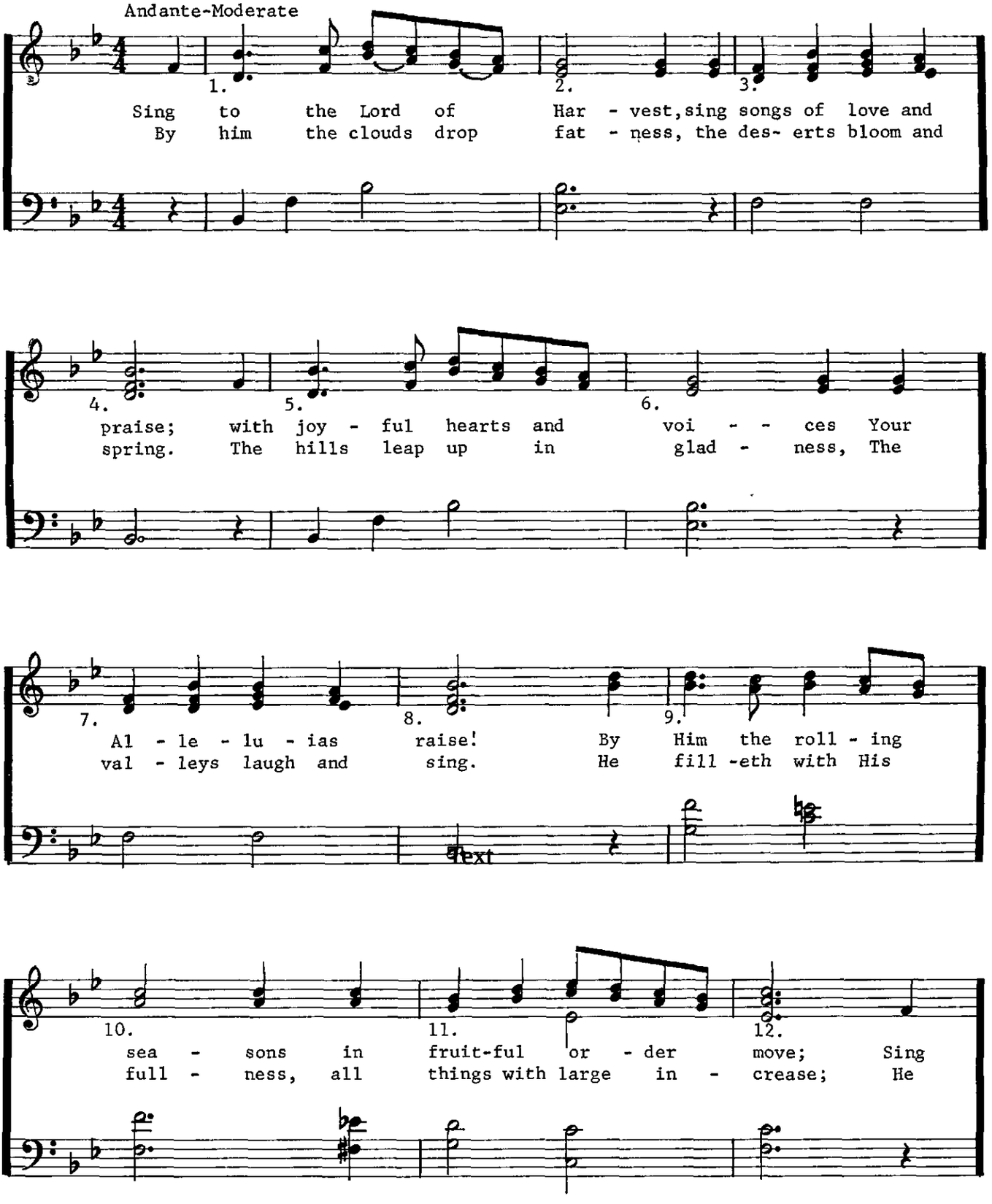
Sing to the Lord of Harvest

Words - J.S.B. Monsell, 1811-1875 Tune - Nuernberg - 1581

Andante-Moderate



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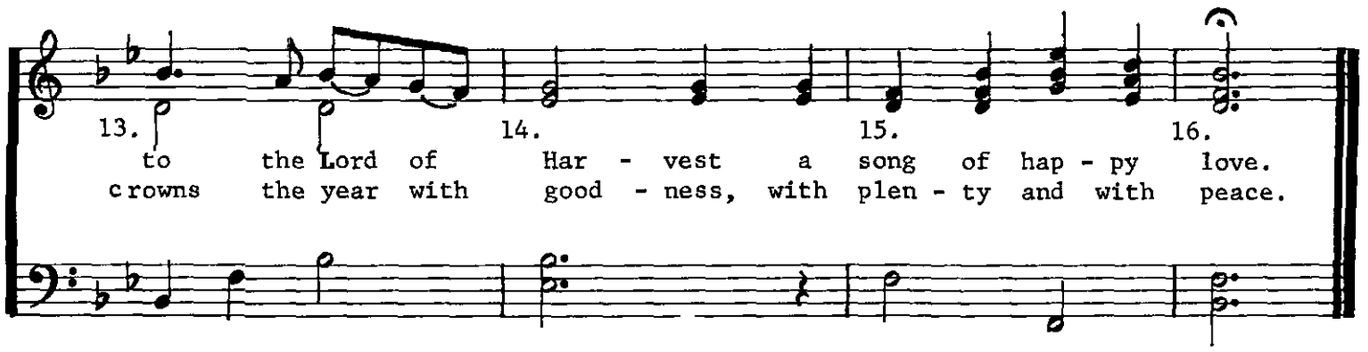
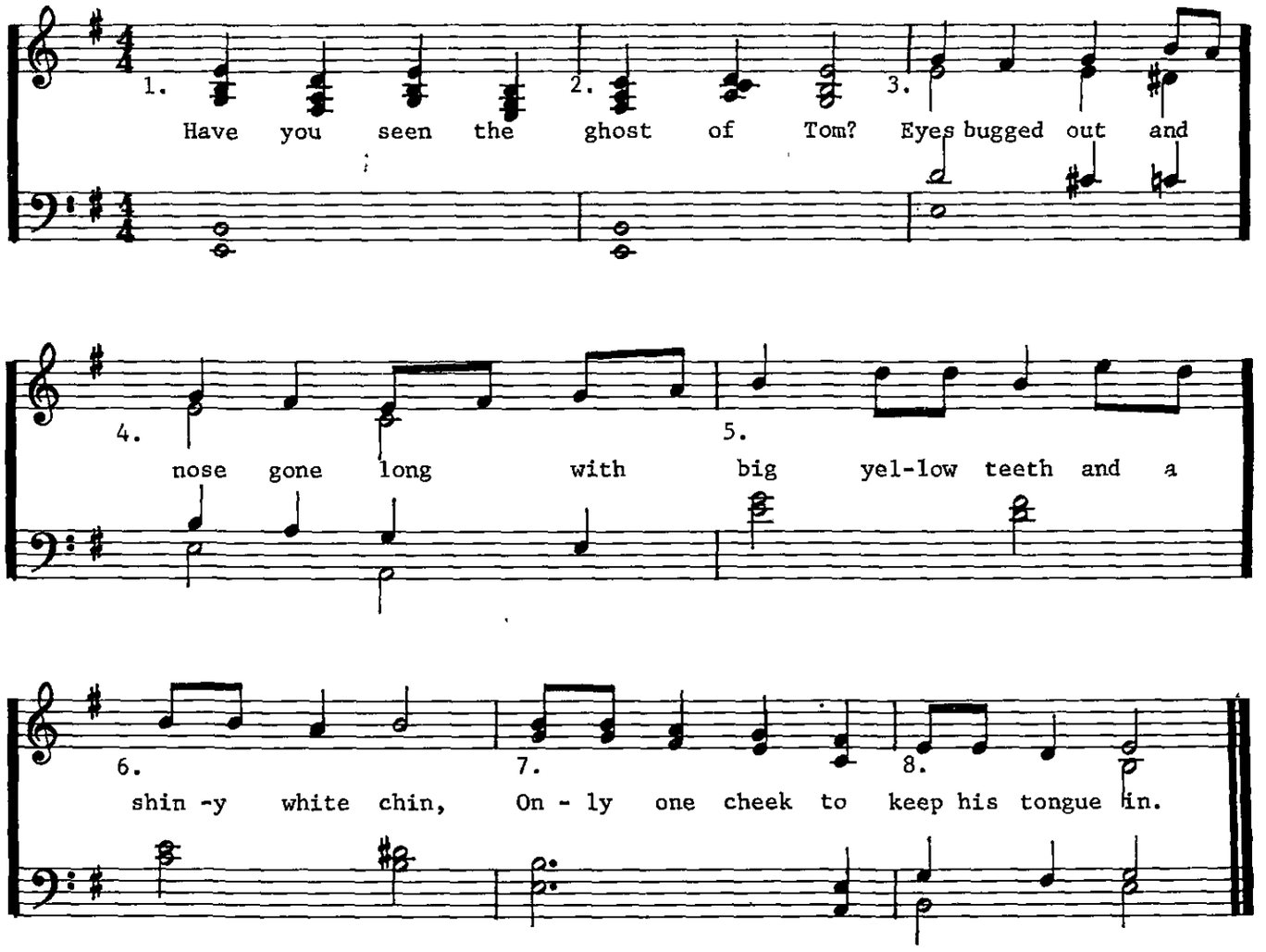


The Ghost of Tom

Arr. by Donald Voegeli



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Which Way to Go

12

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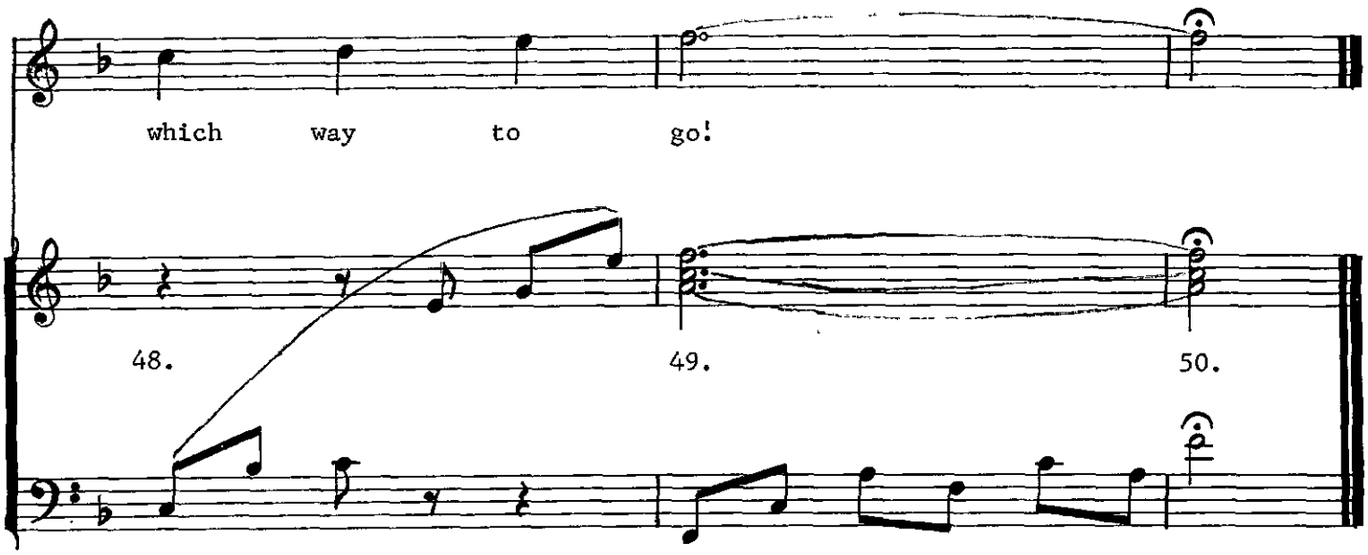

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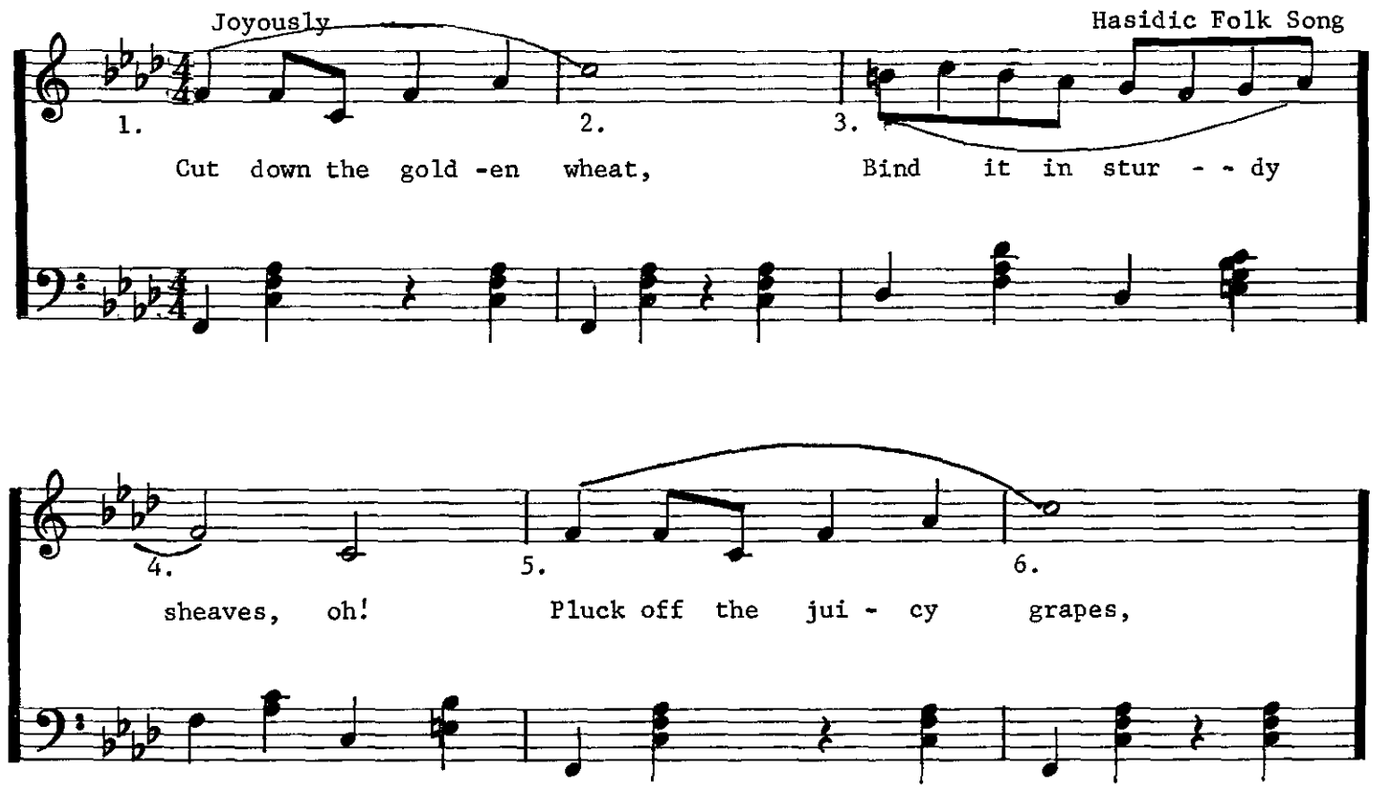
Harvest



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Though Gently 'tis Snowing

Wihla Hutson

arr. Mangham David Lehr

Andante

Though gent - ly 'tis snow - ing, and chill winds are blow-ing, our
Then em - bers, take fire---; tall can- dles burn high-er; Ring

hearth-fire is glow-ing on this Christ-mas morn. Each
bells in the spire---, our Sav - ior is here. Then

pine --- fra-grant em - ber shall help us re - - mem - ber that
has - ten nor tar - ry, 'tis time to be mer - ry; His

far - off De - - cem - ber when Je - sus was born. Night
own tid - ings car - ry of love and good cheer. The

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Courtesy of Wisconsin Music Archives

The Ash Grove

The ash-grove, how graceful, how plain-ly 'tis speak-ing,
The wind thro' it playing has language for me.
When over its branches the sun-light is breaking,
A host of kind faces is gazing on me.
The friends of my child-hood again are before me,
Fond memories waken as freely I roam.

CHORUS:

With soft whispers laden, the leaves rustle o'er me,
The ash-grove, the ash-grove that sheltered my home.

My laughter is over, my step loses lightness,
Old country-side measures steal soft on my ear;
I only remember the past and its brightness,
The dear ones I mourn for again gather here.
From out of the shadows their loving looks greet me,
And wistfully searching the leafy green dome.

CHORUS:

I find other faces fond bending to greet me;
The ash-grove, the ash-grove alone is my home.

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Courtesy of Wisconsin Music Archives

Peanut Vendor

Marion Sunshine and L. Wolfe Gilbert — Moises S. Rodriquez

Courtesy of Wisconsin Music Archives

2. In Cuba his smiling face Is welcome 'most ev'ry place;
Peanuts! They hear him cry. Peanuts! They all reply.
If you're looking for an early morning treat,
Get some double-jointed peanuts good to eat.
They're roasted, no tiny ones. They're toasted, peanuts hot in the shell.
Come buy some, I eat more than I sell!
If an apple keeps the doctor from your door,
Peanuts ought to keep him from you evermore.

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Courtesy of Wisconsin Music Archives

The Brooklet

Franz Schubert, 1797-1828

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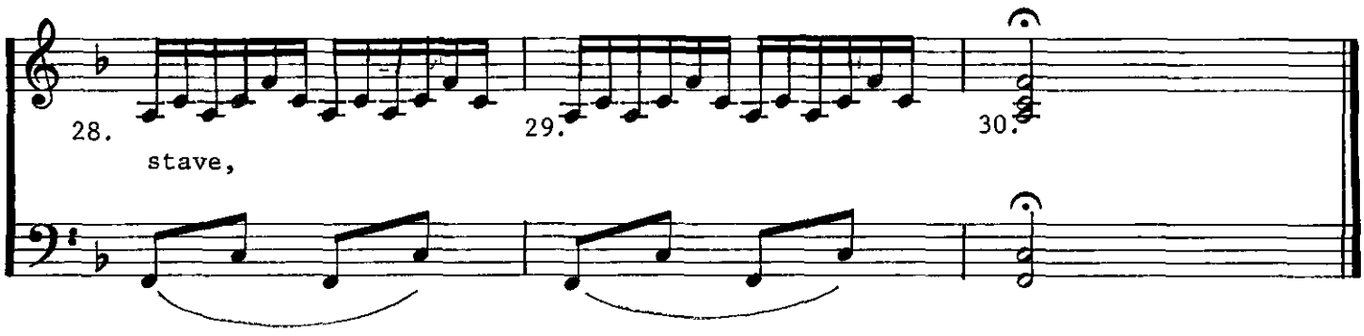

God is Love

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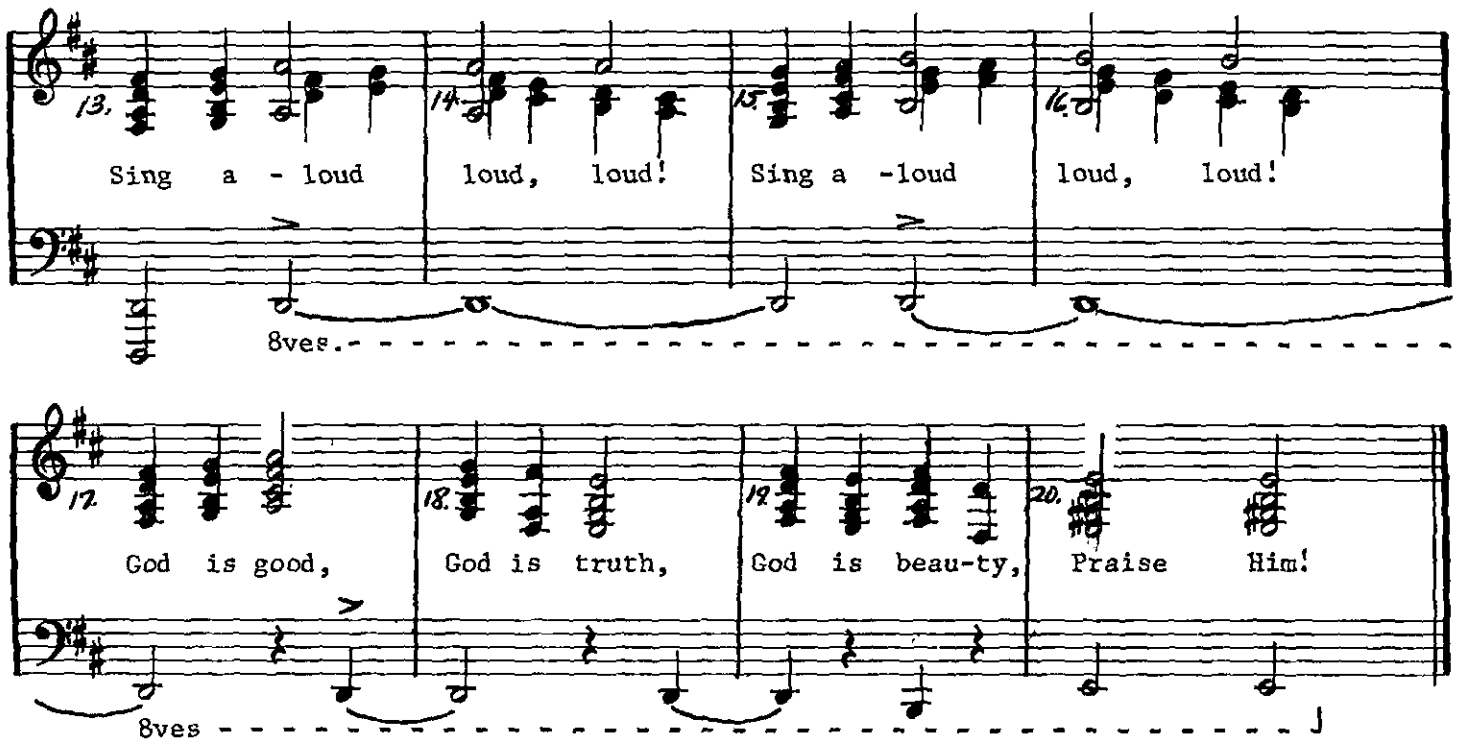

Christmas Song

On this day earth shall ring
With the song children sing
To the Lord, Christ our King,
Born on earth to save us;
Him the Father gave us.

Ideo - o - o, Ideo - o - o,
Ideo gloria in excelsis Deo.

His the doom, ours the mirth;
When He came down to earth,
Bethlehem saw His birth;
Ox and ass beside Him,
From the cold would hide Him.

Ideo - etc., etc.

God's bright star o'er His head,
Wise men three to Him led,
Kneel they low by His bed,
Lay their gifts before Him,
Praise Him and adore Him.

Ideo - etc., etc.

On this day angels sing;
With their song earth shall ring,
Praising Christ, Heaven's King,
Born on earth to save us.
Peace and love He gave us.

Ideo - etc., etc.

Courtesy of Wisconsin Music Archives

La Mère Michel

Translation by Lois Dick

French Folk Song
Arr. By Donald Voegeli

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Courtesy of Wisconsin Music Archives

Courtesy of Wisconsin Music Archives

Carol of the Drum

Czechoslovakian Folk Song
Arr. Mangham David Lehr

Courtesy of Wisconsin Music Archives

Courtesy of Wisconsin Music Archives

My Country is America

Words and Music by Wihla Hutson

Courtesy of Wisconsin Music Archives

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2. My country is America
Where everyone may share
In choosing those who act for us,
Who for our land must care.
Forever watchful we should be,
And try in every way to see
That what is done for common good
Be helpful, just and fair.

3. My country is America
God grant that we may find
That all our highest aims and goals
In His ways are designed.
His power has made us strong and free;
Then pray that we may ever see
New paths of justice, truth and peace
To walk with all mankind.

Courtesy of Wisconsin Music Archives

Jamaica Farewell

West Indies Folk Song
Arr. by Donald J. Voegeli

1. 2. 3.
Down the way where the
Sounds of laugh -ter are

4. 5. 6.
nights are gay, And the sun shines dai - ly on the moun-tain top,
ev - 'ry where And the danc-ing girls are swinging to and fro,

7. 8.
I took a trip on a sail- ing ship And when I
I must de-clare that my heart is there Tho I have

9. 10.
reach Ja - mai - ca I made a stop. But I'm
been from Maine to Mex - i - co.

Courtesy of Wisconsin Music Archives

Courtesy of Wisconsin Music Archives

The Year of Jubilo

David Stevens

Henry C. Work, 1832-1884
Arr. by Donald Voegeli

O children, there's a right good fellow and he lives next door to you,
'Twill do you good tomorrow morning if you give him, "How-d'-do.
For life, we know, is well worth living, and be sure you make it so,
For that's what makes the good time coming in the year of Jubilo.

CHORUS.

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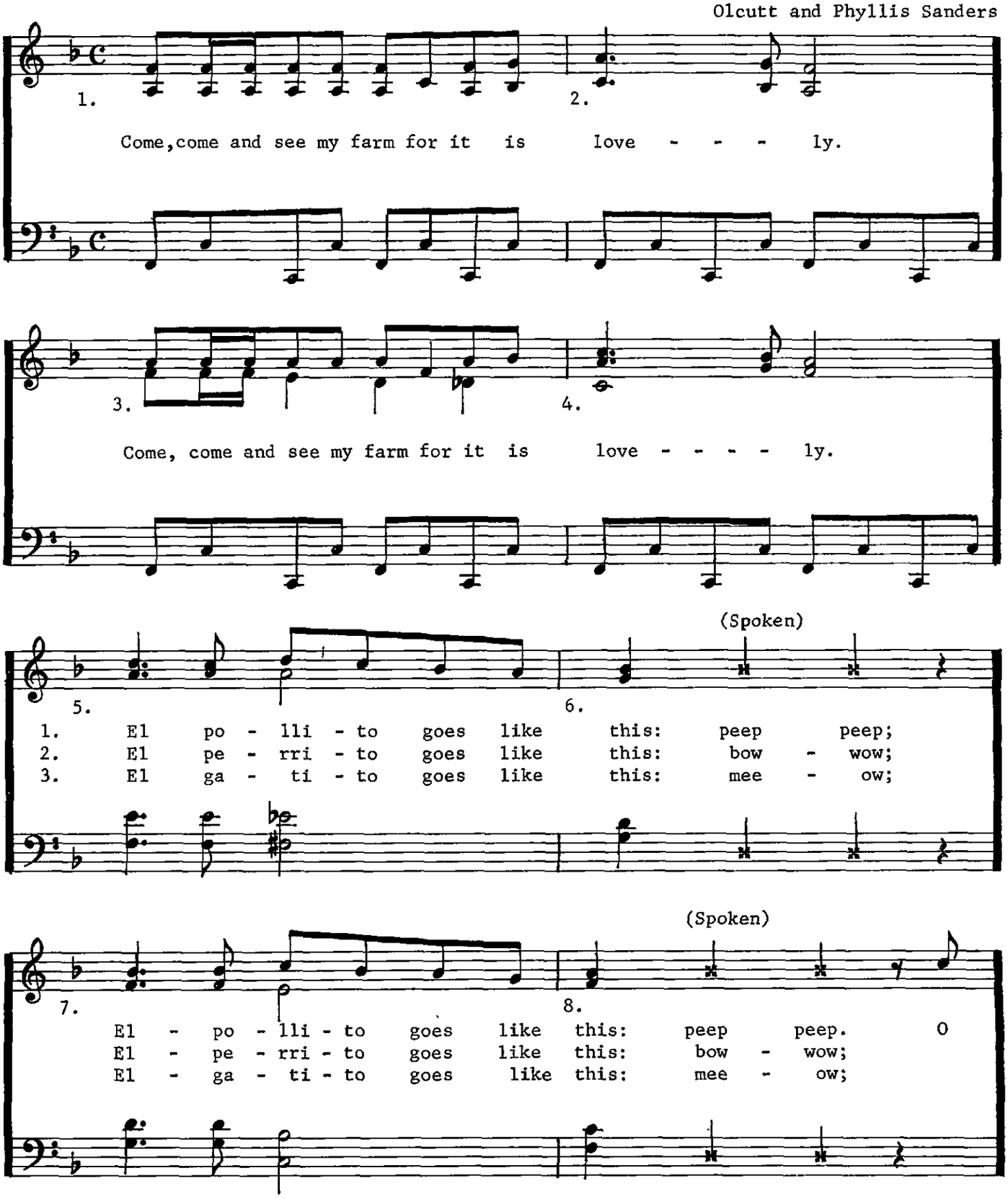
Mi Chacra

Argentine Folk Song translated by
Olcutt and Phyllis Sanders



Courtesy of Wisconsin Music Archives

4. El burrito goes like this: hee - haw
5. El patito goes like this: quack - quack
6. El chanchito goes like this: oink - oink

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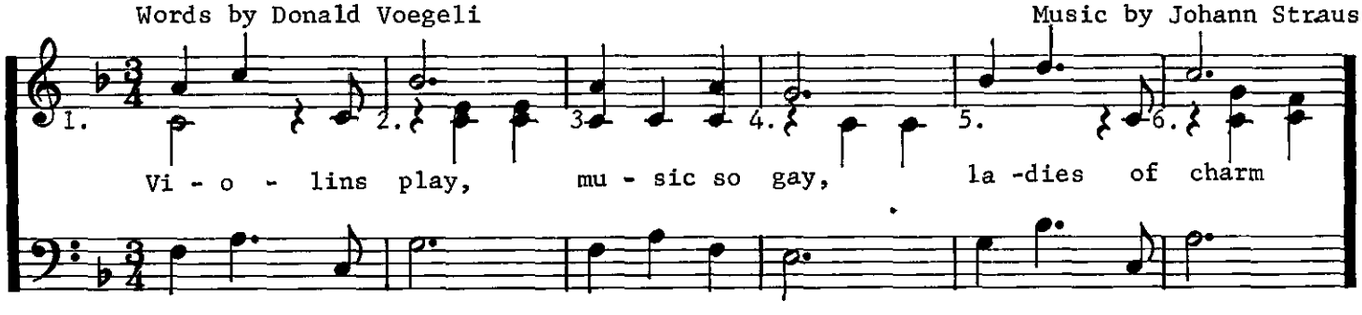
The Emperor Waltz

Words by Donald Voegeli

Music by Johann Strauss



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The Wassail Song

(Yorkshire)
Traditional carol collected and arranged by
R. Vaughan Williams

Courtesy of Wisconsin Music Archives

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Song of the Open Air

Sicilian Air

Words by Janet E. Tobitt

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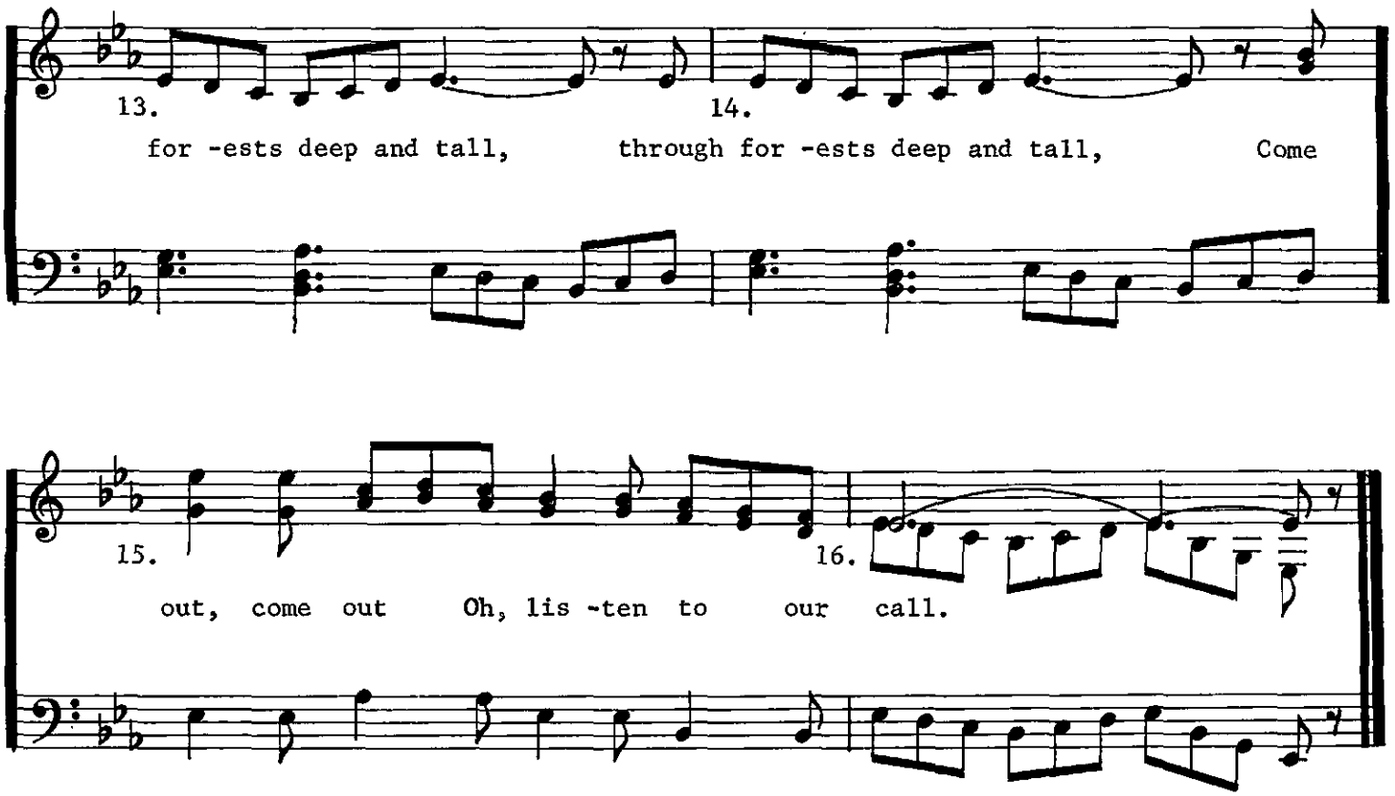

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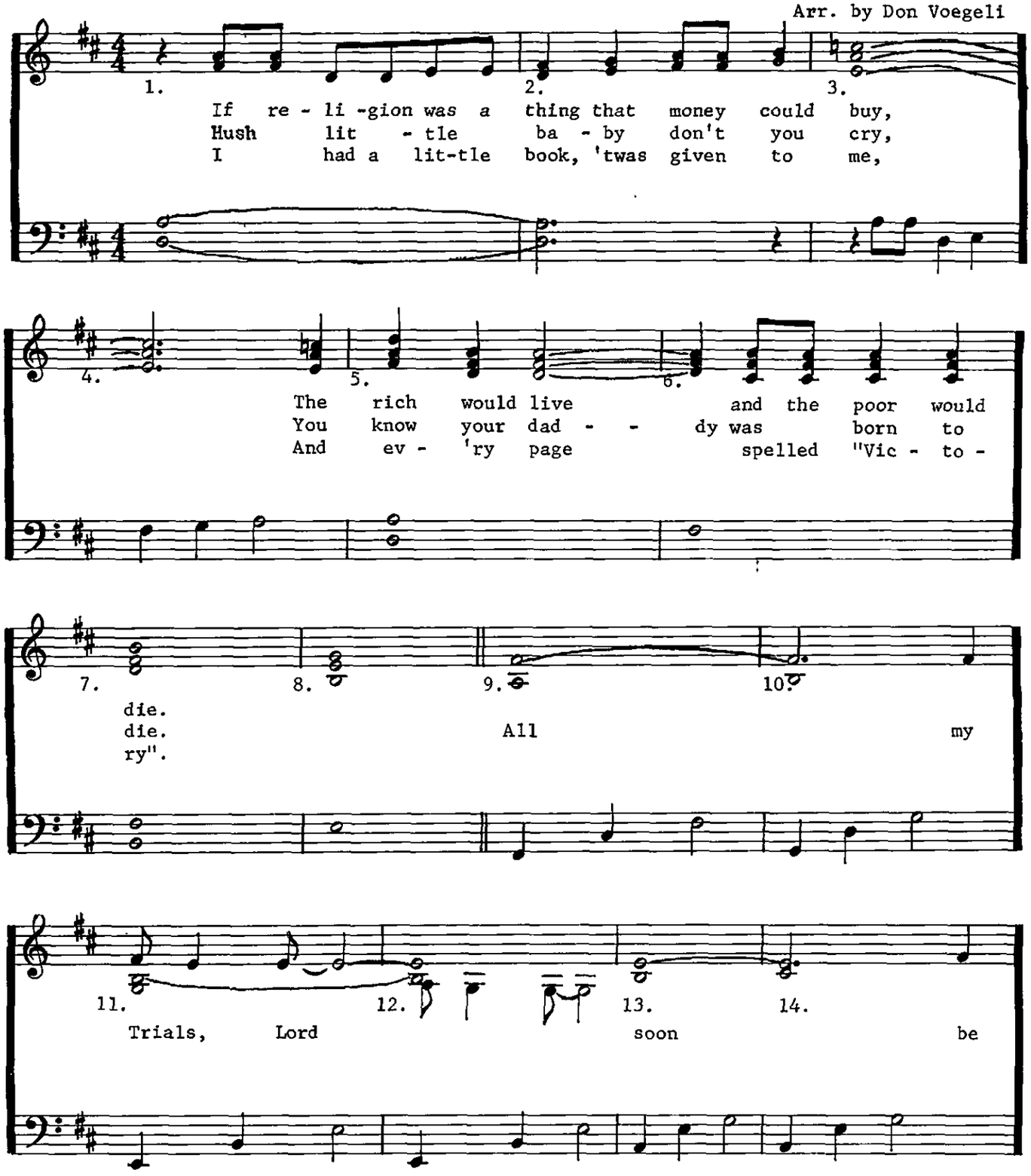
All My Trials, Lord

Spiritual

Arr. by Don Voegeli



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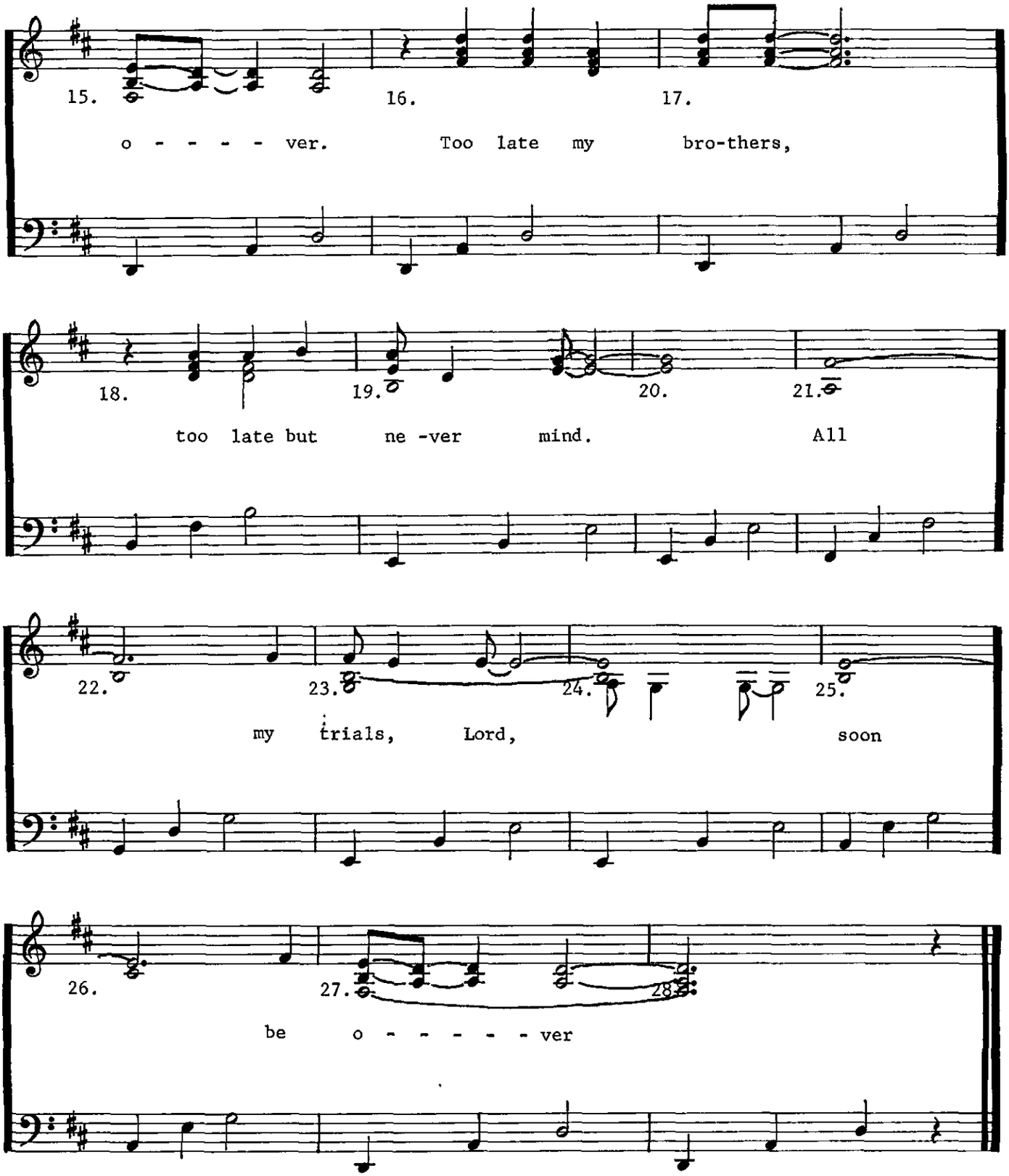

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Doney Gal

American Cowboy Song
Arr. by Donald Voegeli

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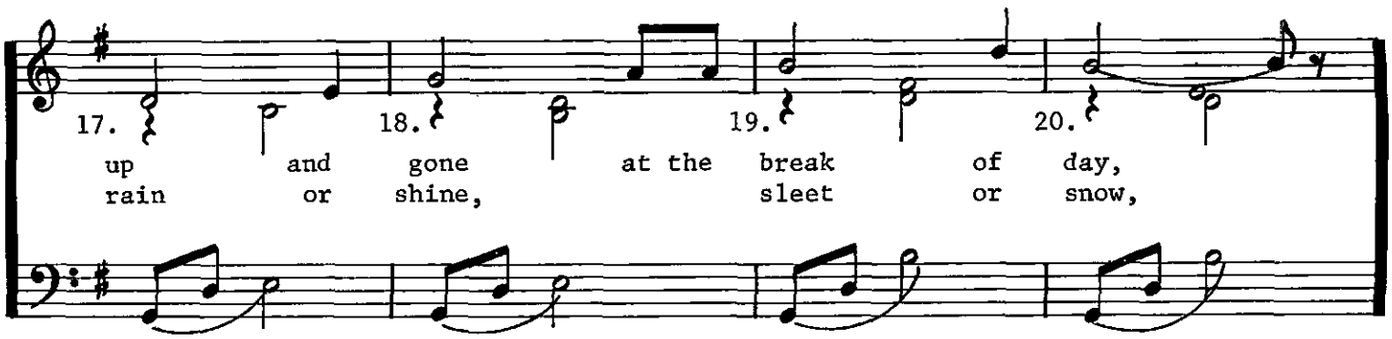
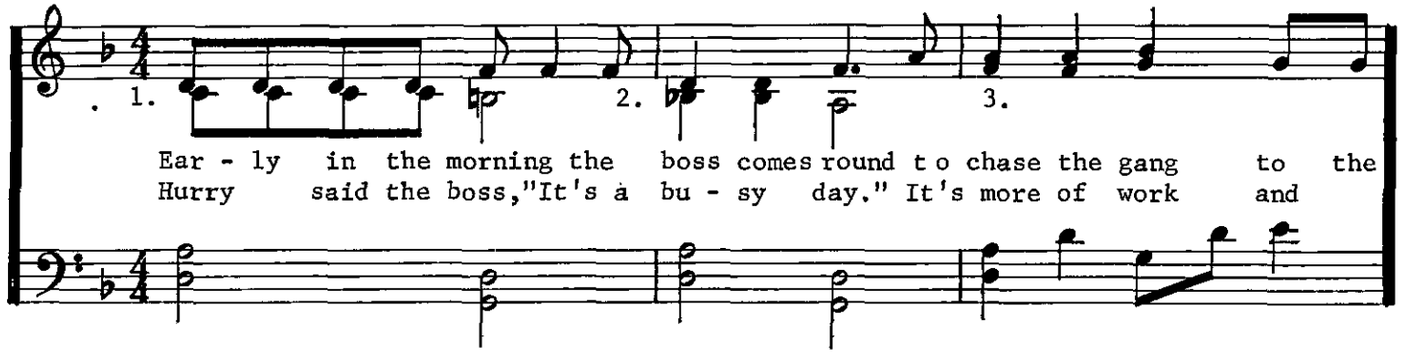
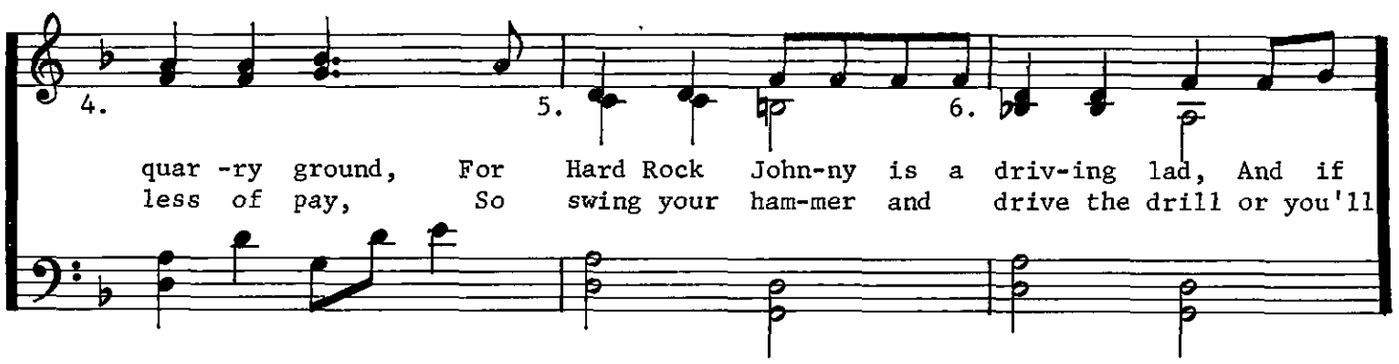


Drill, Ye Tarriers, Drill

American Folk Song
Arr. by Donald Voegeli

Con spirito (with spirit)





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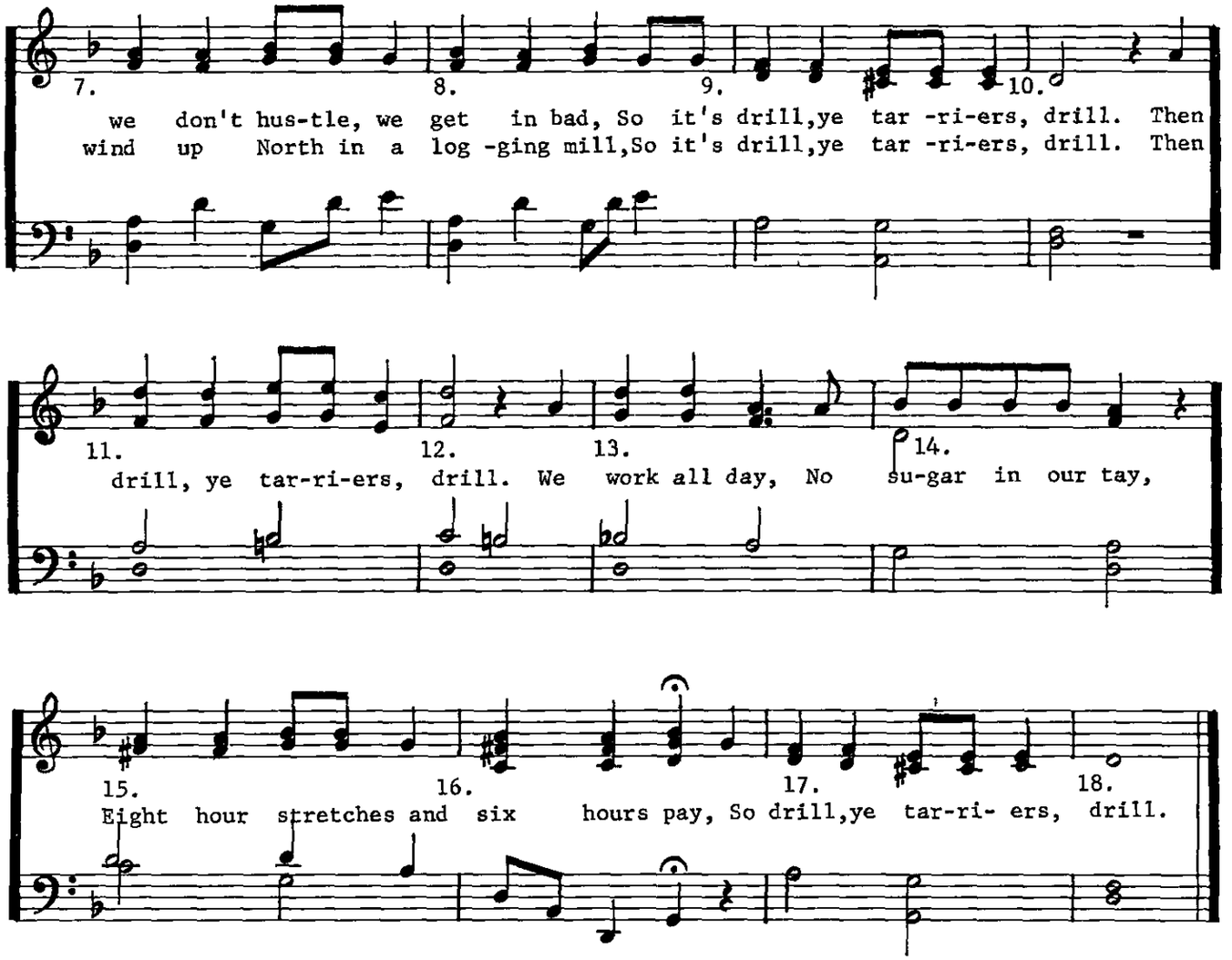
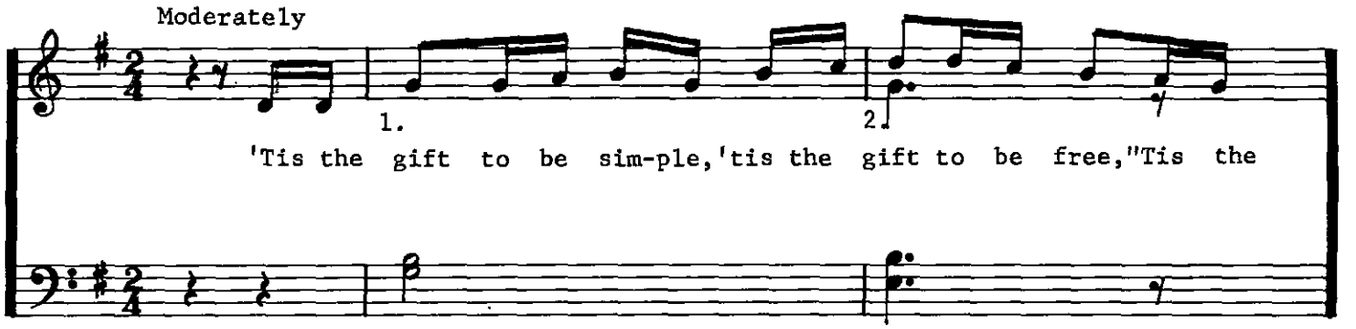


Simple Gifts

Shaker Song
Arr. by Donald Voegeli



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Wisconsin SOA Repertoire Chart - Created by K. Donaldson

Course	Year	Song Title	Style of Song	Key Signature	Time Signature	Voicing	Composer/ Arranger	Pubilsher
E.B. Gordon's "Journeys in Music Land"	1945 - 1946	God Ever Glorious	Russian Folk Song	E Flat Major	4/4	Unison	Samuael Francis Smith	WSOA
		All Through the Night	Welsh Folk Song	A Flat Major	4/4	3 Part	Unknown	WSOA
		The Gay Mazurka	Polish Dance	A Flat Major	3/4	Unison	E.S.G.	WSOA
		The Gypsy Maid	Gypsy Tune	C Minor	3/4	Unison	E.S.G.	WSOA
		Shortnin' Bread	African American Folk	D Major	4/4	Unison	Unknown	WSOA
		The Nightingale	Russian Folk Song	D Major	3/4	Unison	E.S.G.	WSOA
		The Hundred Pipers	Scotch Song	F Major	6/8	Unison	Unknown	WSOA
		Lullaby	20th Century	A Flat Major	4/4	Unison	Don Vogeli/ E.S.G.	WSOA
		Home on the Range	Cowboy Song	G Major	3/4	Unison	Unknown	WSOA
		Vive la Compagnie	College Song	B Flat Major	6/8	3 Part	Unknown	WSOA
		Sleep of the Holy Child	Old French Carol	E Minor	2/4	3 Part	E.S.G.	WSOA
		Dancing in the Garden	English Folk Dance	D Major	4/4	Unison	E.S.G.	WSOA
		On Billows Rocking	Unknown	C Major to G Major	6/8	Unison	Planquette	WSOA
		Summer Rain	Romantic	E Flat Major	3/4	Unison	Beethoven/ E.S.G.	WSOA
		Kow-Keen-Kees-Ka	American Indian Song	E Flat Major	4/4	Unison	Edward Bossing	WSOA
		Sing and Rejoice	French Folk	D Major	3/2	4 Part	E.S.G.	WSOA
		Springtime	Old English Song	G Major	3/4	Unison	E.S.G.	WSOA
		Contentment	Czech Folk Song	E Major	12/8	2 Part	Bedrich Smetana	WSOA
		Song of Old Vienna	Viennese Folk Song	F Major	3/4	Unison	E.S.G.	WSOA
		White Coral Bells	Unknown	C Major	4/4	Unison	Unknown	WSOA
		Minuet	Classical	C Major	3/4	Unison	Mozart/ E.S.G.	WSOA
		When Johnny Comes Marching Home	Unknown	G Minor	6/8	Unison	L.Lambert	WSOA
		A Study Song	Unknown	G Major	3/4	Unison	Unknown	WSOA
Warren B. Wooldridge's "Let's Sing"	1959 - 1960	Keep Singing	20th Century	G Major	2/4	Unison	Don Vogeli	WSOA
		En Roulent Ma Boule	French-Canadian Canoeing Song	G Major	6/8	2 Part	Unknown	WSOA
		Somewhere a Child is Singing	Unknown	D Major	2/4	3 Part	Prof. Peter W. Dykema	Sunny-Birchard
		Infant Holy	Polish Carol	A Flat Major	3/4	Unison	Unknown	Evans Bros. Ltd.
		Jesus, Jesus, Rest Your Head	American Carol	E Major	4/4	Unison	Unknown	G. Schirmer
		Thanksgiving Song	Unknown	Unknown	Unknown	Unknown	Unknown	WSOA / Lyrics Only
		Spanish Gypsies	Spanish Folk Song	F Major	3/4	2 Part	Unknown	Sunny-Birchard
		When I Was a Lad	Operetta	C Major	2/4	Unison	Gilbert and Sullivan	WSOA
		Tum Balalyka	Jewish Folk Song	F Major	3/4	2 Part	Unknown	Hargail Music Company
		Swiss Mountain Song	Tyrolean Air	B Flat Major	3/4	2 Part	Joan F. Ross	Department of Education, New Zealand
		Dona Nobis Pacem	Sacred	F Major	3/4	Unison	Anonymous	WSOA
		My Home's In Montana	American Cowboy Song	E Flat Major	3/4	Unison	H.F.B.	WSOA
		Funiculi Funicula	Unknown	Unknown	Unknown	Unknown	Unknown	WSOA / Lyrics Only
		Longing for Spring	Classical	E Flat Major	6/8	Unison	Mozart/ W.B.W.	WSOA
		Walking at Night	Unknown	Unknown	Unknown	Unknown	A.D. Zanzig	A.D. Zanzig / Lyrics Only
		Little David	African American Spiritual	G Major	2/4	4 Part	Unknown	WSOA
		The Caisson Song	American Patriotic	Unknown	Unknown	Unknown	Unknown	WSOA / Lyrics Only
		All Through The Night	Welsh Folk Song	A Flat Major	4/4	3 Part	Unknown	WSOA
		Eileen Aroon	Irish Folksong	A Major	3/4	Unison	Unknown	WSOA
		O Come Emmanuel	13th Century Plainsong	G Major	4/4	Unison	Rev. John M. Weale	WSOA
		Let Us Break Bread Together	African American Spiritual	E Flat Major	4/4	Unison	Unknown	WSOA
		Green Grow the Lilacs	American Folk Song	G Major	3/4	Unison	Unknown	WSOA

Warren B. Wooldridge's "Let's Sing" Continued	1959 - 1960	Men of Harlech	Welsh Tune	E Flat Major	4/4	Unison	Unknown	WSOA
		May Day Carol	English Folk Song	C Major	4/4	Unison	Unknown	WSOA
		America, the Beautiful	American Patriotic	Unknown	Unknown	Unknown	Unknown	WSOA / Lyrics Only
		Land of Hope and Glory	American Patriotic	B Flat Major	4/4	Unison	Edward Elgar	Sunny-Birchard Publishing Company
		Morning	Czeck Folk Song	B Flat Major	2/4	Unison	Unknown	WSOA
		Tingo Layo	West Indian Calypso	F Major	4/4	Unison	Joan F. Ross	Department of Education, New Zealand
		Sing and Rejoice	Unknown	D Major	3/2	Unison	Unknown	WSOA
		Winter is Over	Italian Folk Song	F Major	2/4	4 Part	Unknown	Summy-Birchard
		Over the River	Unknown	Unknown	Unknown	2 Part	Unknown	WSOA / Lyrics Only
Norman R.Clayton's "Let's Sing"	1971 - 1972	Let's Sing!	20th Century	F Major	2/2	3 Part	Donald Vogeli	WSOA
		Song of Hope	Hebrew Melody	D Major	4/4	2 Part	Unknown	WSOA
		O Maeteli	Swiss Folk Song	E Flat Major	2/4	3 Part	E.S.G.	WSOA
		The Ghost of Tom	20th Century	E Minor	4/4	Unison	Donald Vogeli	WSOA
		Jump Down, Turn Around	Work Song	F Major	2/2	Unison	Unknown	WSOA
		Peanut Vendor	Unknown	F Major	4/4	Unison	Marion Sunshine, L. Wolfe Gilbert, and Moises S. Rodriguez	Edward B. Marks Music Corporation
		Sing to the Lord of Harvest	Nuernberg Tune	B Flat Major	4/4	2 Part	J.S.B. Monsell	WSOA
		The Brooklet	Romantic	F Major	2/4	Unison	Franz Schubert	WSOA
		I Love the Mountains	Unknown	Unknown	Unknown	Unknown	Unknown	WSOA / Lyrics Only
		God is Love	Unknown	B Major	4/4	Unison	Gustav Holst	WSOA
		Christmas Song	Unknown	Unknown	Unknown	Unknown	Unknown	WSOA / Lyrics Only
		The Year of Jubilo	Unknown	C Major	2/4	Unison	David Stevens and Henry C. Work	Summy-Birchard
		Though Gently 'tis Snowing	Unknown	D Major	3/4	Unison	Wihla Hutson / Mangham David Lehr	WSOA
		The Ash Grove	Unknown	Unknown	Unknown	Unknown	Unknown	WSOA / Lyrics Only
		Simple Gifts	Shaker Song	G Major	2/4	Unison	Unknown	WSOA
		O Maeteli	Swiss Folk Song	E Flat Major	2/4	2 Part	E.S.G.	WSOA
		Jamaica Farewell	West Indies Folk Song	C Major	4/4	Unison	Unknown	WSOA
		Dance Song	Czechoslovakian Dance Song	F Major	2/4	2 Part	Unknown	WSOA
		America, the Beautiful	Unknown	Unknown	Unknown	Unknown	Unknown	WSOA / Lyrics Only
		Doney Gal	American Cowboy Song	G Major	3/4	Unison	Unknown	WSOA
		The Wassail Song	Traditional English Carol	E Major	6/8	Unison	Ralph Baughan Williams	WSOA
		Carol of the Drum	Czechoslovakian Dance Song	G Major	2/4	Unison	Mangham David Lehr	WSOA
		La Mere Michel	French Folk Song	A Flat Major	2/4	Unison	Unknown	WSOA
		The Emperor Waltz	Romantic	F Major to B Flat Major	3/4	Unison	Johann Strauss / Donald Vogeli	WSOA
		Song of the Open Air	Sicilian Air	E Flat Major	12/8	2 Part	Janet E. Tobitt	Janet E. Tobitt
		Mi Chacra	Argentine Folk Song	F Major	4/4	Unison	Olcutt and Phyllis Sanders	Cooperative Recreation Service, Inc. and Amigo Cantando
		When Sammy Put the Paper on the Wall	Traditional	C Major	12/8	Unison	Unknown	WSOA
		Harvest	Hasidic Folk Song	F Minor	4/4	Unison	Unknown	WSOA
		My Country is America	American Patriotic	G Major	4/4	Unison	Wihla Hutson	Wihla Hutson
		All My Trials, Lord	African American Spiritual	D Major	4/4	Unison	Don Vogeli	WSOA
		America	Unknown	Unknown	Unknown	Unknown	Unknown	WSOA

Appendix B: Ohio School of the Air Recording Transcriptions and Materials

Courtesy of Ohio State University Archives

Ohio School of the Air "Music Time: A Day with the Cowboys" March 17, 1947

[Don begins by singing "Home on the Range" with piano]

Cloea Thomas (Teacher):
Home on the range is one of our favorite songs of the cowboys who work on the range by day and sing about it often at night. Don will sing two stanzas for you so you can join in with him on the chorus. For I think you all know the song. Just one stanza this time. [Don sings one stanza of "Home on the Range" with piano]

This song is dreamy and slow. But when the Cowboys get up in the morning, there is little time to breathe. They lead a pretty busy life. If we go along with them for a day, we will have to get up and get ready for work. Every cowboy has to be able to do several things. You have to work a rope, and you have to be able to throw it to lasso calves and young steers and horses so they can brand them. In our next song, you will hear one about a cowboy riding his horse and singing. It's a nice, slow, galloping song that would be easy to twirl a rope with. Let's hear it. [Don sings "Git Along, Little Dogies" with piano]

That's a good song, and I am sure that Don would like to have you sing some of it with him. There's really just one tune sung over and over for the stanza, it goes like this in the first phrase. [Don sings the first phrase]
Now try it with Don, ready? [Don sings the first phrase again] And the second one goes on. [Don sings the second phrase] Now, let's sing the second one with Don. [Don sings second phrase again] The refrain is different. It begins like this: [Don sings the refrain] Now, that's quite a bit. Let's try. [Don sings the refrain again]
Now let's start at the beginning and go right through. Ready? [Don sings the entire song]

Perhaps the teacher knows three or four boys in the room who can twirl the ropes around really well. Maybe they would like to come up to the front of the room where there is room to do it, and show just how they would twirl a rope with this music. It would be fun to twirl ropes on the stanza, and then when the refrain comes, throw your ropes out as if you were going to lasso a calf. Suppose you boys are all already? Here we go: [Don sings "Git Along, Little Dogies" with piano]

It's lots of fun and it takes real practice to do it well. You may sit down boys. One of the Cowboys jobs is to brand the cows so the owners can find his own stock by the brand on it when it gets too wandering out on the range. Today, our Cowboys have to herd cattle into the big corral where they will brand them. A corral is just a big yard with a high fence and logs around it. They make the fence so high, that the horses and cattle can't jump over it, for they don't like to be branded. As the men are driving the cattle towards the gate, to the corral, they call it a shoot, you can hear them singing to each other about the cattle in this song.

[Another performer sings "The Big Corral" with piano]
Many of the cattle are big brutes just like he said in the song. And they kick and they are hard to hold down while they brand them. By the time the boys have worked all day like this, they are tired, and they go back to the ranch for supper and over to the bunkhouse for the night. Then, someone picks up a guitar and starts to sing, for they see us getting ready to go. So let's walk our p ony slowly so that you can hear them sing one of the favorite farewell songs, the Red River Valley.

[Don sings "Red River Valley" with guitar and fiddle]

END TRANSCRIPTION

Ohio School of the Air: "Music Time: Railroaders" February 24, 1947

[Don opens by singing "I Love to Travel on the Railroad" with piano]

Cloea Thomas, (Teacher):
About 100 years ago, a man named Pat got on a big steamship and crossed the ocean to come to America to help build the railroad. Can't you just see him standing on the deck, while they steamed up the harbor into New York City? Pat liked the big boat ride, but what he really wanted to do was to build that railroad. He just loved trains, exactly like some of your fathers today loved some of the big airplane transports that fly over the country. That's why he stood on the deck and sang about the railroad, instead of the ship, as the sailor on the ship looks down. Let's sing it today. Are you ready. Here's the pitch. [Piano plays starting pitch. Don sings "I Love to Travel on the Railroad"]

Before long, Pat found himself a good job on the railway. And day after day as he rode along, he began telling his story in song. He started out like this: [Don sings "Fi-Li-Mi-Oo-Re-Eye-Re-Aye" with Piano]

It was a long time ago that pat got his cordoroy britches and started to work. Don't you like the tune at the end with the funny words that don't really mean anything? "Fi-Li-Mi-Oo-Re-Eye-Re-Aye" Say it with me: "Fi-Li-Mi-Oo-Re-Eye-Re-Aye." Now let's say it over three times and see if it doesn't sound like the wheels going round, ready? [Thomas speaks: "Fi-Li-Mi-Oo-Re-Eye-Re-Aye" in rhythm several times] The tune goes like this with it:
[Don sings "Fi-Li-Mi-Oo-Re-Eye-Re-Aye" refrain with piano]

Sing it with Don this time, Ready? [Don sings "Fi-Li-Mi-Oo-Re-Eye-Re-Aye" refrain with piano]
Now, while Pat starts over and tells his story, listen to it, then join in on the refrain each time it comes.
[Don sings "Fi-Li-Mi-Oo-Re-Eye-Re-Aye" entire song with piano]

Soon, Pat got to working over different parts of the United States, and he found other men singing while they worked. He like to hear the ring of their big hammers as they hit the spikes to nail new rails down to the ties, singing as they worked. The leader would be over on one side, singing the first part alone, then the crew would all come in on the refrain, just like you did with us on the last song. They like to work with this particular song:
[Don sings "I've Been Workin' on the Railroad" with piano and triangle]

Let's have some workers to come work with us. You may have a double line of workers, just like they do down a railroad track. I hope that you have room for eight or ten workers. While you are getting in your places, ready to swing your big hammers, we will sing the song over again. [Don sings "I've Been Workin' on the Railroad" with piano and triangle] Now you may swing your hammers in time to the music. Are you ready? Let's go: [Don sings "I've Been Workin' on the Railroad" with piano and triangle]

You may sit down now, and let's have another crew to take your place. Now are you all ready? Don will sing the first stanza while you help get into shape, ready to work, and you come in on the chorus with your hammer.
[Don sings "I've Been Workin' on the Railroad" with piano and triangle, again]

You may sit down now, for the people of the town are beginning to come out of their houses and over to the tracks. They love to see the trains to go by. They can hardly wait for it, because they like to see the big engines puffing around the mountain and whizzing by. Since they have to wait a little, they all begin to sing about it:
[Don sings "She'll be Comin' Round the Mountain" with piano]

Oh, you know it too do you? Well, let's sing it together then and sing these stanzas: first, second, third, and fourth. Here we go, "Comin' Round the Mountain"]
[Don sings "She'll be Comin' Round the Mountain" with piano]
And here she comes! [Train sound effects created with an orchestra here]
[Don ends with "I Love to Travel on the Railroad"]

END TRANSCRIPTION

File Copy

OHIO SCHOOL OF THE AIR

TEACHERS' MANUAL
1947-48

MUSIC TIME

W.O.S.U
820 KC.-5000 WATTS
THE OHIO STATE UNIVERSITY
COLUMBUS 10, OHIO

Courtesy of Ohio State University Archives

MUSIC TIME

Presented
Monday 1:30-1:45

Conducted by
Cloea Thomas

For
Grades 1-3

1947-48

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Courtesy of Ohio State University Archives

FOREWORD TO THE TEACHER

The radio lesson can become a means for effective help to the room teacher and a pleasurable and profitable experience for the children, but not without the active help of the teacher. In the early history of appreciation lessons with the phonograph, it was assumed that the teacher had only to put on the record and grind the machine and appreciation would result. But they failed until the teacher learned the technique of teaching a listening lesson. In other words, children need the personal factor of the teacher to help imagine and interpret; and now in radio listening, we find again that the personality of the room teacher and her presence as a leader can do much to make the lesson more personal - and more useful.

The lessons will always feature one song in particular, with other songs and activities related to it introduced. An attempt will be made to provide for reviews of the songs or activities introduced that will serve as suggestions for the teacher who wishes to make the radio lesson a basic factor in her music plan - continuing the use of the material throughout the week.

Following are some suggestions which may help the lesson to be more effective:

1. Class readiness - both physically and mentally. A few minutes before the time for the broadcast, let the class gather in arrangement for listening. A few remarks regarding the enjoyment of such programs and what they can do to enjoy them more may help. Letting the children tell each other what they like helps to create desire. Anticipate from the title and words of the song on the board any illustrative material in your room that might help.

2. Arrange children, if possible, so there is some clear space for rhythmic work, either in aisles, around their tables, or in large circles. If the children are at tables in a U plan, it would be more practical for listening if they would carry their chairs and arrange them in rows inside the hollow of the "U" plan. This will leave a good path for activity around the edge.

3. Develop an alert attitude in class so they will learn to follow your hand signs quickly when getting ready for rhythmic work or dramatizing.

4. It will help greatly if the teacher keeps the syllabus and a pencil in hand and checks any spots which proved difficult for the class. She then has a record of what the class needs help on. This could then become the basis of helpful suggestions to the producers in planning other lessons. Another valuable check would be a note regarding general pleasure of the class in various lessons - what did they like best, what activities they were able to follow, what ones they could not. Have eraser and chalk ready to write difficult words on the board. Sometimes reception is not as clear as on other days. This helps reinforce what they hear.

Courtesy of Ohio State University Archives

5. Occasionally suggestions will be given for some simple material, apt to be in every school, needed for the next lesson. That lesson will be much more fun if the material has been gathered.

6. Summary after the lesson.

7. Do not crowd too many classes into one room - they cannot do rhythms.

Courtesy of Ohio State University Archives

SONG SOURCES

October	6	"School Days,"	Sheet Music
	13	"Little Gingerbread Man"	Manuscript
	20	"Little Girl's Song") "Old Witch's Song")	Manuscript
	27	"Beggar's Night"	Botsford Manuscript, Adapted from Yuletide Wakes
November	3	"Raise a Ruckus"	Lomax & Lomax American Ballads and Folk Songs
		"Mr. Rabbit"	Manuscript
	10	"Raise Our Flag"	Glenn Tuning Up
	17	"Ground Hog"	Chase Old Songs and Singing Games
	24	"Turkey in the Straw"	Sandburg American Song Bag
December	1	"Santa Claus Comes"	Beattie American Singer Bk. 2
	8	"See Jesus the Savior"	Niles Ten Christmas Carols
		"Christmas Spiritual"	Mann Manuscript
		"Behold That Star"	Botsford American Folk Songs,#I
	15	"The Carol of the Friendly Beasts	Oberndorfer Christmas Carols of Many Countries
January	5	"The Train"	Beattie American Singer Bk. 3
	12	"Didn't My Lord Deliver Daniel"	Johnson Book of American Negro Spirituals
	19	"The Rabbit and the Turtle"	Botsford American Folk Songs #I
February	2	"Spinning Song"	Glenn Blending Voices
		"Spinning Song"	Davison Concord #14
	9	"Valentine Song"	Manuscript
	16	"Skating"	Foresman First Book of Songs
	23	"Lit'l David and His Harp	Manuscript
March	1	"Rock-a-Bye Baby"	McConathy New Music Horizons I
	8	"On the Mountain"	Glenn Songs of Many Lands
	15	"Voreema"	Botsford Universal Songster
	22	"Flower Carol"	Williams Oxford Book of Carols
April	5	"Busy Day"	Armitage Merry Music
	12	"Churning Song"	Giddings Song of Childhood
	19	"The Animal Fair"	Luther Americans and Their Songs
	26	"A Monkey's Tail"	Armitage Our First Music
		"Circus Song"	Pendleton Child's Book of American Songs
May	3	"Now Is the Month of Maying"	Davison Concord #14
		"My Mother's Eyes"	Manuscript
	10	"Midsummer's Night"	Glenn Rhythms and Rhymes
	17	"The Cuckoo" Music	Davison Concord #14
		Words	Manuscript
		"Spring's Messenger"	Schumann Songs for Childhood
	24	"'Tis Raining"	Manuscript

Courtesy of Ohio State University Archives

SCHEDULE

October	6	Back to School
	13	Ginger Bread Man
	20	The Old Witch
	27	It's Beggar's Night
November	3	Uncle Remus and the Story of B'rer Rabbit and Mr. Fox
	10	A Day With Our Soldiers
	17	Hunting Days
	24	For Thanksgiving Day
December	1	Santa's Coming!
	8	The Children and the Wise Men at Bethlehem
	15	At the Manger
January	5	Playing We Are Toys
	12	The Story of Daniel
	19	The Story of the Turtle and the Hare
February	2	Spindle, Shuttle, and Needle - A Fairy Tale
	9	St. Valentine Makes Friends
	16	Winter Fun
	23	Little David and His Harp
March	1	Jimbo's Lullaby
	8	Freddie and His Fiddle
	15	Winter and Spring Have a Tug of War
	22	Easter Joy
April	5	Spring Housecleaning
	12	Down on the Farm
	19	Going to the Circus
	26	Under the Big Top
May	3	Now is the Month of Maying
	10	In Country Gardens
	17	The Birds' Message
	24	Water Music

Courtesy of Ohio State University Archives

October 6, 1947

BACK TO SCHOOL

"School Days"

Will D. Cobb — Gus Edwards

LISTENING: Entrance of the Little Fauns, Pietne

Courtesy of Ohio State University Archives

October 13, 1947

THE GINGERBREAD MAN

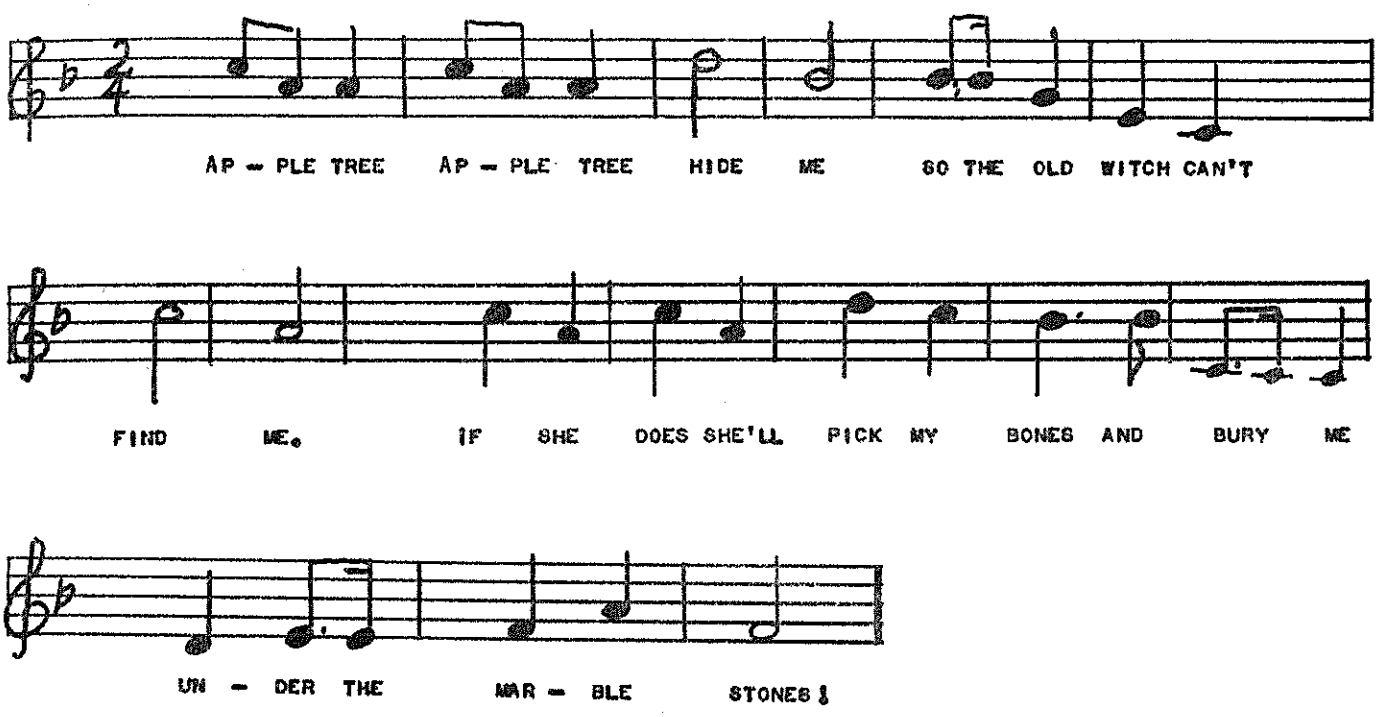
"The Gingerbread Man"

Courtesy of Ohio State University Archives

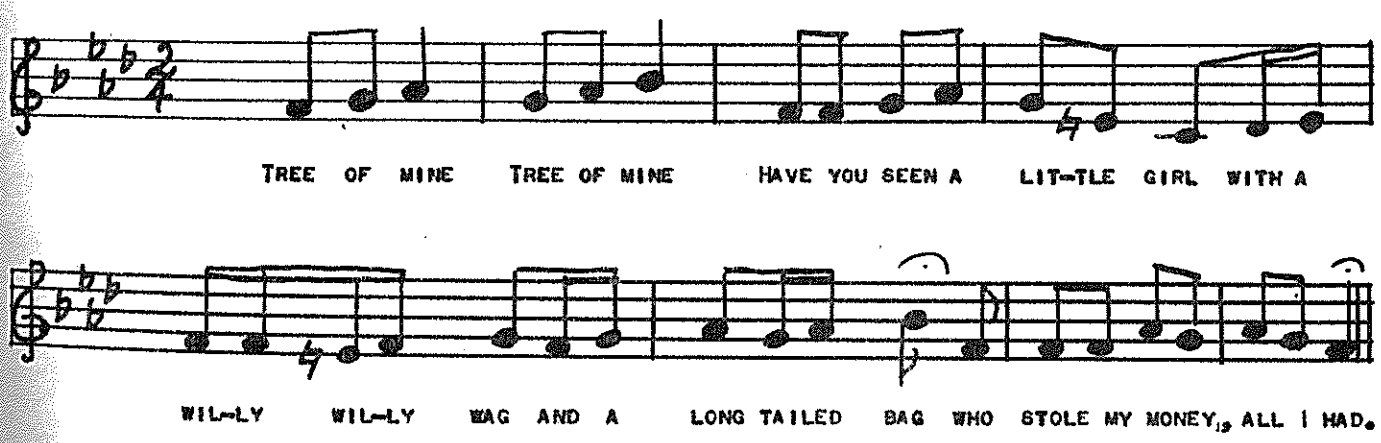
October 20, 1947

THE OLD WITCH

"Little Girl's Song"



"Old Witch's Song"



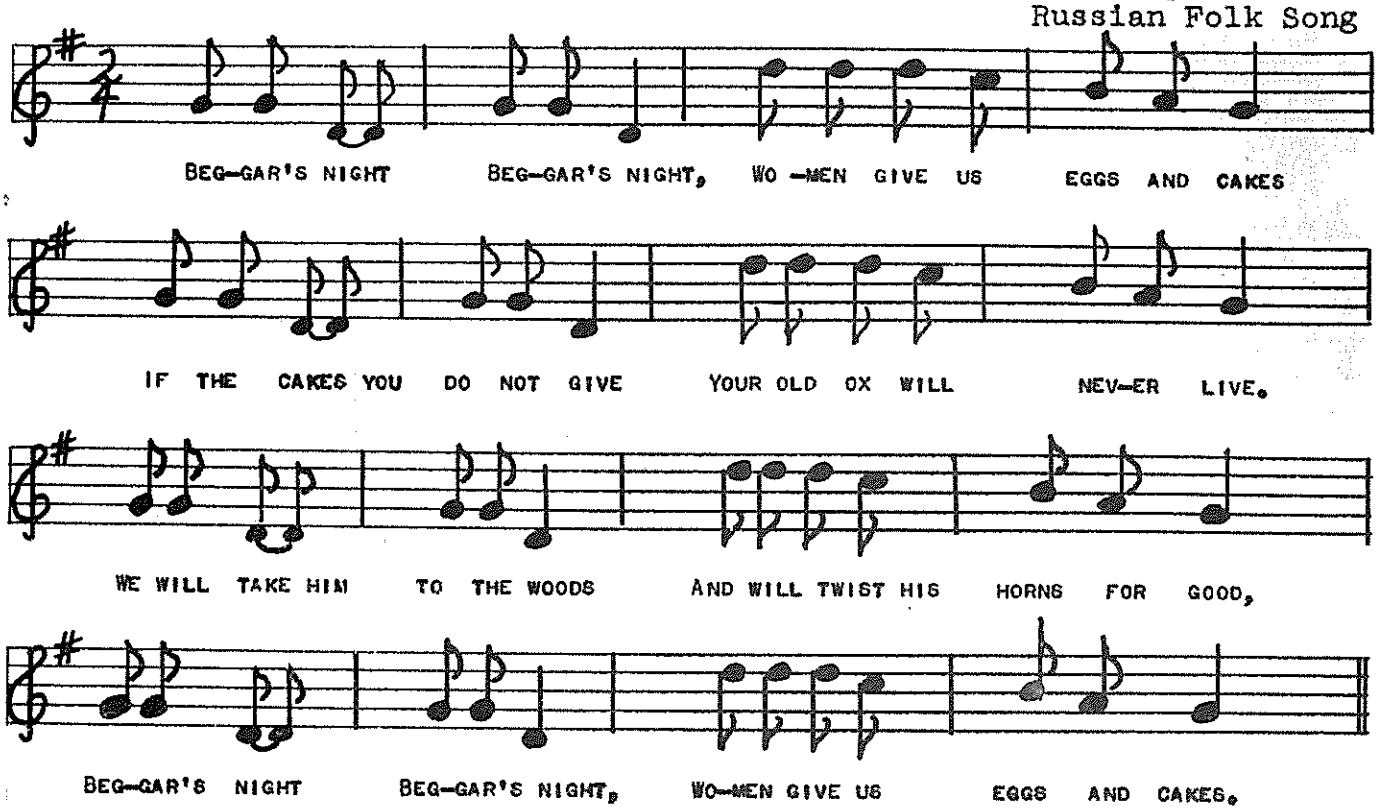
Courtesy of Ohio State University Archives

October 27, 1947

IT'S BEGGER'S NIGHT

"Beggar's Night"

Adapted from
Russian Folk Song



POETRY - To be said with Dwarfs - Music is Nocturne, Reinhold

Sprites and spirits, one, two, three,
Watch them coming, look and see,
There's a witch, a goblin, too ---
Three and four, - many more.

Now they're coming towards me -
There's a gypsy dressed in gold -
After her a pirate bold
'Nough to make my blood run cold!

Some are ghostly, some are gay;
Watch them coming on their way
More and more they creep along;
Stepping softly to their song -
Mustn't let them know we've seen,
I believe it's Hallowe'en!

LISTENING MATERIAL: Excerpt from "The Sorcerer's Apprentice." Dukas
Dwarfs, Reinhold

Courtesy of Ohio State University Archives

November 3, 1947

UNCLE REMUS AND THE STORY OF B'RER RABBIT AND MR. FOX

"Raise A Ruckus"

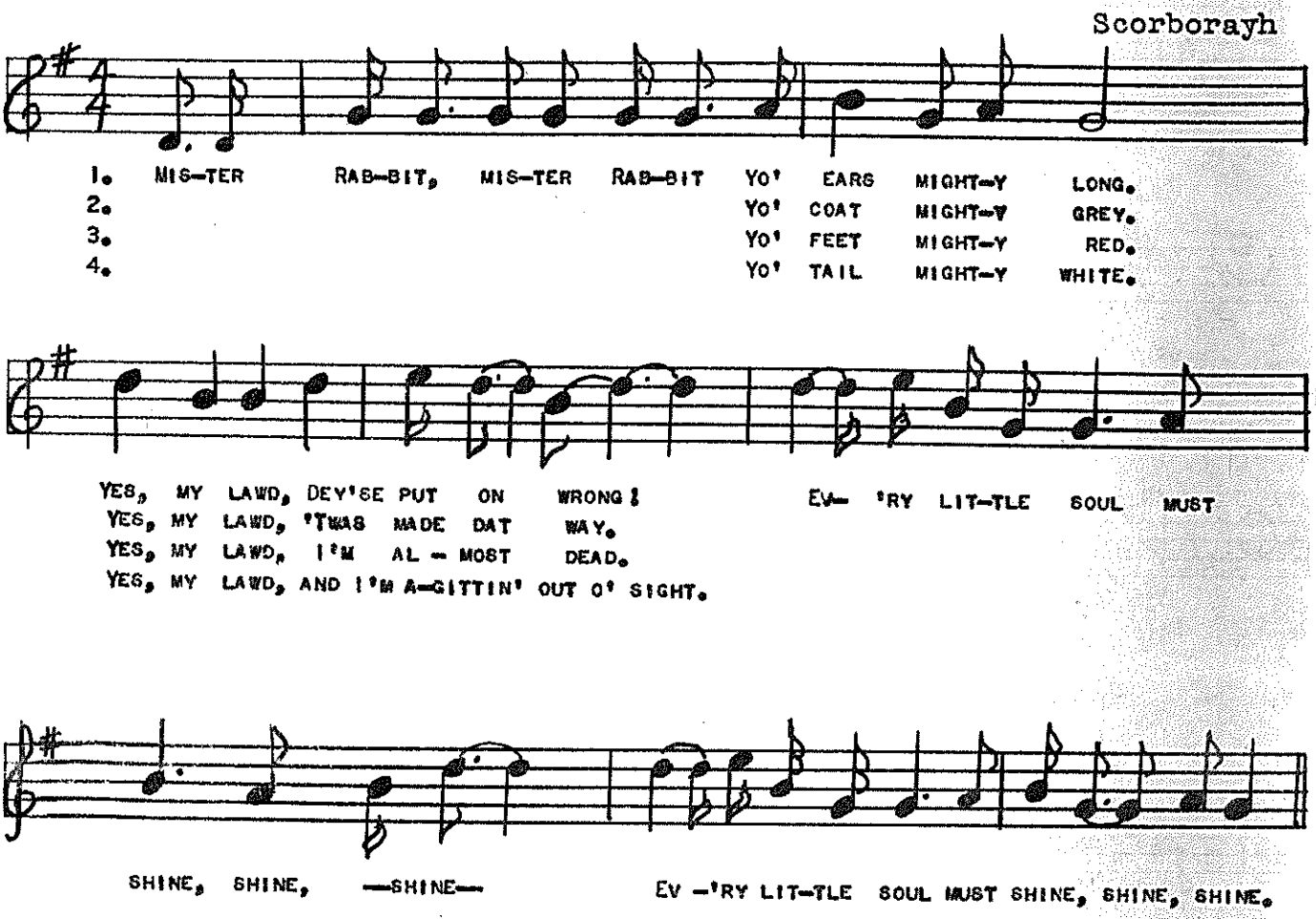
Probably of minstrel origin

REFRAIN

Courtesy of Ohio State University Archives

UNCLE REMUS AND THE STORY OF B'RER RABBIT AND MR. FOX
(Cont'd.)

"Mr. Rabbit"



LISTENING: "From Uncle Remus", MacDowell

Courtesy of Ohio State University Archives

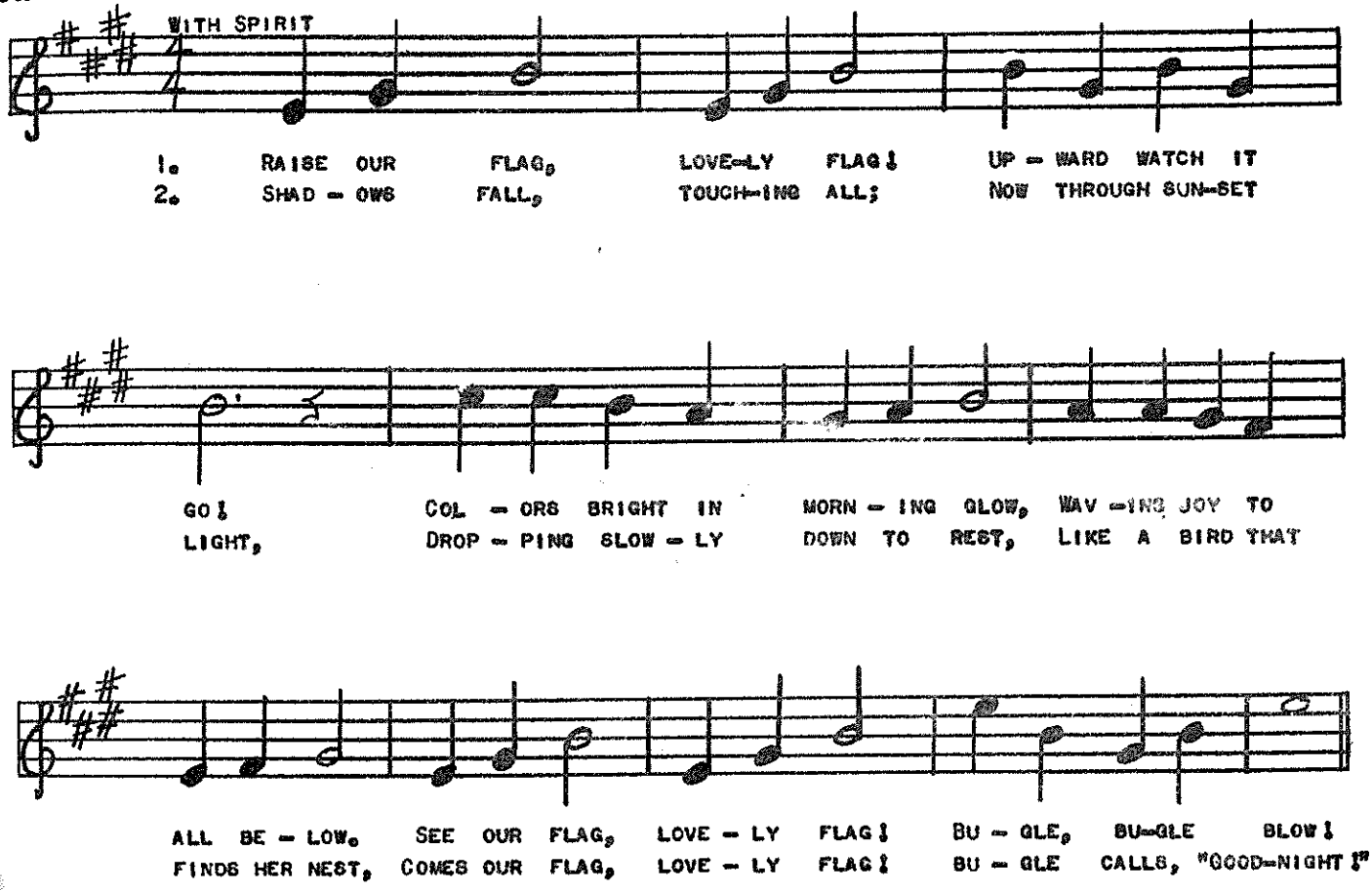
November 10, 1947

A DAY WITH OUR SOLDIERS

"Raise Our Flag"

English version by
Carol Fuller

Hungarian Folk Song



LISTENING: Reveille
Mess Call
Taps
March, Little Soldier, Pinto

Courtesy of Ohio State University Archives

November 17, 1947

HUNTING DAYS

"Ground Hog"

Verses selected by
Richard Chase

Tune written down with the
assistance of Hilton Rufty

2. OVER THE HILLS AND THROUGH THE BRESH ... (2 TIMES)
THERE WE STRUCK THAT HOG-SIGN FRESH.

3. TWO IN THE CLIFT AND ONE IN THE LOG ...
I SAW HIS NOSE AND I KNEW HE WAS A HOG.

4. UP COME JOHNNY WITH A TEN-FOOT POLE ...
TO ROUSE THAT GROUND HOG OUT OF HIS HOLE.

5. WORK, BOYS, WORK AS HARD AS YOU CAN TEAR ...
THE MEAT'LL DO TO EAT AND THE HIDE'LL DO TO WEAR.

6. TOOK HIM HOME AND TANNED HIS HIDE ...
MADE THE BEST SHOESTRINGS EVER TIED.

7. PUT HIM IN THE POT AND STUCK IT ON TO BILE ...
YOU COULD SMELL THAT GROUND HOG MEAT A MILE.

8. CHILDREN ALL AROUND THEY SCREAMED AND THEY CRIED ...
THEY LOVE A GROUND HOG STEWED OR FRIED.

LISTENING: Hunting Song, Schumann
Overture to William Tell, Rossini

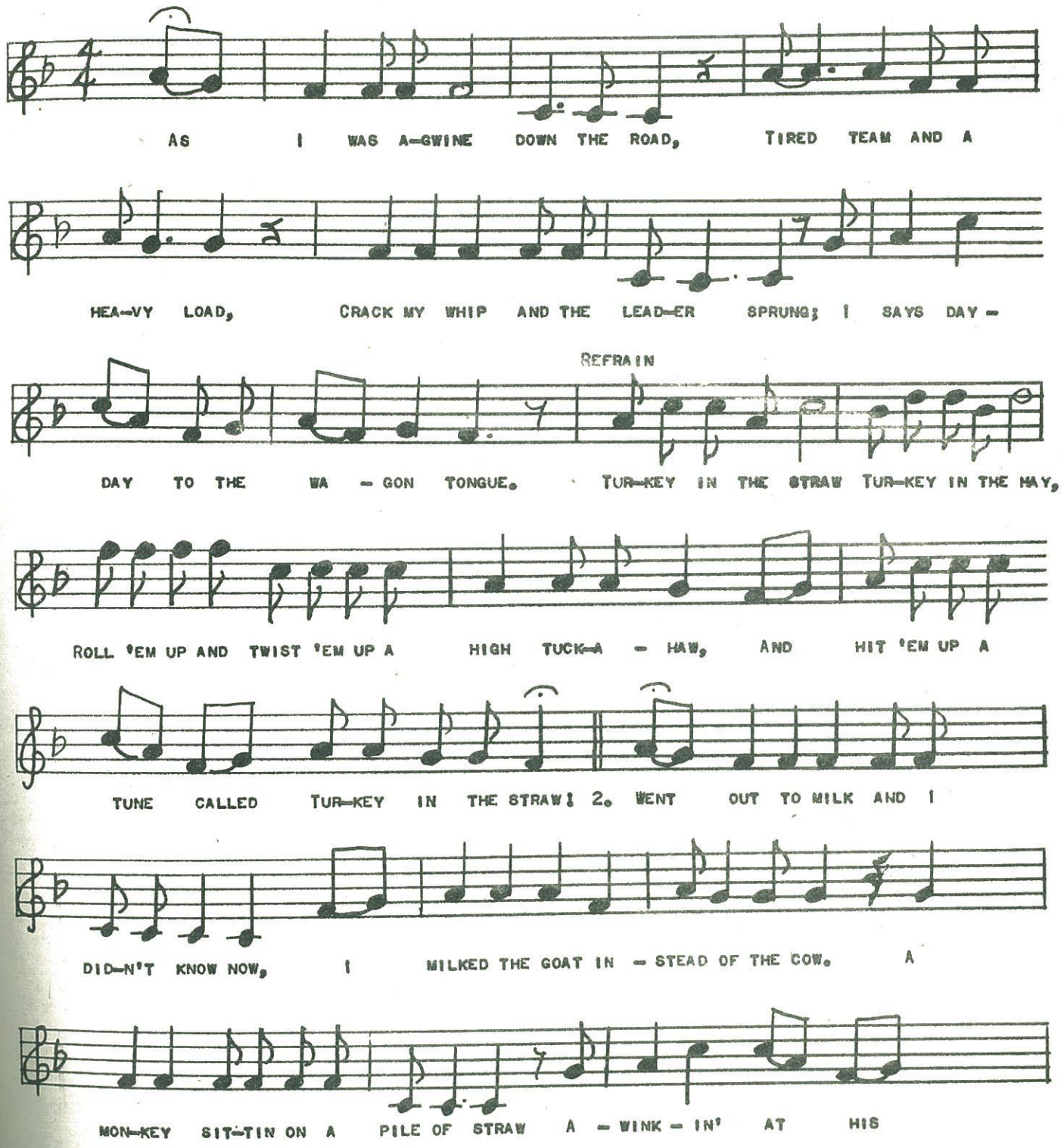
Courtesy of Ohio State University Archives

November 24, 1947

FOR THANKSGIVING DAY

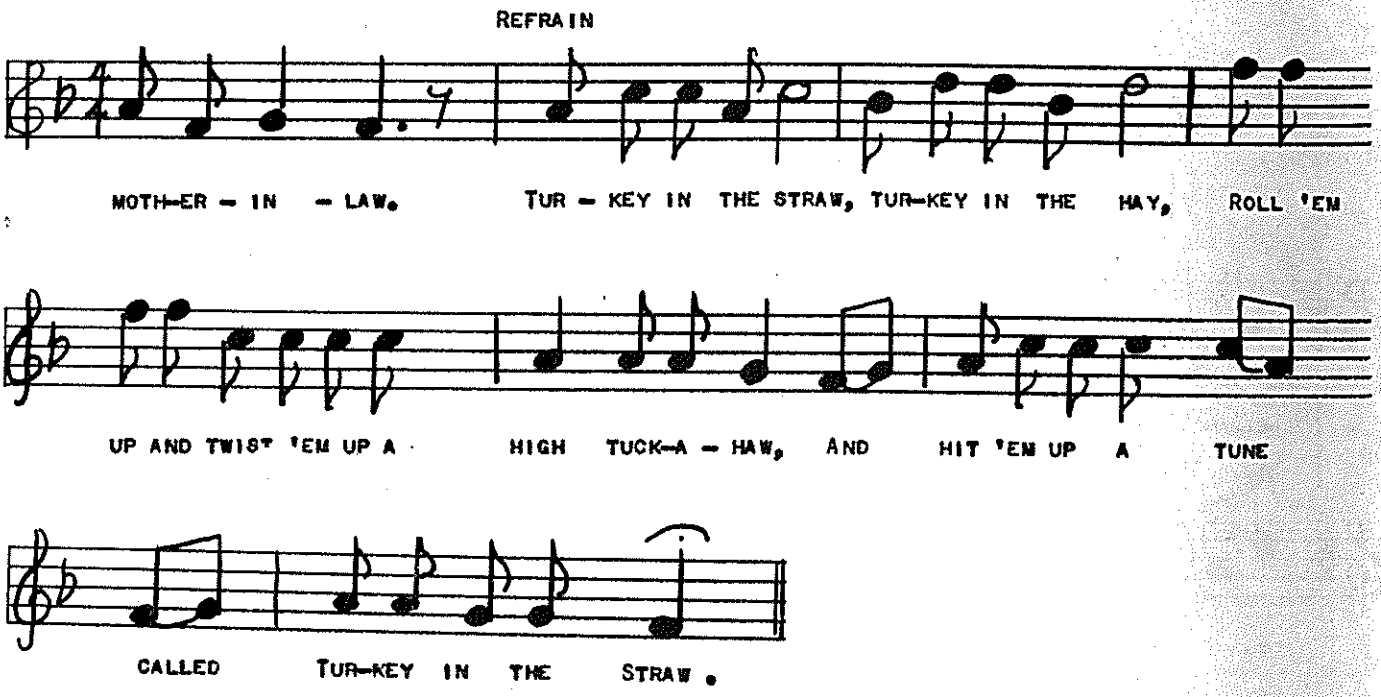
"Turkey in the Straw"

Arranged L. S.



Courtesy of Ohio State University Archives

FOR THANKSGIVING DAY
(Cont'd.)



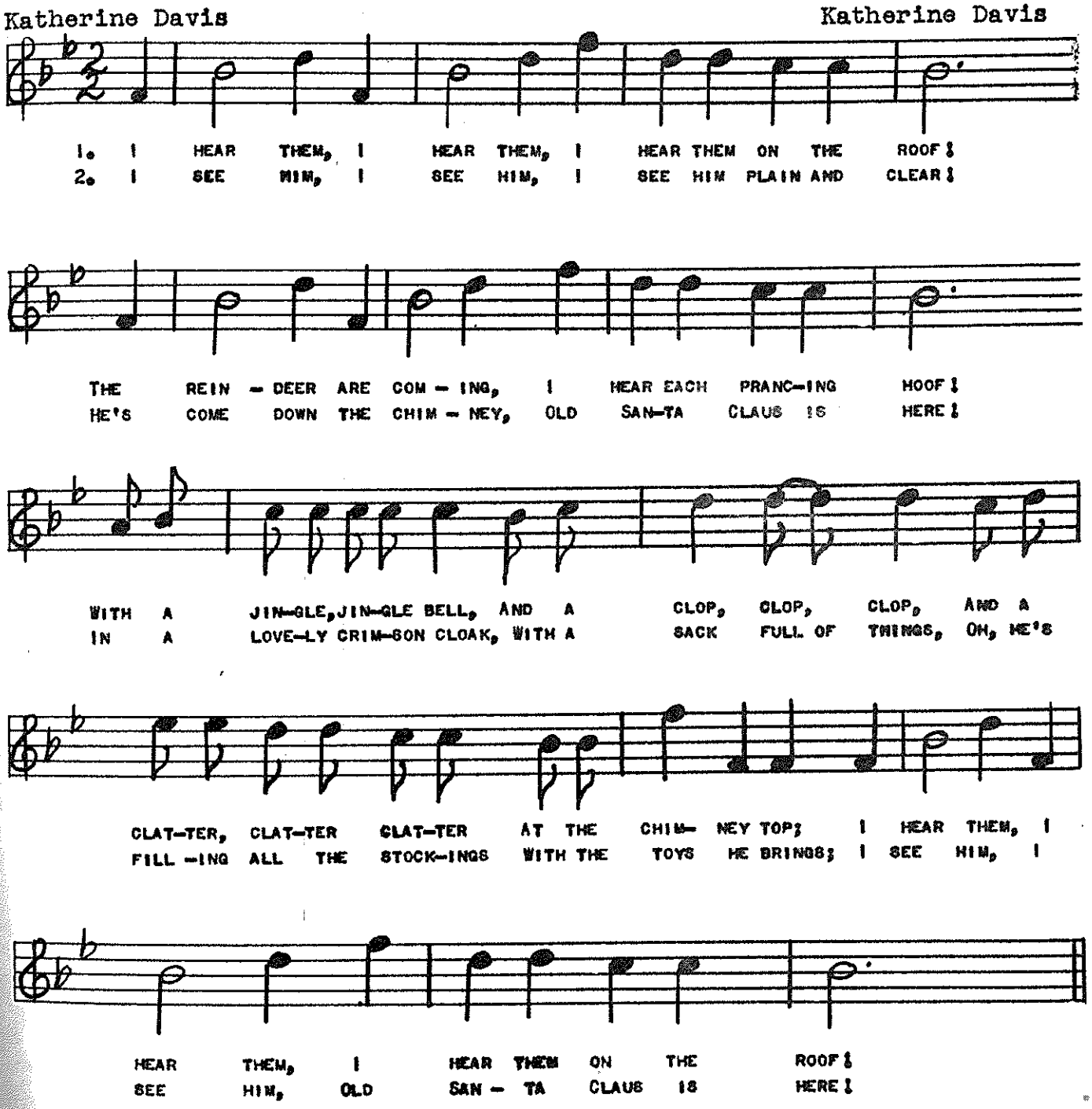
REVIEWING: Over the River and Through the Woods, Traditional
We Gather Together - Thanksgiving Prayer - Zanzig

Courtesy of Ohio State University Archives

SANTA'S COMING!

"Santa Claus Comes"

Katherine Davis



REVIEWING: Up On the Housetop

Courtesy of Ohio State University Archives

December 8, 1947

THE CHILDREN AND THE WISE MEN AT BETHLEHEM

"See Jesus the Savior"

(Ten Christmas Carols) John Jacob Niles

2. SEE JESUS THE SAVIOR ASLEEP IN THE MANGER
AH -

3. THE SWEET VIRGIN MOTHER WITH HAYLOFT ABOVE HER,
AH -

4. THE WISEMEN AT MIDNIGHT DID FOLLOW THE STAR'S LIGHT,
AH -

5. THE SHEPHERDS CAME PRAYING, THE SCRIPTURES OBEYING,
AH -

6. THE ANGELS DID CAROL, THE MESSAGE TO HERALD,
AH -

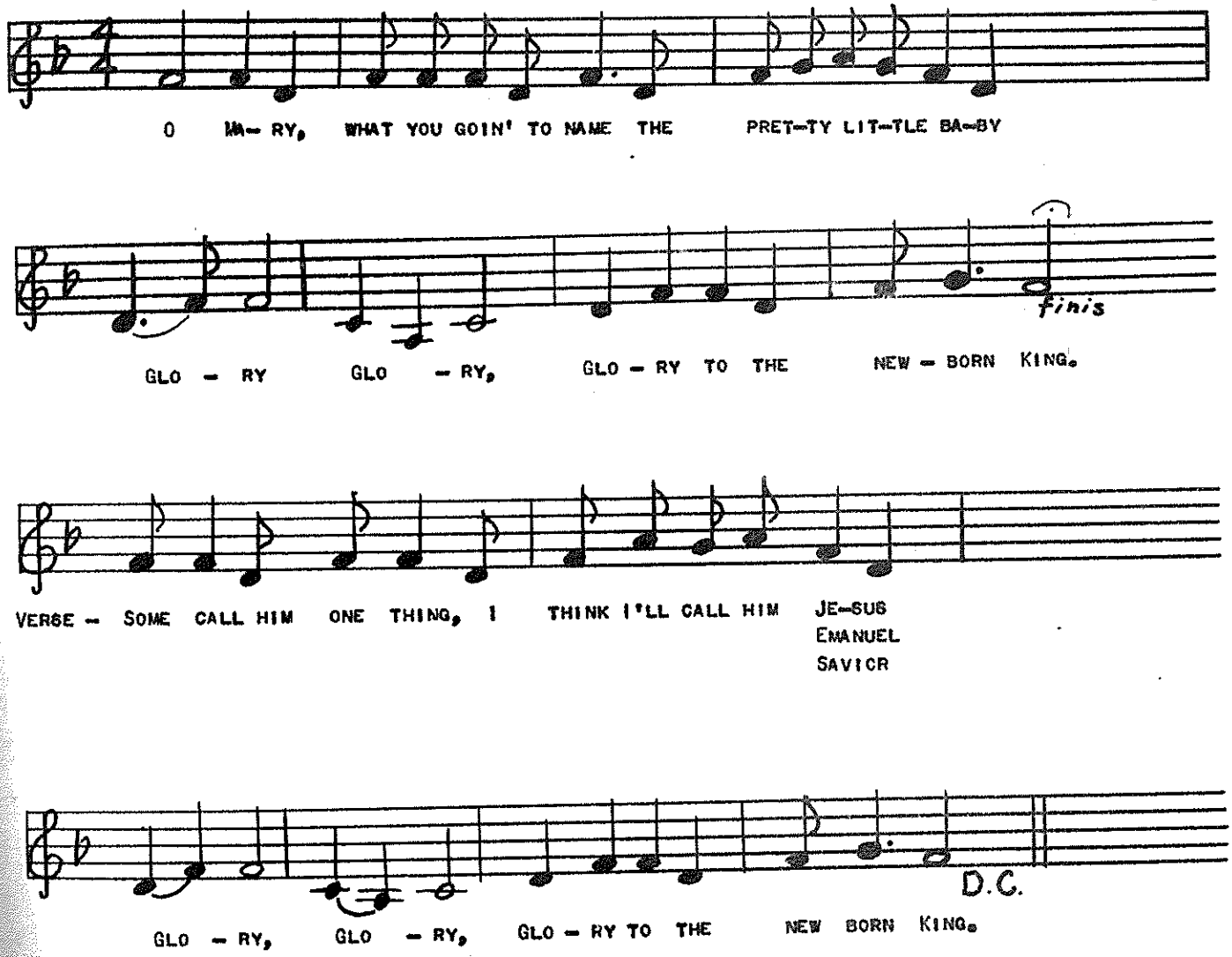
7. THE OX AND THE SHEEP WERE KEPT FROM THEIR SLEEP,
AH -

8. THE FATHER ON HIGH LOOKED DOWN FROM THE SKY,
AH - .

Courtesy of Ohio State University Archives

"Christmas Spiritual"

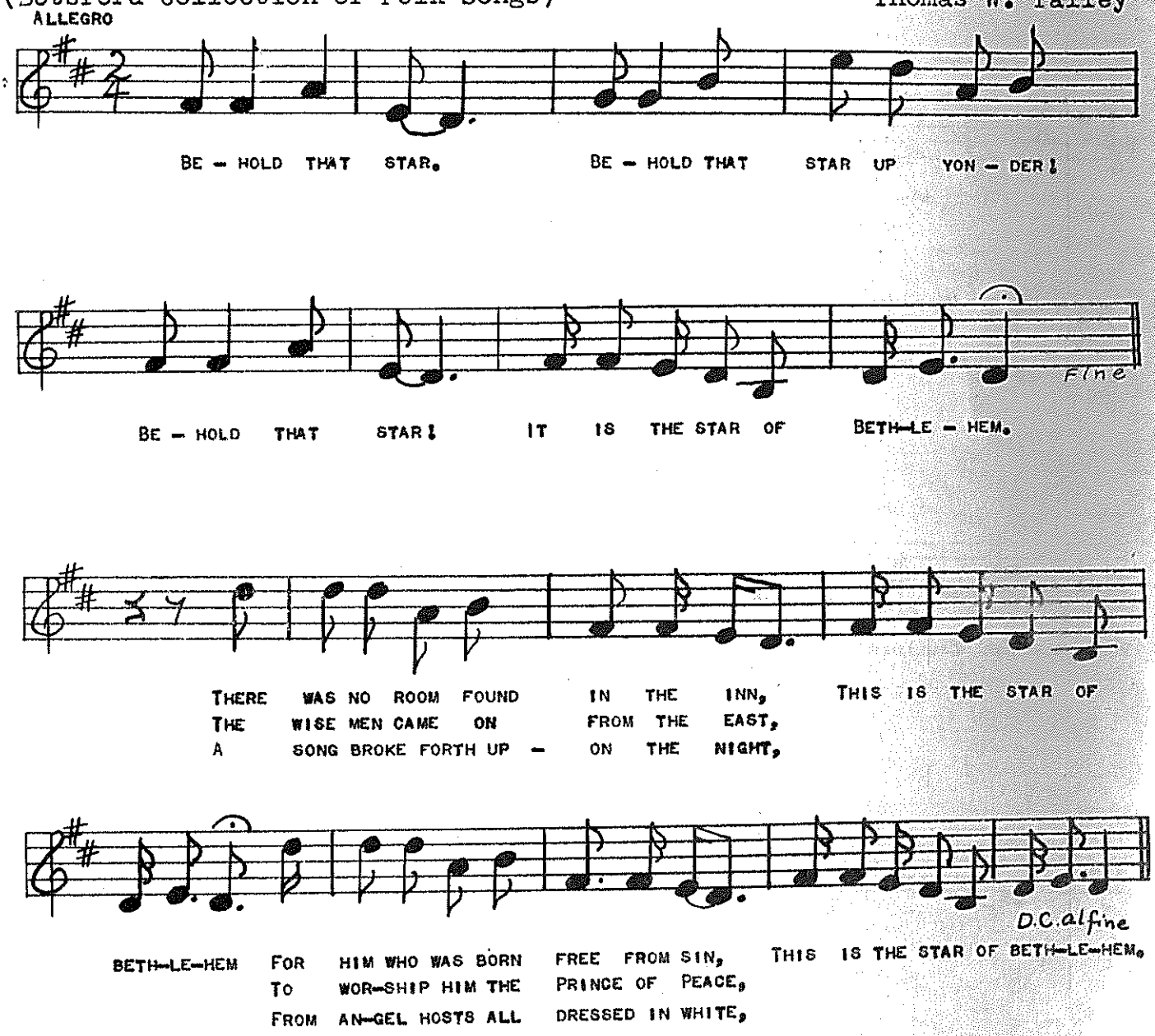
F. J. Collins
Fisk Jubilee Singer



Courtesy of Ohio State University Archives

"Behold That Star"

(Botsford Collection of Folk Songs) Thomas W. Talley



Courtesy of Ohio State University Archives

December 15, 1947

AT THE MANGER

"The Carol of the Friendly Beasts"

English
12th Century

3. "I," SAID THE COW ALL WHITE AND RED,
"I GAVE HIM MY MANGER FROM HIS BED,
I GAVE HIM MY HAY TO PILLOW HIS HEAD."
"I," SAID THE COW ALL WHITE AND RED.

4. "I," SAID THE SHEEP WITH CURLY HORN,
"I GAVE HIM MY WOOL FOR HIS BLANKET WARM,
"HE WORE MY COAT ON CHRISTMAS MORN."
"I," SAID THE SHEEP WITH CURLY HORN.

5. "I," SAID THE DOVE FROM THE RAFTERS HIGH,
"COOED HIM TO SLEEP THAT HE SHOULD NOT CRY,
WE COOED HIM TO SLEEP, MY MATE AND I."
"I," SAID THE DOVE FROM THE RAFTERS ABOVE.

6. THUS EVERY BEAST BY SOME GOOD SPELL,
IN THE STABLE DARK WAS GLAD TO TELL
OF THE GIFT HE GAVE EMMANUEL,
THE GIFT HE GAVE EMMANUEL.

LISTENING: The Little White Donkey, Ibert

Lesson will include: O, Little Town of Bethlehem, 1 stanza
Away in the Manger

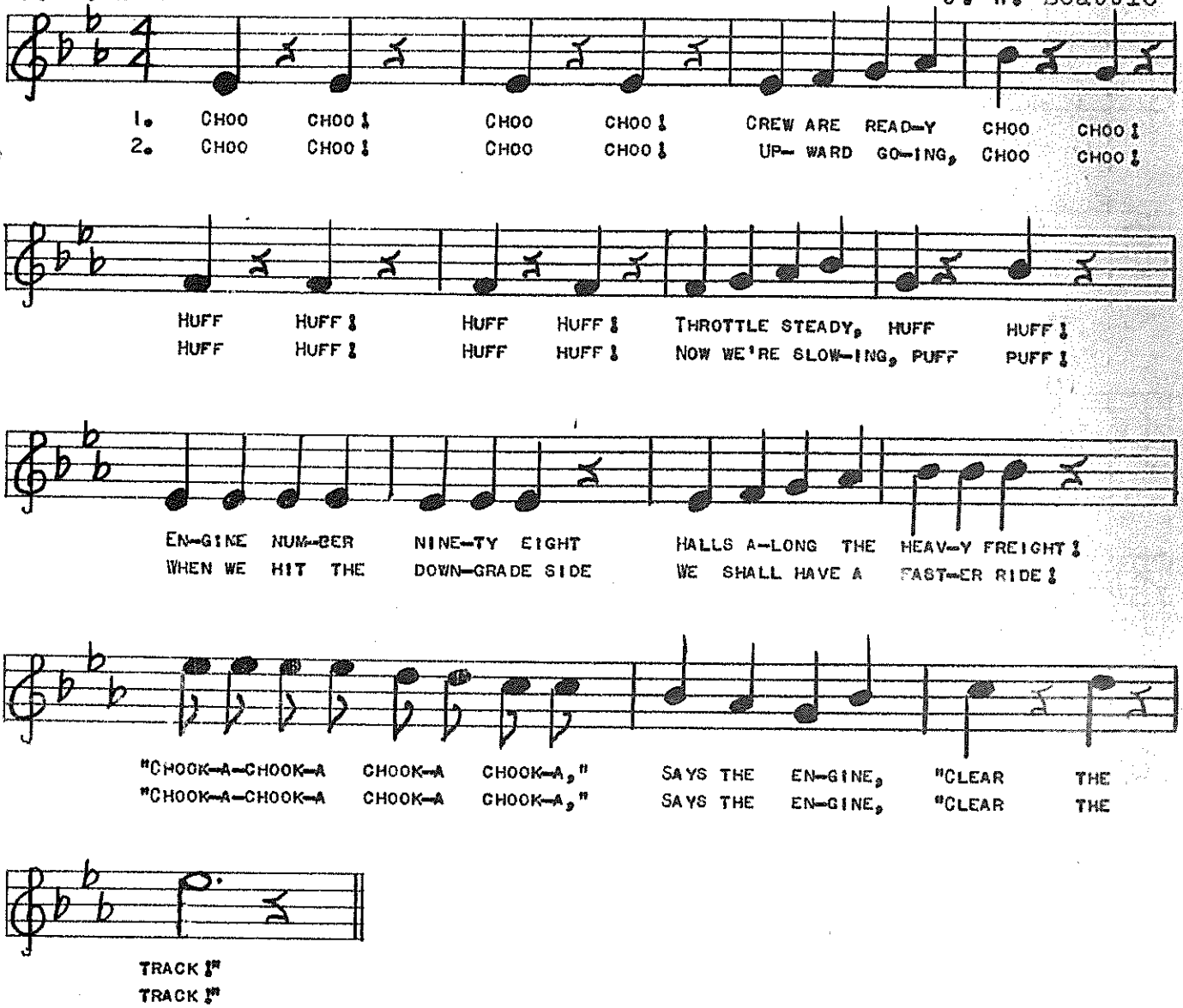
Courtesy of Ohio State University Archives

January 5, 1948

PLAYING WE ARE TOYS

"The Train"

J. W. Beattie



J. W. Beattie

RHYTHMIC ACTIVITIES: For additional toys

Courtesy of Ohio State University Archives

January 12, 1948

THE STORY OF DANIEL

"Didn't my Lord Deliver Daniel?"

Arranged by
J. Rosamond Johnson

To Robert Russa Moton

Courtesy of Ohio State University Archives

January 19, 1948

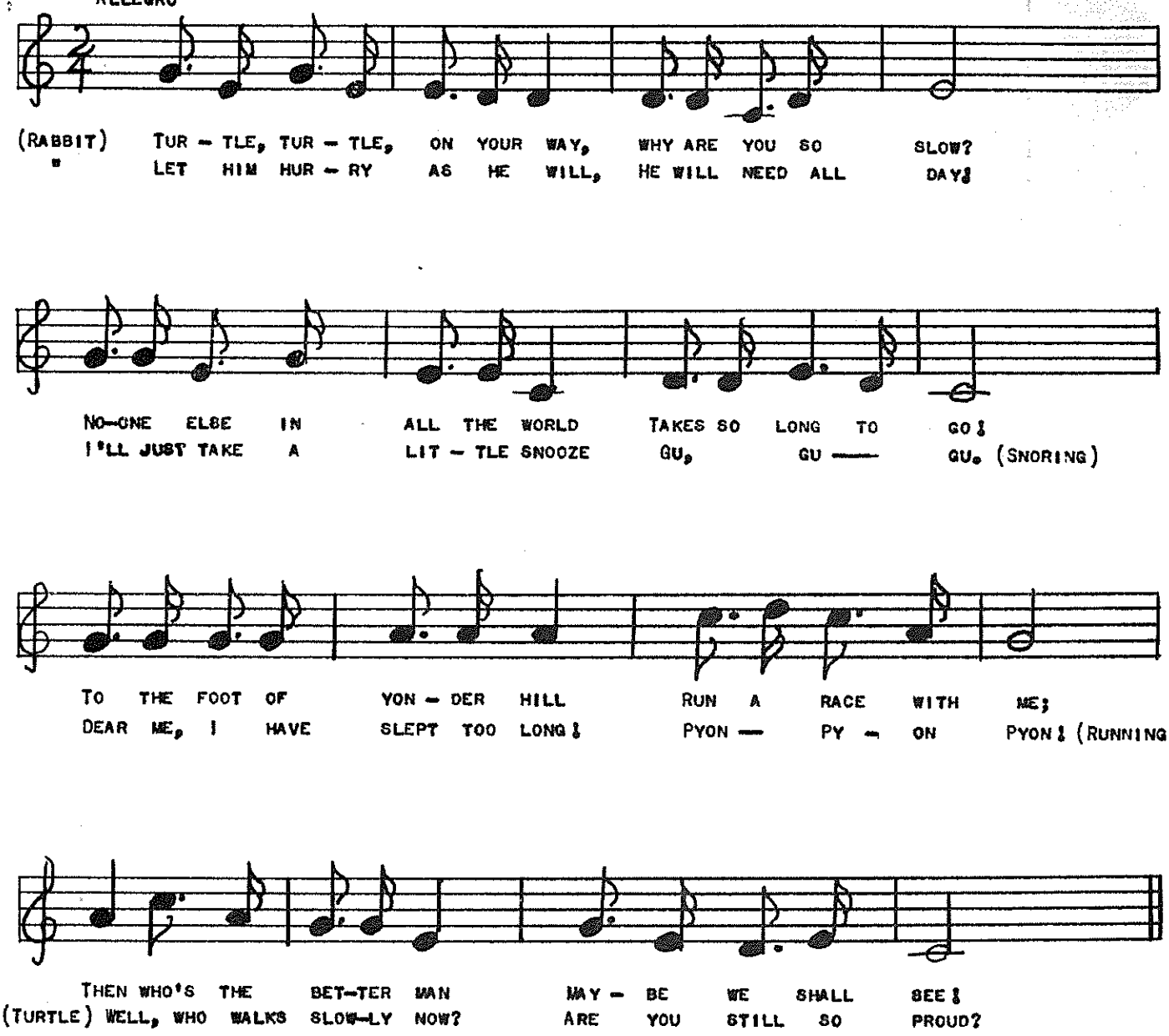
THE STORY OF THE TURTLE AND THE HARE

"The Rabbit and the Turtle"

English version by
Grace Hazard Conkling

Japan
Children's Song

ALLEGRO



LISTENING: Tortoises, St. Saens - Carnival of Animals

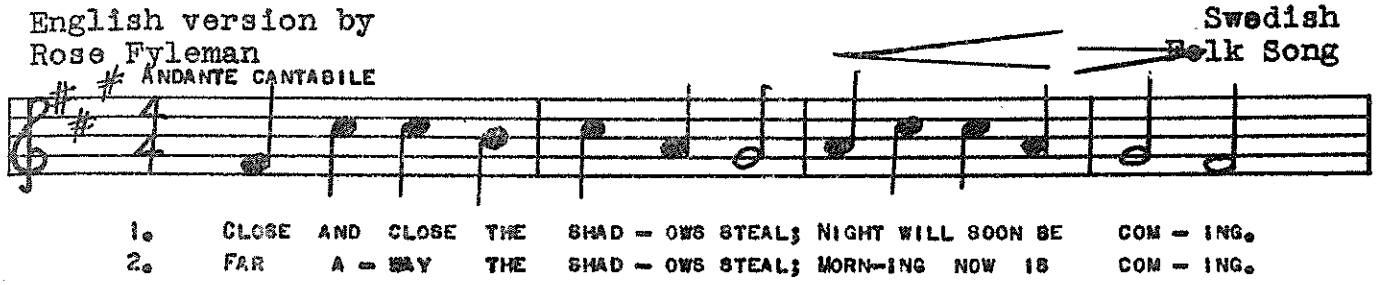
Courtesy of Ohio State University Archives

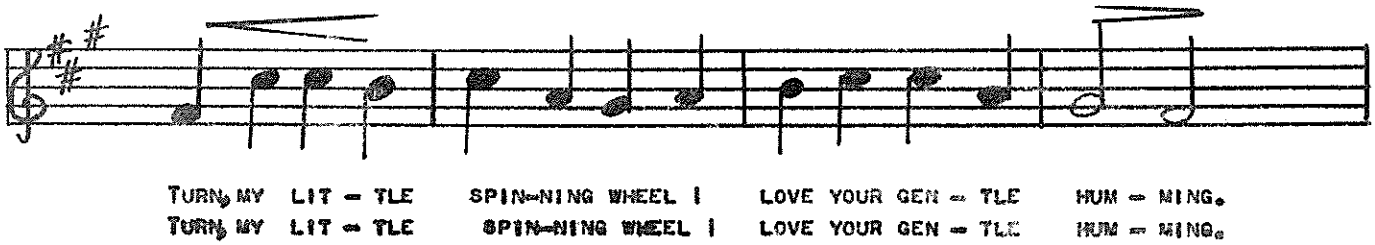
SPINDLE, SHUTTLE, AND NEEDLE - A FAIRY TALE

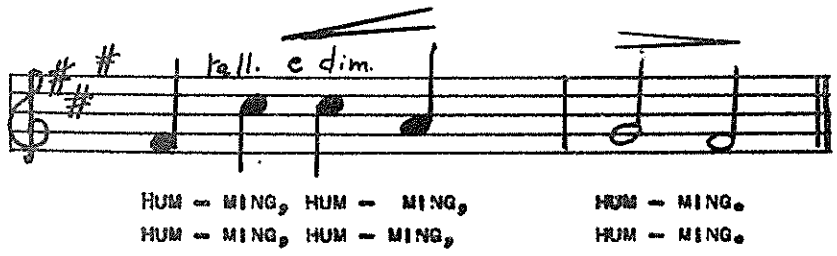
"Spinning Song"

English version by
Rose Fyleman

Swedish
Folk Song



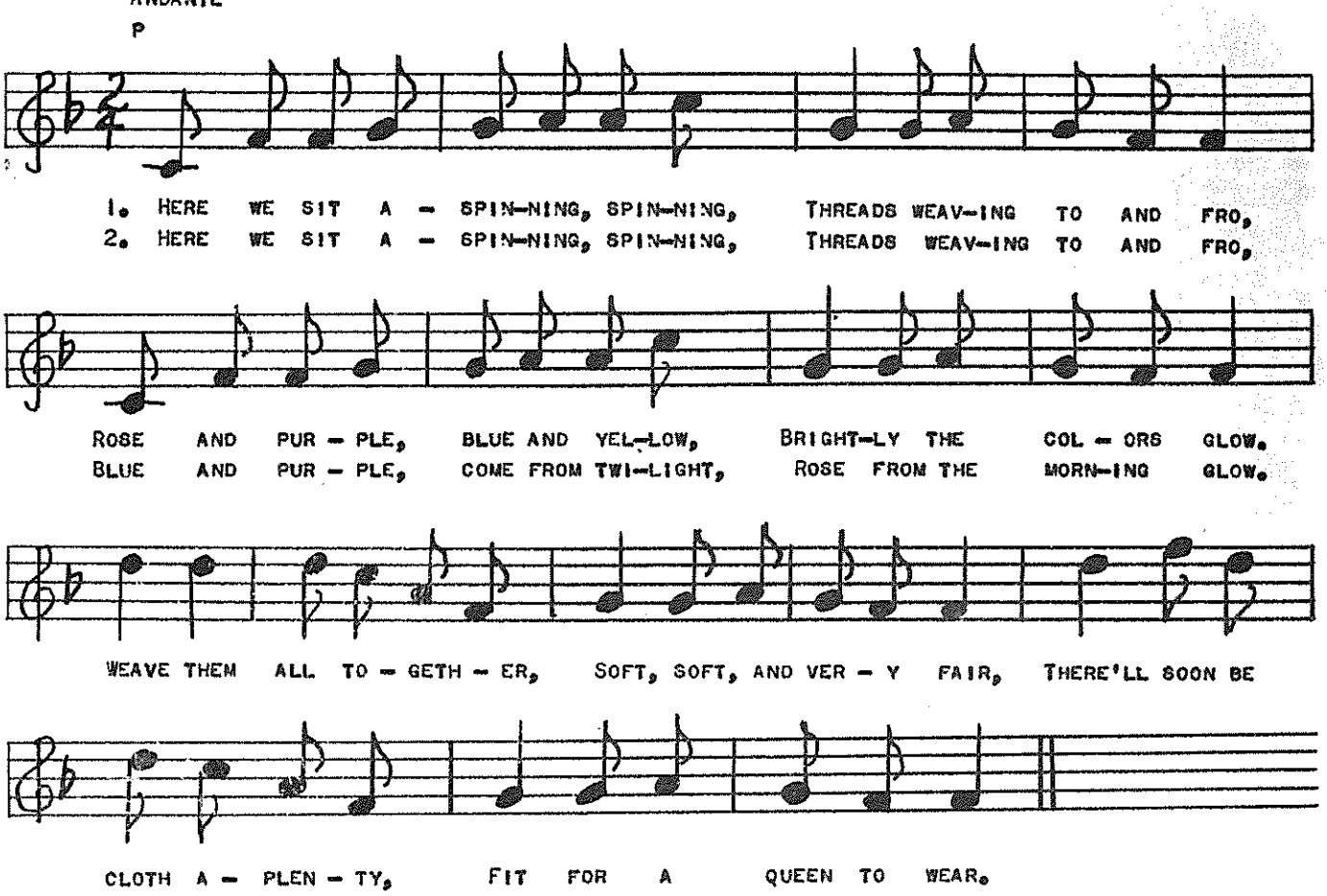




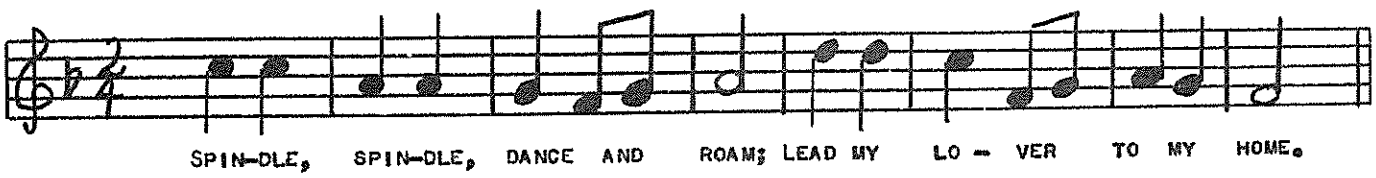
Courtesy of Ohio State University Archives

"Spinning Song"

Katherine Davis — Cashmere Folk-tune



"Spindle" - Godmother's Rune



Courtesy of Ohio State University Archives

February 9, 1948

ST. VALENTINE MAKES FRIENDS

"Valentine Song"

Old English

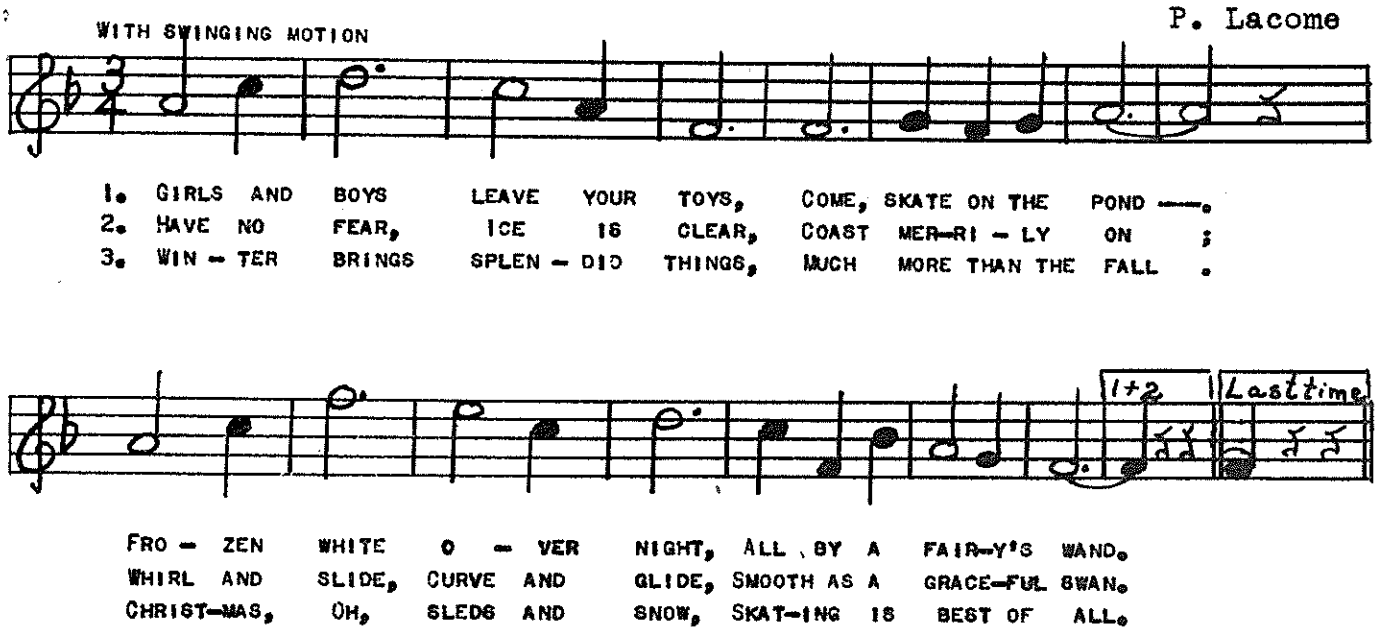
FOLK DANCE: Making Friends Another Way

Courtesy of Ohio State University Archives

February 16, 1948

WINTER FUN

"Skating"



LISTENING: Snow is Dancing, Debussy
Jingle Bells

Courtesy of Ohio State University Archives

February 23, 1948

LITTLE DAVID AND HIS HARP

"L'il David, Play on Your Harp

Courtesy of Ohio State University Archives

March 1, 1948

JIMBO'S LULLABY

"Rock-a-Bye, Baby"

LISTENING: Jimbo's Lullaby

Courtesy of Ohio State University Archives

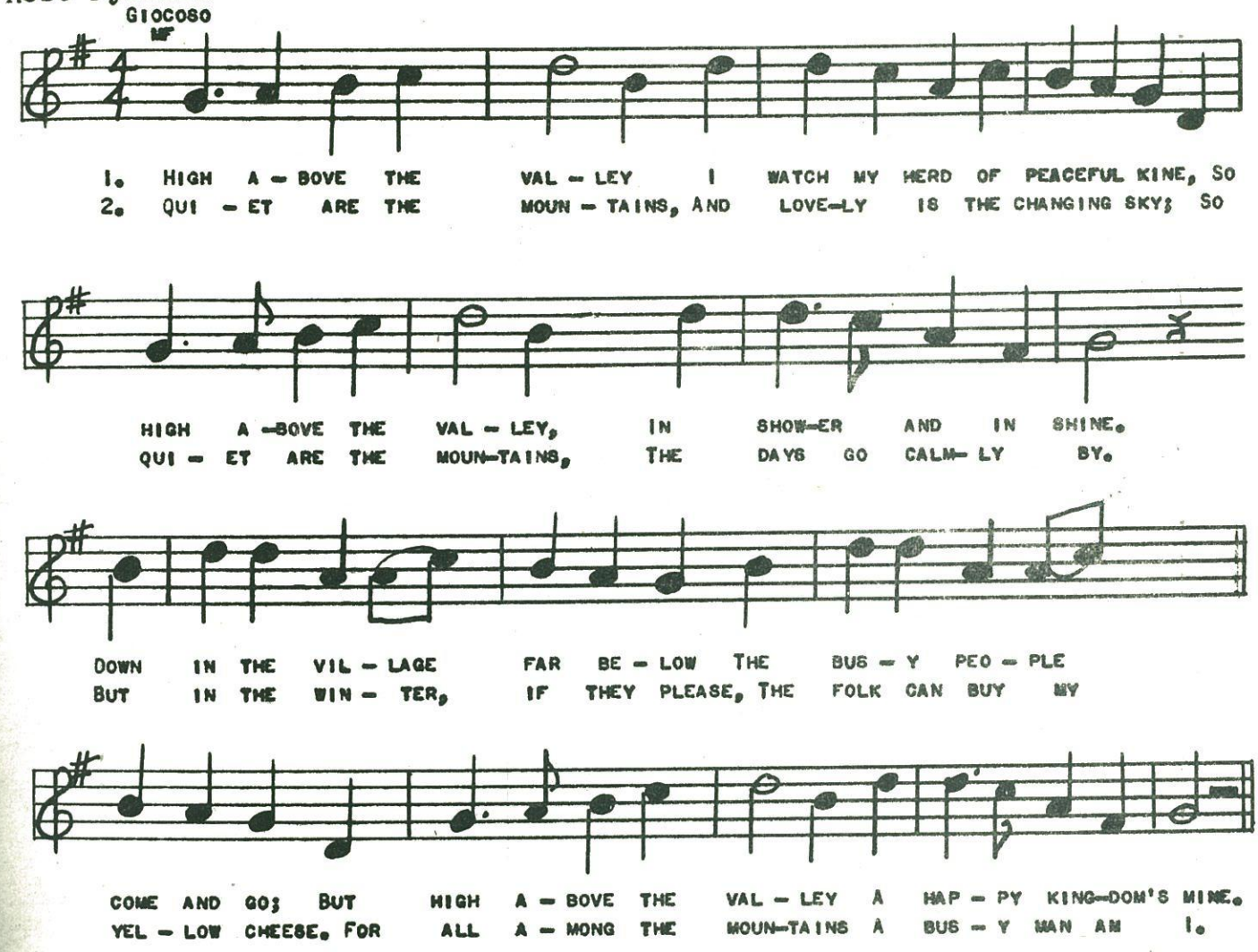
March 8, 1948

FREDDIE AND HIS FIDDLE

"On The Mountain"

English version by
Rose Fyleman

Norwegian Folk Song



LISTENING: Norwegian Dance in A - #2, Grieg

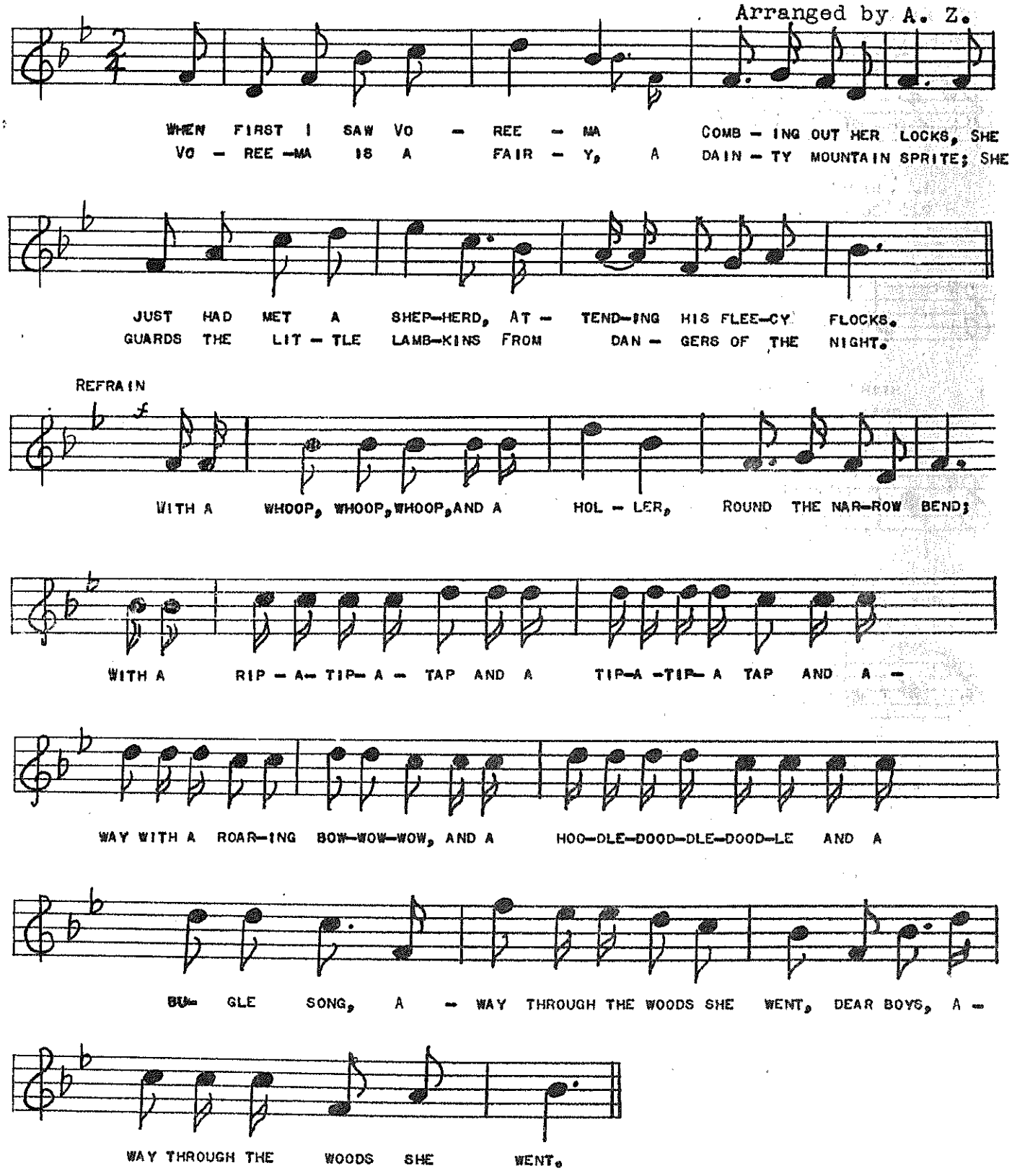
Courtesy of Ohio State University Archives

March 15, 1948

WINTER AND SPRING HAVE A TUG OF WAR

"Voreema"

Arranged by A. Z.



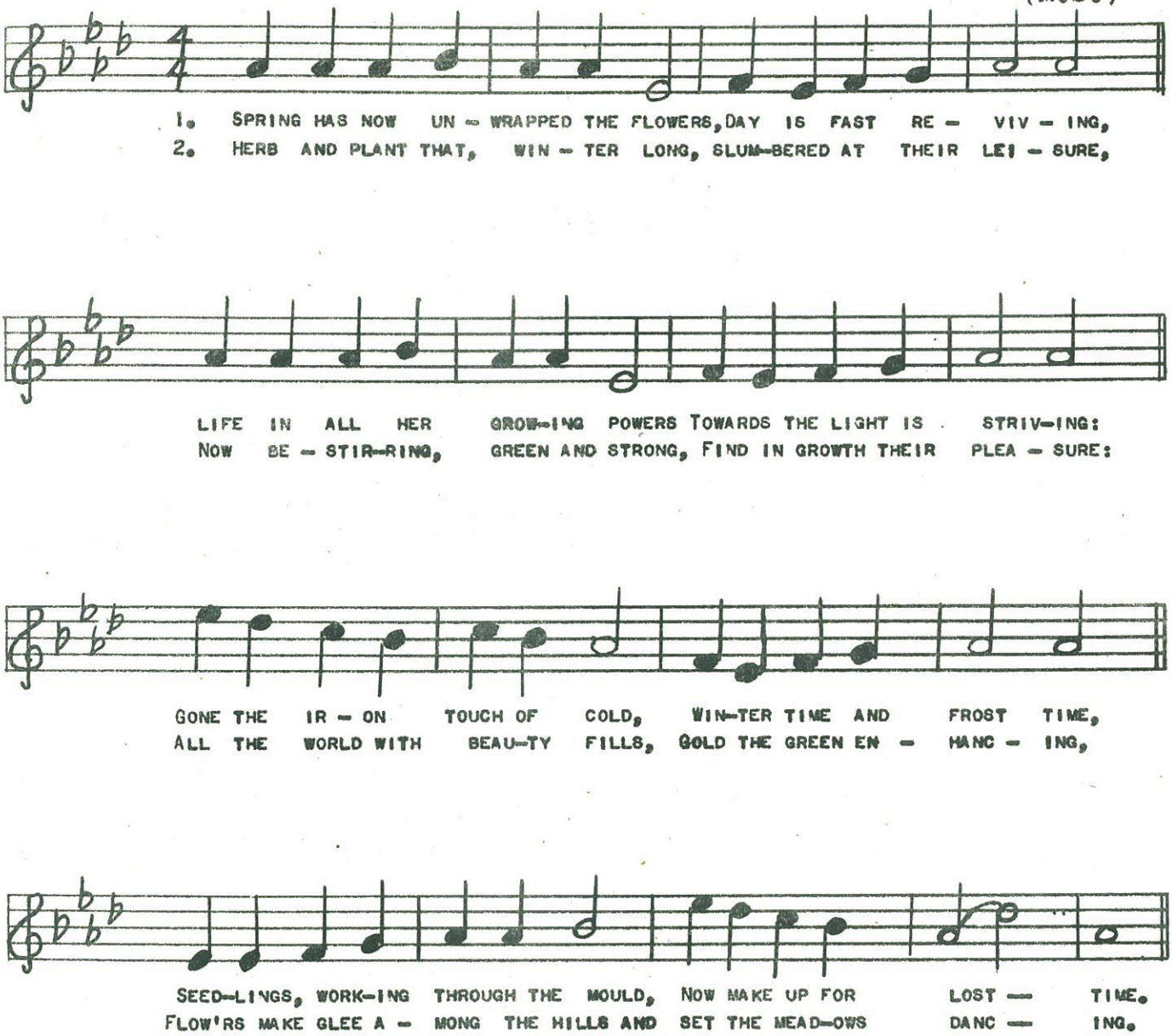
445
Courtesy of Ohio State University Archives

March 22, 1948

EASTER JOY

"Flower Carol"

(M.S.)



WILL INCLUDE IN ADDITION: "Christ the Lord is Risen Today"

Courtesy of Ohio State University Archives

April 5, 1948

SPRING HOUSE CLEANING

"A Busy Day"

RHYTHMIC ACTIVITIES: OF SPRING WORK

447
Courtesy of Ohio State University Archives

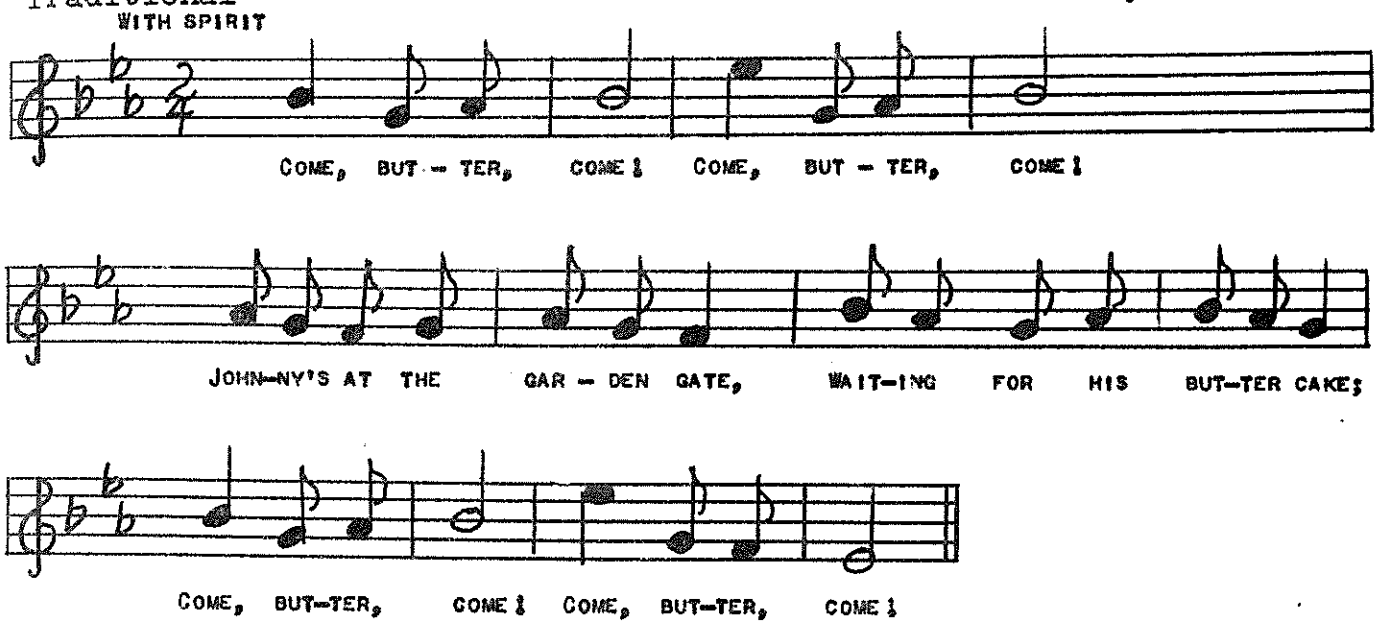
April 12, 1948

DOWN ON THE FARM

"Churning Song"

Traditional

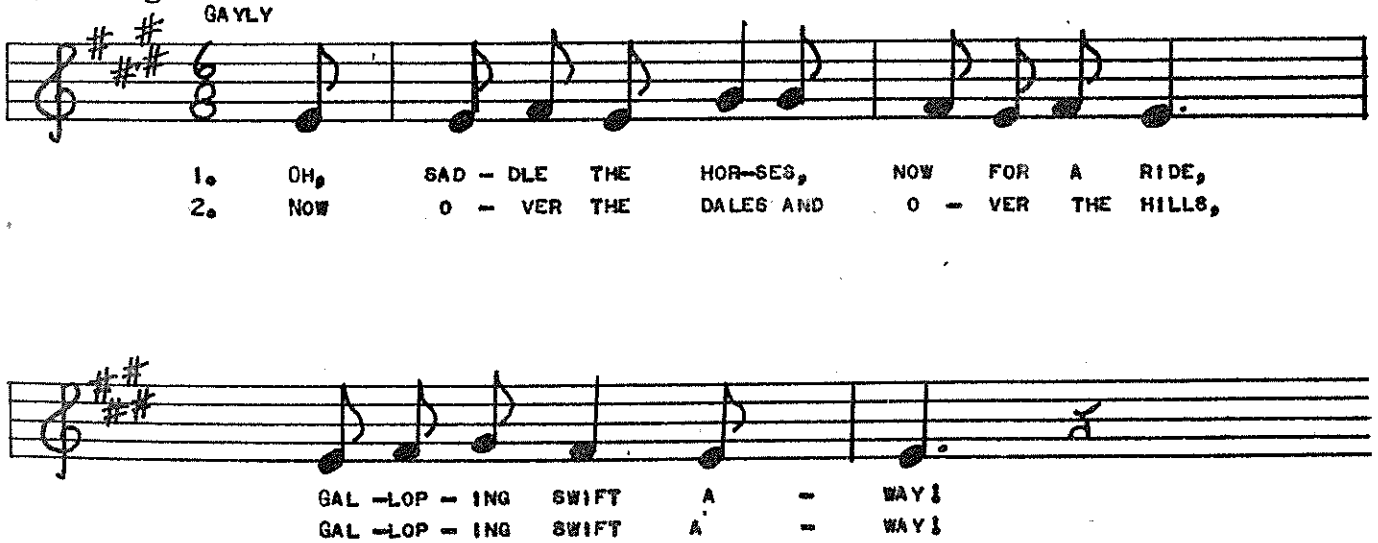
Mary Root Kern



"The Horseback Ride"

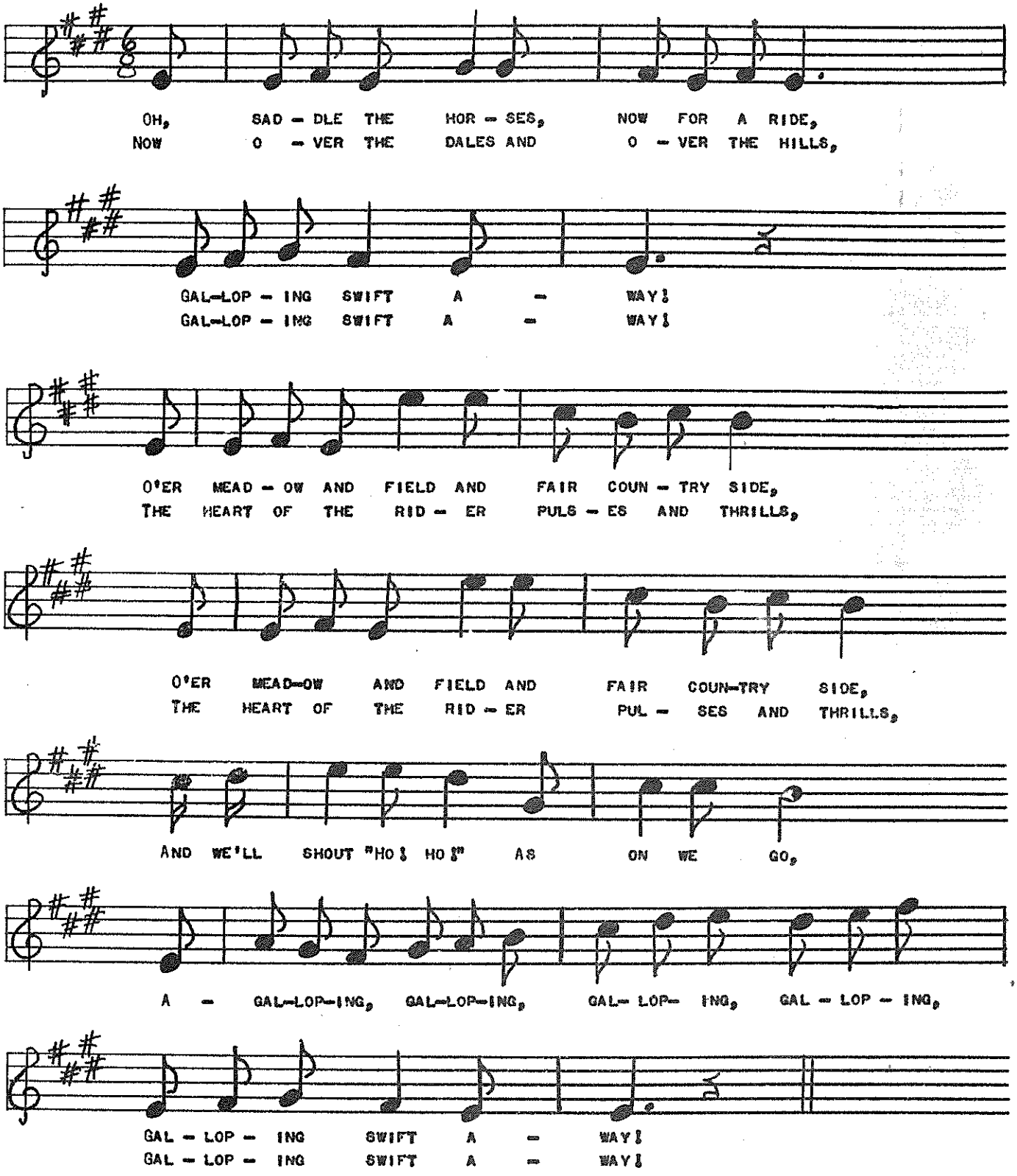
Adapted from the Old English

Dr. Samuel Arnold
"From "The Castle of Andalusia"



Courtesy of Ohio State University Archives

DOWN ON THE FARM
(Cont'd.)



LISTENING: The Brook, Boisdeffoe

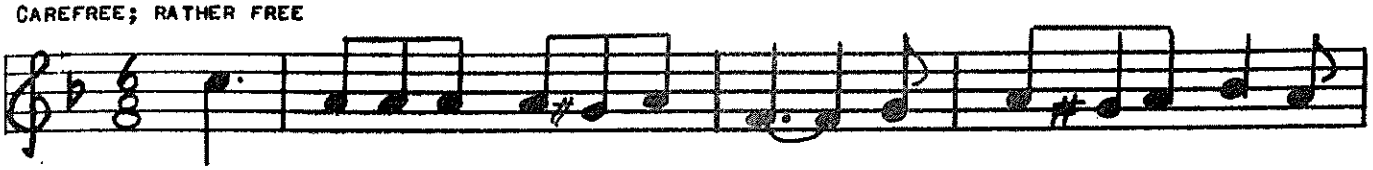
Courtesy of Ohio State University Archives

April 19, 1948

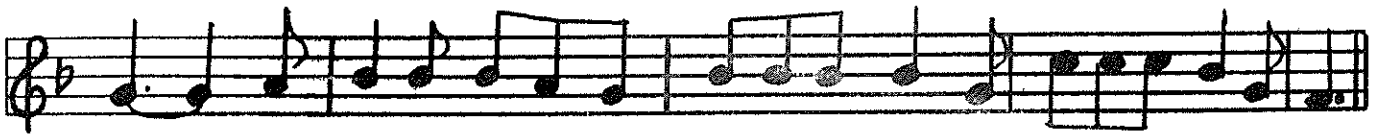
GOING TO THE CIRCUS

"The Animal Fair"

CAREFREE; RATHER FREE



IF I WENT TO THE AN - I - MAL FAIR, THE BIRDS AND THE BEASTS WERE
I WENT TO THE AN - I - MAL FAIR, AND OH WHAT A CROWD WAS
I SAW THE PINK GIR - AFFE, BUT YOU SHOULD HAVE HEARD THEM LAUGH, WHEN MIS -



THERE; THE BIG BAB-BOON BY THE LIGHT OF THE MOON WAS COMBING HIS AU-BURN HAIR.
THERE; THE WHIFF-A- MA - POOF AND THE HIP-PA - MA - GOOF AND DIZZY THE DANC-ING BEAR;

I WENT TO THE ANIMAL FAIR
AND OH WHAT A CROWD WAS THERE;
THE WHIFFAMAPOOF AND THE HIPPAMAGOOF
AND DIZZY, THE DANCING BEAR;
I SAW THE PINK GIRAFFE,
BUT YOU SHOULD HAVE HEARD THEM LAUGH,
WHEN MISTER MONK BOUGHT THE ELEPHANT'S TRUNK
FOR A DOLLAR AND A HALF.

I WENT TO THE ANIMAL FAIR,
THE CINNAMON BEAR WAS THERE,
THE CHOCOLATE CAT WITH THE PEPPERMINT HAT
WAS COMBING HIS LICORICE HAIR.
THE MONKEY HE GOT DRUNK
AND STEPPED ON THE ELEPHANT'S TRUNK,
THE ELEPHANT SNEEZED AND FELL ON HIS KNEES
AND WHAT BECAME OF THE MONK CHA
MONK, CHA MONK CHA MONK, CHA MONK-A-CHA
(WHICH YOU CONTINUE UNTIL EXHAUSTED)

RHYTHMIC ACTIVITIES

450
Courtesy of Ohio State University Archives

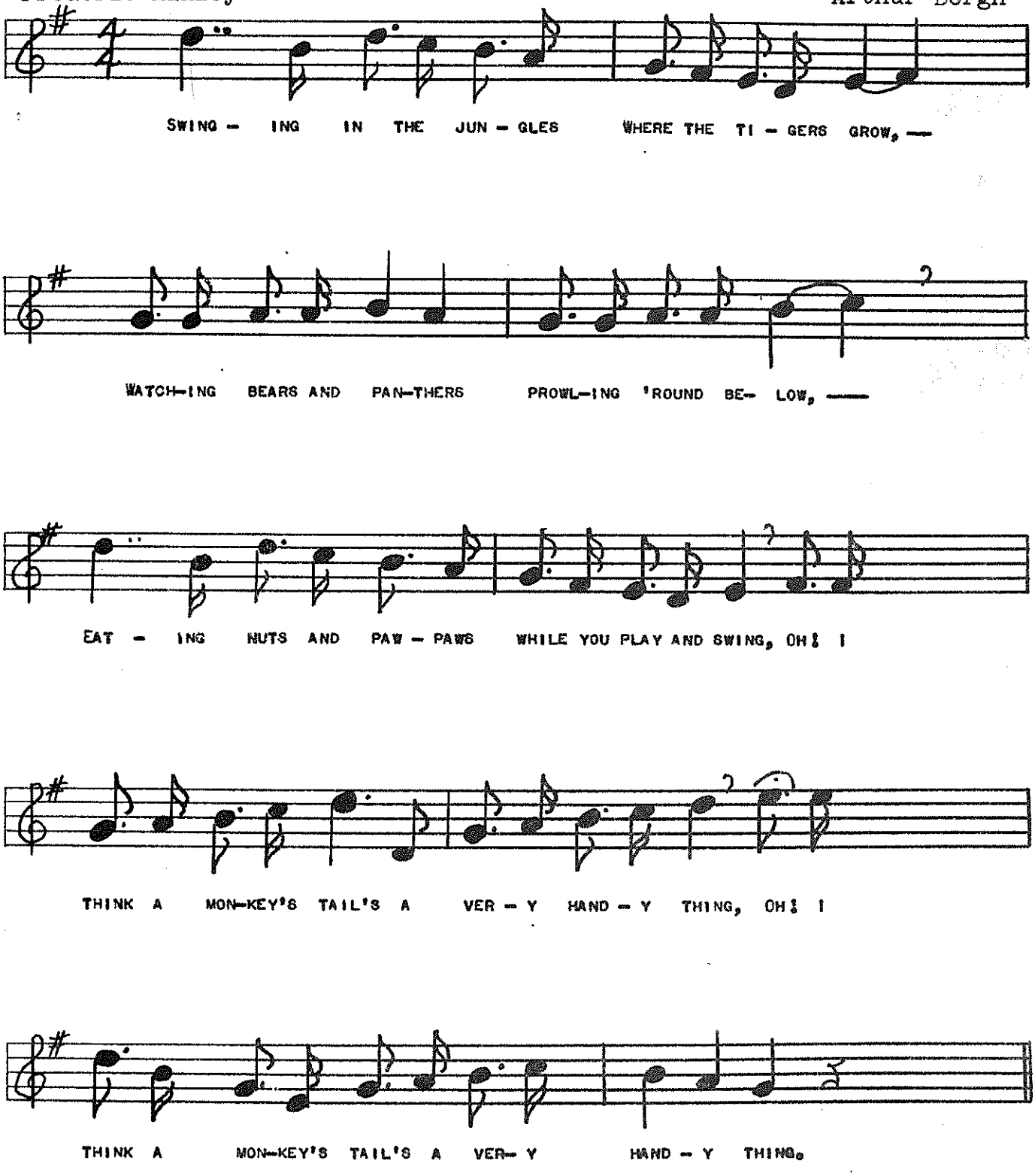
April 26, 1948

UNDER THE BIG TOP

"A Monkey's Tail"

Frederic Manley

Arthur Bergh



451
Courtesy of Ohio State University Archives

UNDER THE BIG TOP
(Cont'd.)

"Circus Song"

LISTENING: The Clowns, Mendelssohn

Courtesy of Ohio State University Archives

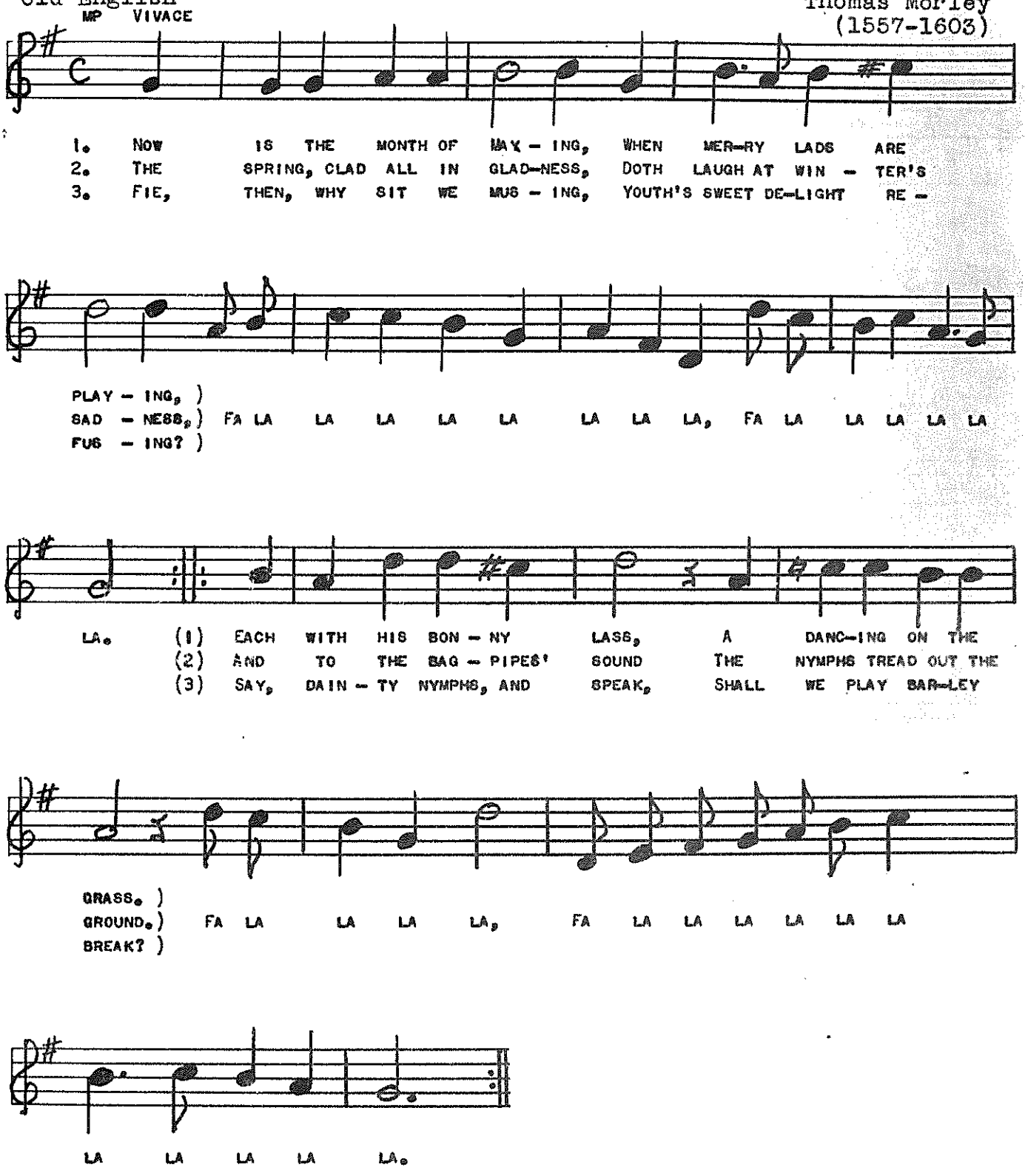
May 3, 1948

NOW IS THE MONTH OF MAYING

"Now is the Month of Maying"

Old English

Thomas Morley
(1557-1603)



Courtesy of Ohio State University Archives

NOW IS THE MONTH OF MAYING
(Cont'd.)

"My Mother's Eyes"

DANCE TO: Ferry Day Carol

Courtesy of Ohio State University Archives

May 10, 1948

IN COUNTRY GARDENS

"Midsummer's Night"

After the original by
Louise Kessler

Estonian Folk Song

LISTENING: Little Shepherds, Debussy
Sheep and Goats, Guion

RHYTHMICS: Country Gardens, Percy Grainger

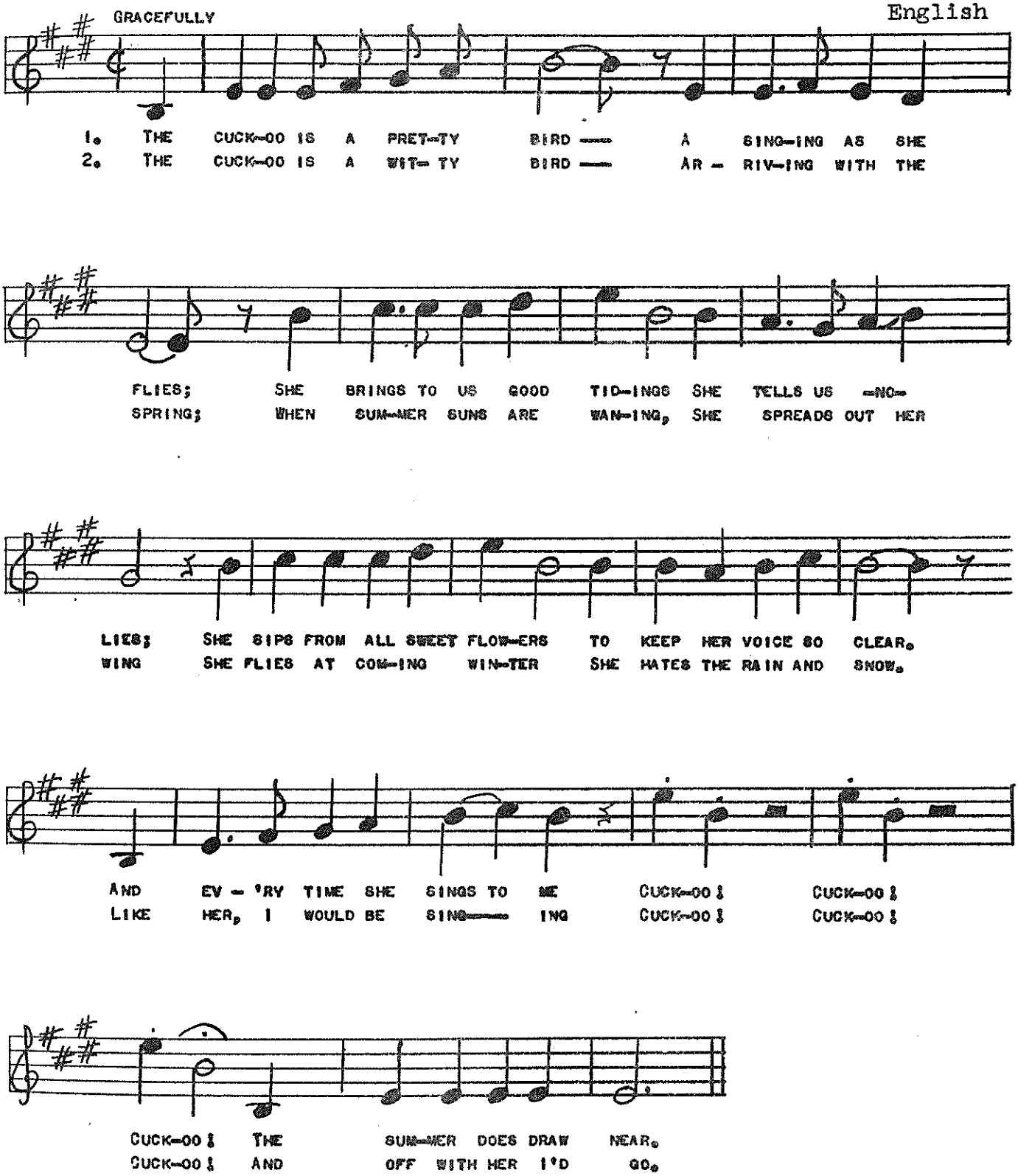
Courtesy of Ohio State University Archives

May 17, 1948

THE BIRDS' MESSAGE

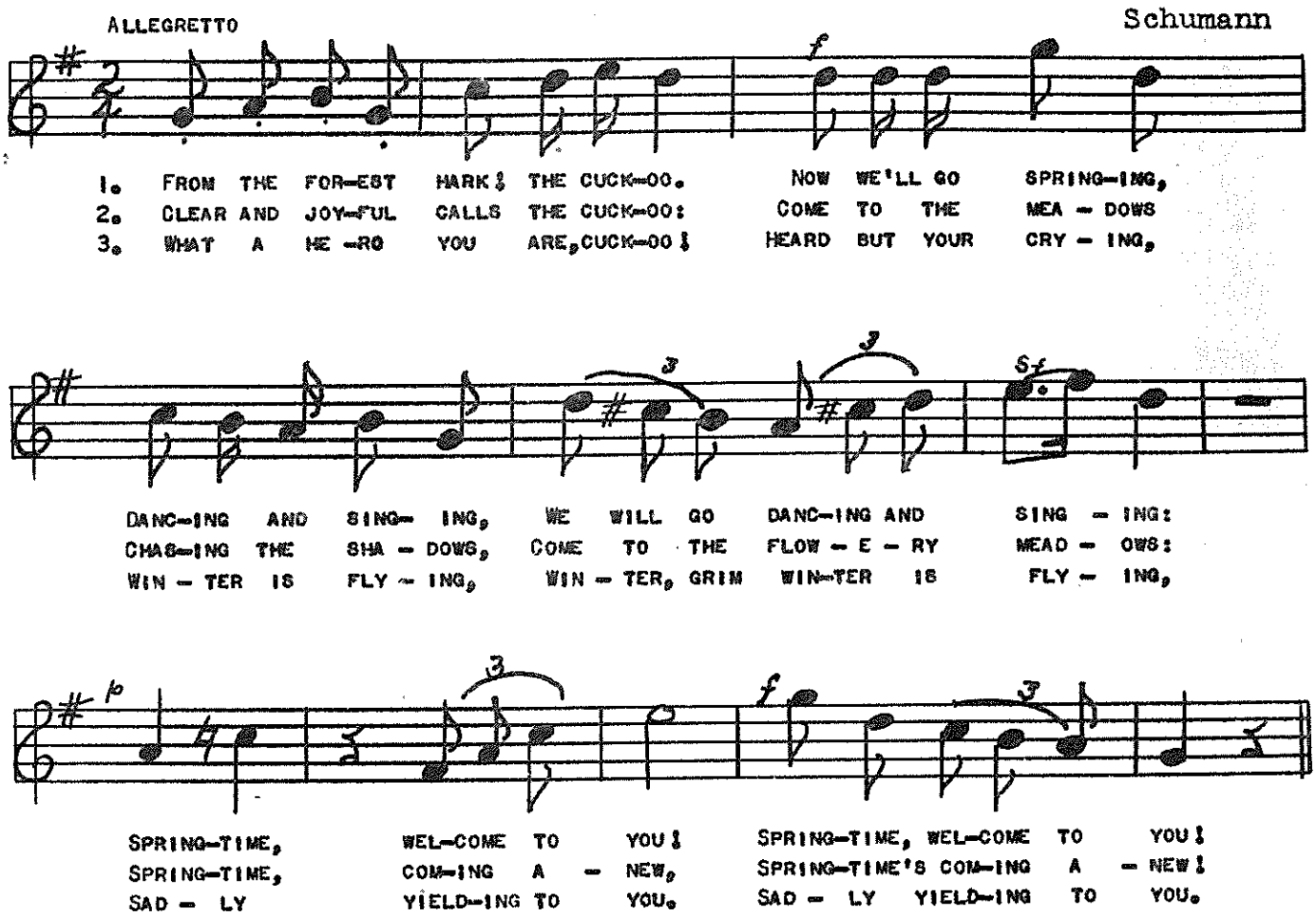
"The Cuckoo"

English



Courtesy of Ohio State University Archives

"Spring's Messenger"



LISTENING: Cuckoo in Depth of Woods, St. Saens

Courtesy of Ohio State University Archives

May 24, 1948

WATER MUSIC

"Tis Raining"

LISTENING: At the Brooklet, Boldiffoe
The Sea, MacDowell

Courtesy of Ohio State University Archives

OHIO SCHOOL OF THE AIR

TEACHERS' MANUAL
1947-48

TIME FOR MUSIC

W.O.S.U
820 KC.-5000 WATTS
THE OHIO STATE UNIVERSITY
COLUMBUS 10, OHIO

Courtesy of Ohio State University Archives

TIME FOR MUSIC

Presented
Wednesday 2:30-2:45

Conducted by
Maude M. Slawson

"The Dance in Music"

for
Grades 4-6

1947-48

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Courtesy of Ohio State University Archives

FOREWORD

The aims and purposes of the Time for Music part of the School of the Air are threefold:

First: To supplement or supply some musical experience which can be comprehended by the fourth, fifth, and sixth grade children which they themselves cannot product, but from which they may derive (1) inspiration, (2) pleasure, (3) factual knowledge of music, and (4) realization of its social significance, i.e., its bearing upon, and reflection of, our lives. (This applies to the instrumental numbers and the more difficult art songs.)

Second: To suggest, by singing for them, additional topical music material which they could learn between broadcasts. (Most of these songs are taken from school music book series.)

Third: To provide the music of some songs within the range of the performance ability of these children from which they may derive, in addition to the benefits stated above, the satisfaction of participation. (These songs will be analyzed, partially taught and then most of them will be reviewed in the following lesson.)

SUGGESTIONS FOR THE USE OF THIS SYLLABUS

1. Partially or fully prepare the copied song and any others in the syllabus each week before the broadcast, thus allowing more participation in the program.

2. Repeat and improve the performance of these songs after the program.

3. Repeat the recorded numbers (which you have) and review the pertinent information concerning them.

4. Place on the board, before the broadcast, the names of the compositions and the composers to be heard and be ready to list, for review purposes, new terms and any other items of interest mentioned in the lesson.

5. Place on your must list of new materials the unfamiliar books and music which have proven interesting and desirable.

Courtesy of Ohio State University Archives

BOOKS NEEDED

Adventure, Glenn, et.al.;
Ginn and Company

Blending Voices, Glenn, et.al.;
Ginn and Company

Concord Series No. 14, Davison, et.al.;
E. C. Schirmer Music Company, Boston

Hollis Dann Song Series I, Dann;
American Book Company

Indian Action Songs, Densmore;
C. C. Birchard & Co., Boston

Merry Music, Armitage, et.al.;
C. C. Birchard & Co., Boston

Music Everywhere, Armitage, et.al.;
C. C. Birchard & Co., Boston

New Music Horizons, 5, McConathy, et.al.;
Silver Burdett Company

New Music Horizons, 6, McConathy, et.al.;
Silver Burdett Company

Our Land of Song, Armitage, et.al.;
C. C. Birchard & Co., Boston

Songs of Many Lands, Glenn, et.al.;
Ginn and Company

The American Singer, Book 4, Beattie, et.al.;
American Book Company

The American Singer, Book 5, Beattie, et.al.;
American Book Company

Tunes and Harmonies, McConathy, et.al.;
Ginn and Company

We Sing, Armitage, et.al.;
C. C. Birchard & Co., Boston

Courtesy of Ohio State University Archives

SCHEDULE

October	8	Come Let Us Dance "Different Dances" - We Sing
	15	The Dainty Minuet "The Minuet" - Concord Series 14
	22	The Minuet Again "A Woodwind Duet" - American Singer 4
	29	Halloween Fun "Halloween" - We Sing
November	5	The Gay Mazurka "In Golden Firelight Dancing" - Concord Series 14
	12	Indian Dances "Begging Dance" - Indian Action Songs, Densmore
	19	American Dances "Arkansas Traveler" - Music Everywhere
	26	Our Day of Thanksgiving "We Thank Thee" - New Music Horizons 6
December	3	The Gavotte "The Gavotte" - American Singer 5 "Dancing the Gavotte" - American Singer 5
	10	A Christmas Story Told in Ballet "Oh Christmas Tree" - Concord 14
	17	Christmas "Silent Night" - American Singer 4
January	7	The Swaying Waltz "Dancing is Fun" - Merry Music
	14	The Waltz Again "The Skaters" - On Wings of Song
	21	The Polka "Polka and Waltz" - We Sing
February	4	The Tarantella "Tarantella" - We Sing
	11	Hungarian Dances "Hungarian Dance" - Songs of Many Lands
	18	Dances from Mexico "Pepita" - Blending Voices
	25	More Mexican Dances "The Dance" - Tunes and Harmonies

Courtesy of Ohio State University Archives

SCHEDULE (Cont'd.)

March	3	Russian Dances "Hopak Dancing" - American Singer 4
	10	Dances of Scotland and Ireland "Galway Piper" - Music Everywhere
	17	French Forandale "Forandale" - New Music Horizons 4
	24	Spanish Dances "The Jota" - Our Land of Song
	31	Dances from South America "Si, Senor" - Our Land of Song
April	7	More Dances from South America "Sung at Harvest Time" - Songs of Many Lands
	14	Scandanavian Dances "Holiday Festival" - Tunes and Harmonies
	21	Dances of England "The Morris Dance" - Merry Music
	28	Russian Dances Again "Russian Dance" - We Sing
May	5	More Ballet Music "The Tumbler" - Adventure
	12	Spring Dances "Now is the Month of Maying" - We Sing
	19	Little Folks Dance "Work and Play" - Hollis Dann I
	26	Dancing Around the World "Review Music"

Courtesy of Ohio State University Archives

October 8, 1947

COME LET US DANCE

"Different Dances"

J. Lilian Vandevere — Polish Dance Tune

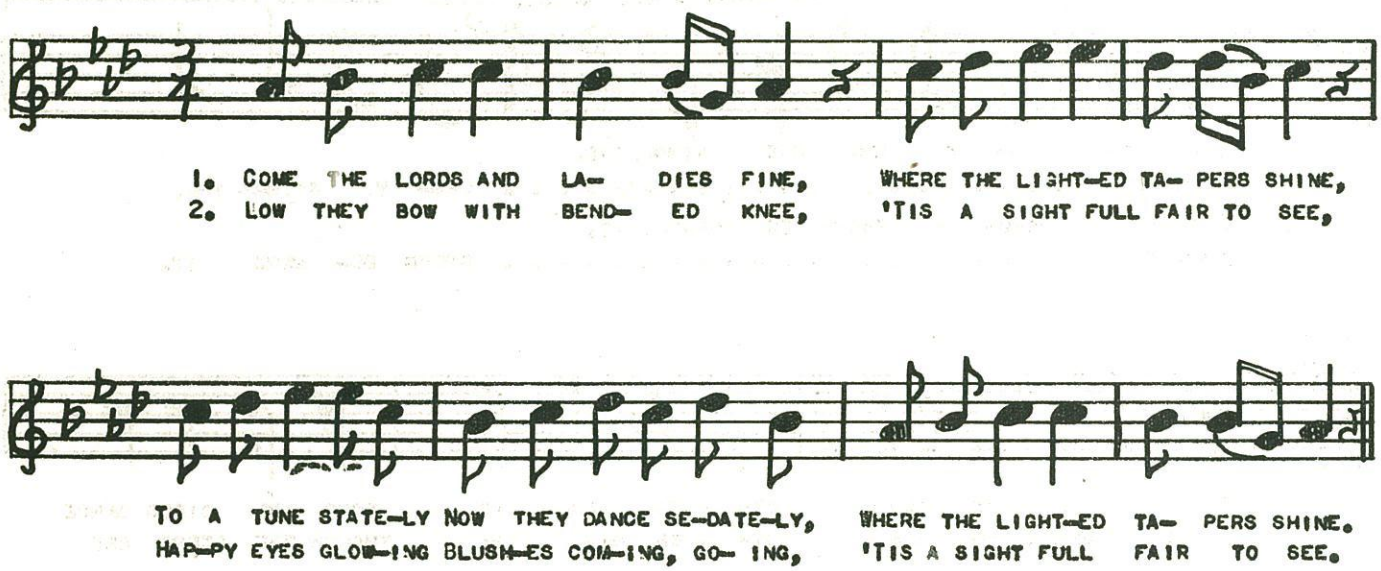
Courtesy of Ohio State University Archives

October 15, 1947

THE DAINTY MINUET

"The Minuet"

Katherine Davis — Bohemian



Courtesy of Ohio State University Archives

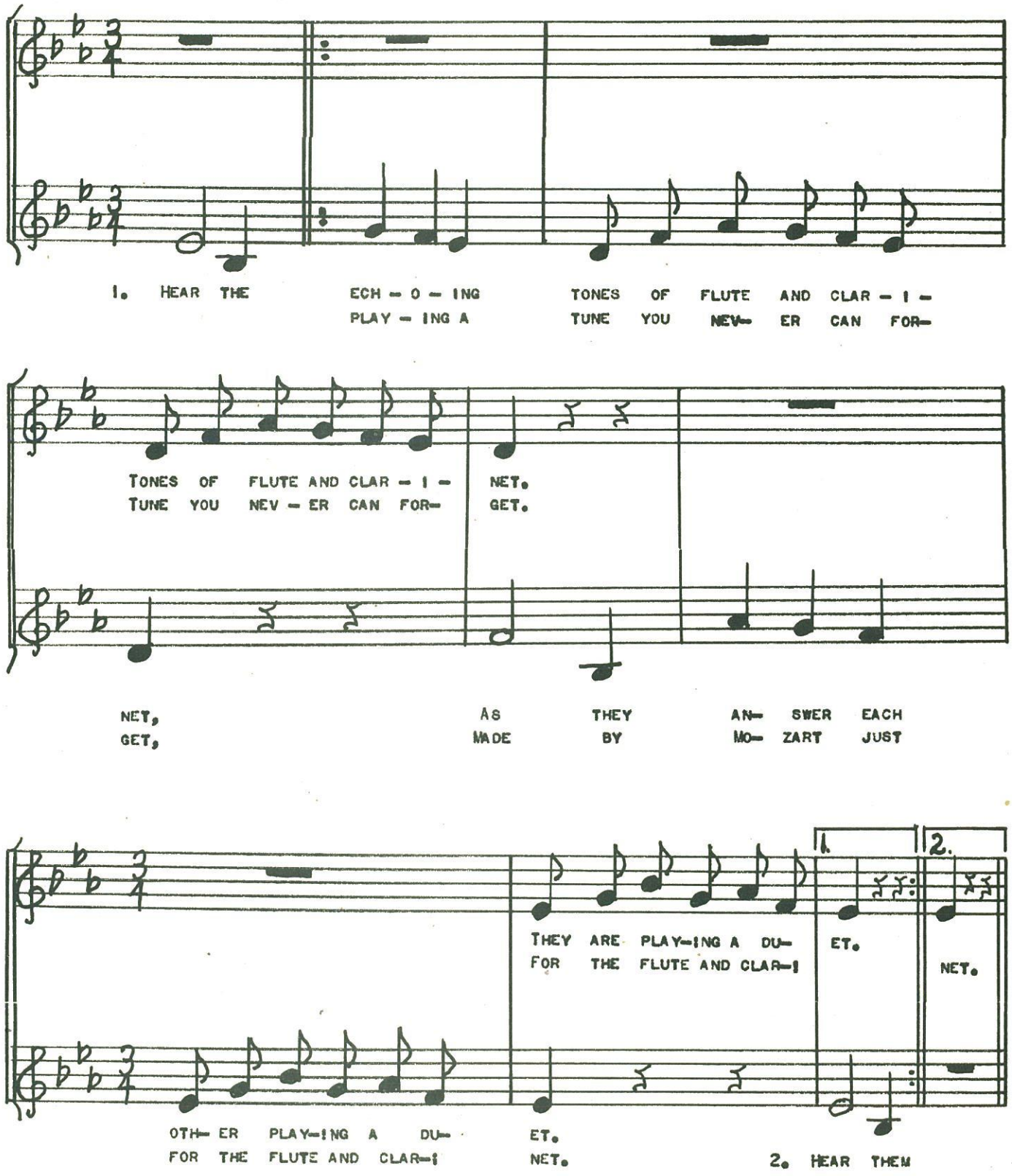
October 22, 1947

THE MINUET AGAIN

"A Woodwind Duet"

Adapted

Mozart



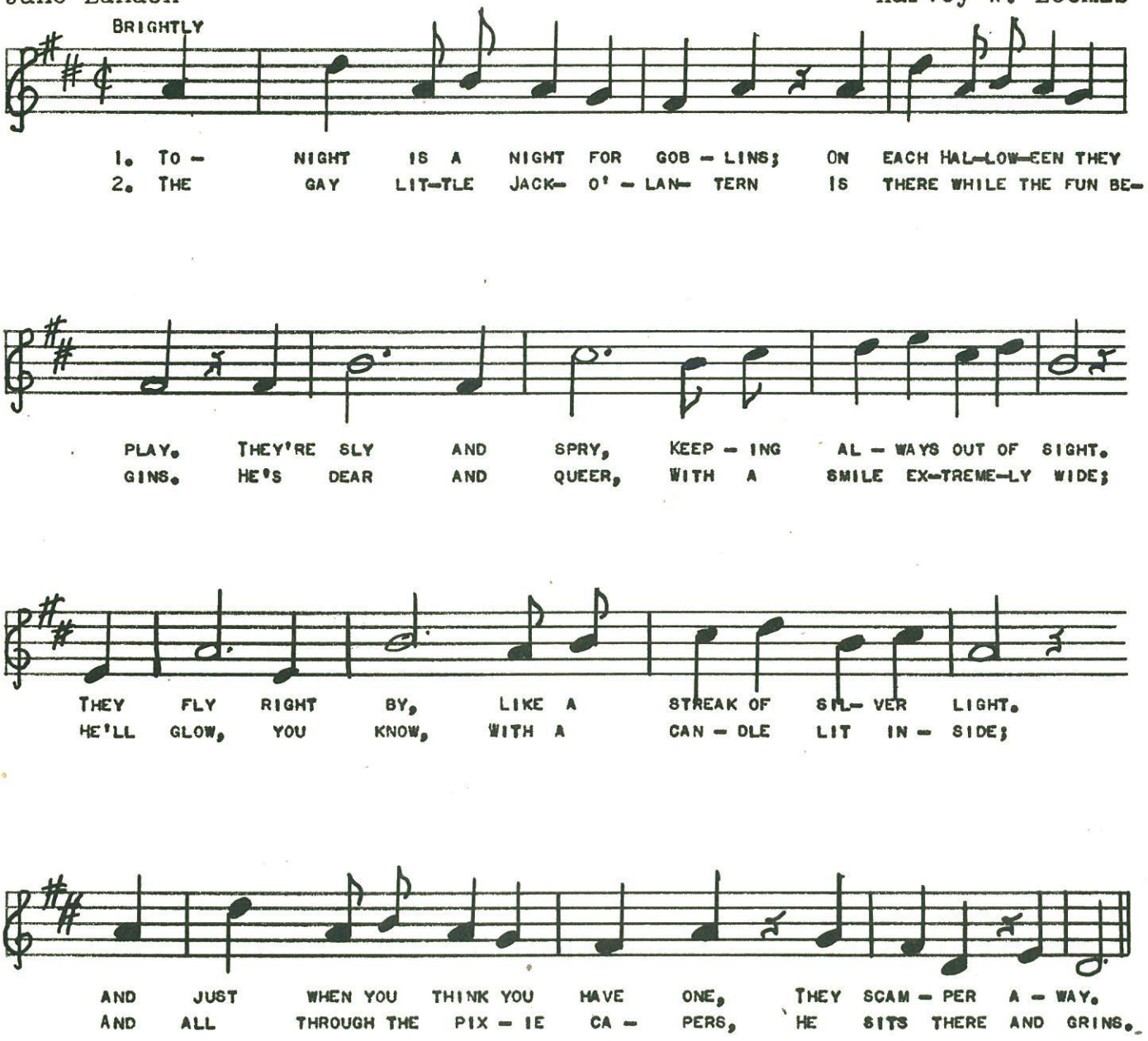
Courtesy of Ohio State University Archives

October 29, 1947

HALLOWEEN FUN

"Halloween"

Jane Landon — Harvey W. Loomis



Courtesy of Ohio State University Archives

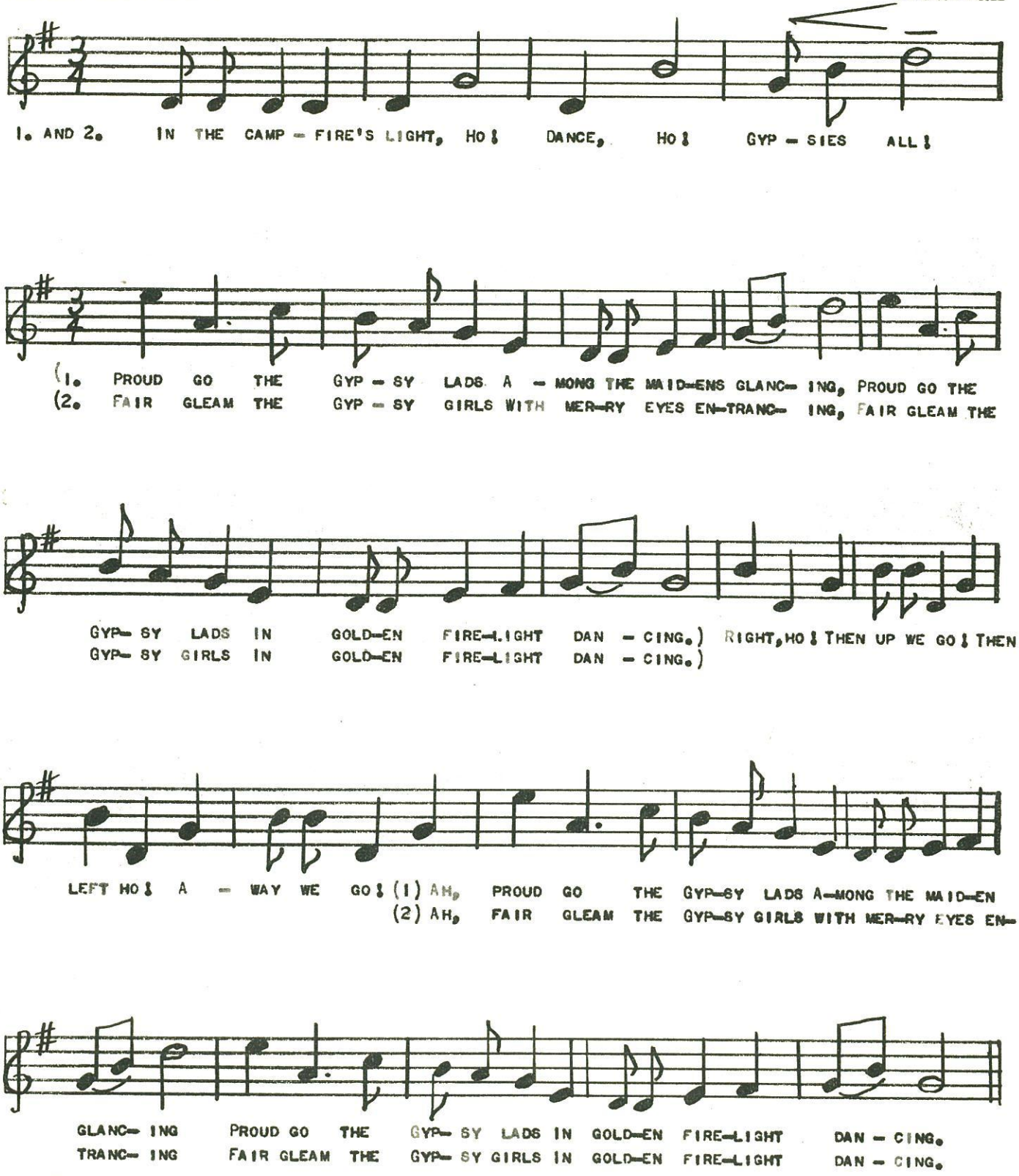
November 5, 1947

THE GAY MAZURKA

"In Golden Firelight Dancing"

Katherine Davis

Croatian



Courtesy of Ohio State University Archives

November 12, 1947

INDIAN DANCES

"The Begging Dance"

Courtesy of Ohio State University Archives

November 19, 1947

AMERICAN DANCES

"Arkansas Traveler"

David Stevens — Old American Reel Tune

Courtesy of Ohio State University Archives

"Arkansas Traveler"
(Cont'd.)

FID-LER DID-N'T CARE, HE SAWED A - WAY AT THE
WAY IT LOOKS TO ME, YOU'D BET - TER MEND YOUR —
PLAY -ING AT HIS REEL, AND TAPPED THE GROUND WITH HIS

POP- U- LAR AIR; THO' HIS ROOF - TREE LEAKED LIKE A WA-TER - FALL,
ROOF," SAID HE; BUT THE OLD MAN SAID, AS HE PLAYED A - WAY,
LEATH-ER- Y HEEL; "GET A - LONG," SAID HE, "FOR YOU GIVE ME PAIN;

THAT DID - N'T SEEM TO BOTH - ER THE MAN AT ALL.
"I COULD - N'T MEND IT NOW, IT'S A RAIN - Y DAY."
MY CAB - IN DOES - N'T LEAK WHEN IT DOES - N'T RAIN."

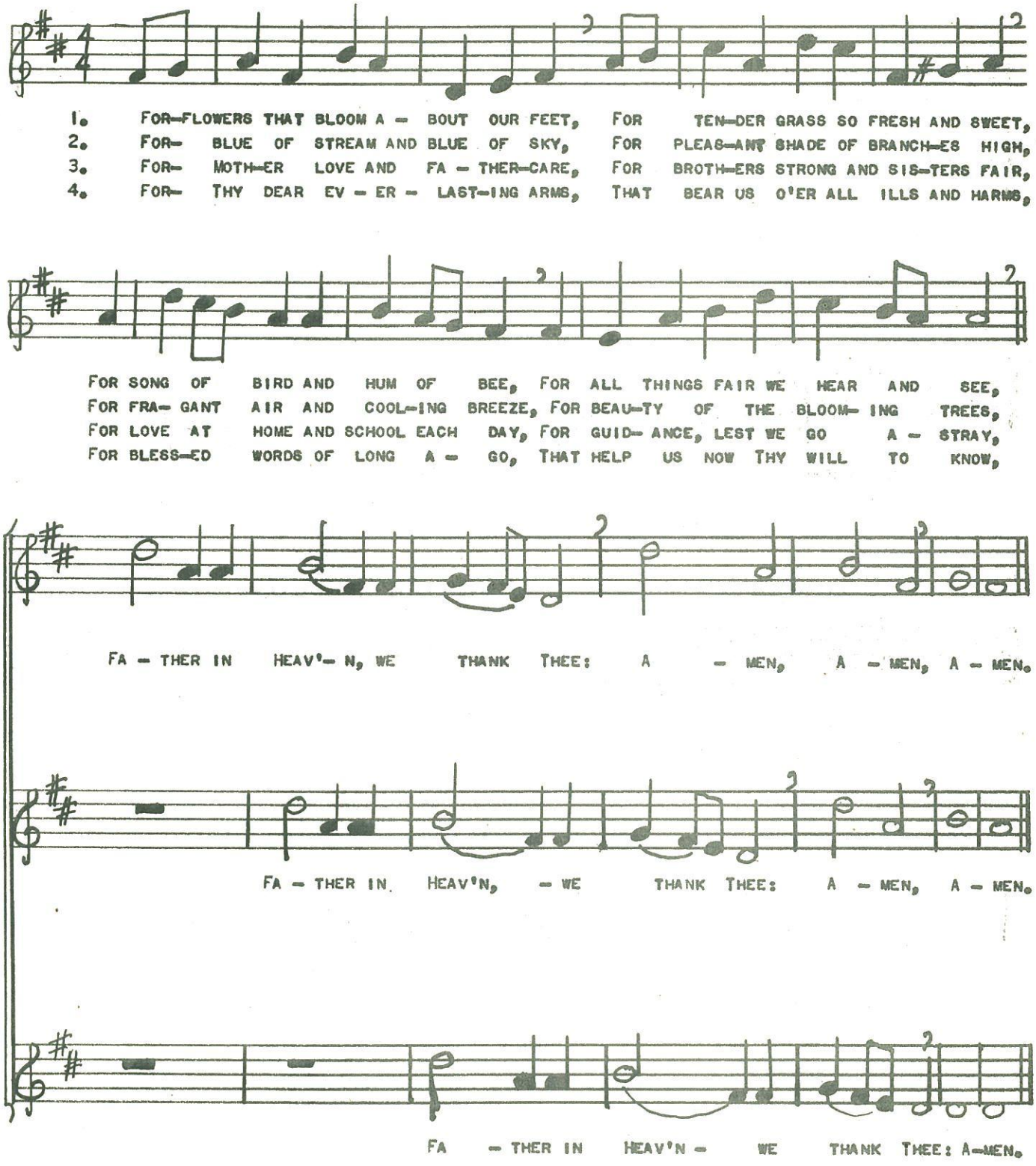
Courtesy of Ohio State University Archives

November 26, 1947

OUR DAY OF THANKSGIVING

"We Thank Thee"

Ralph Waldo Emerson — George L. Wright



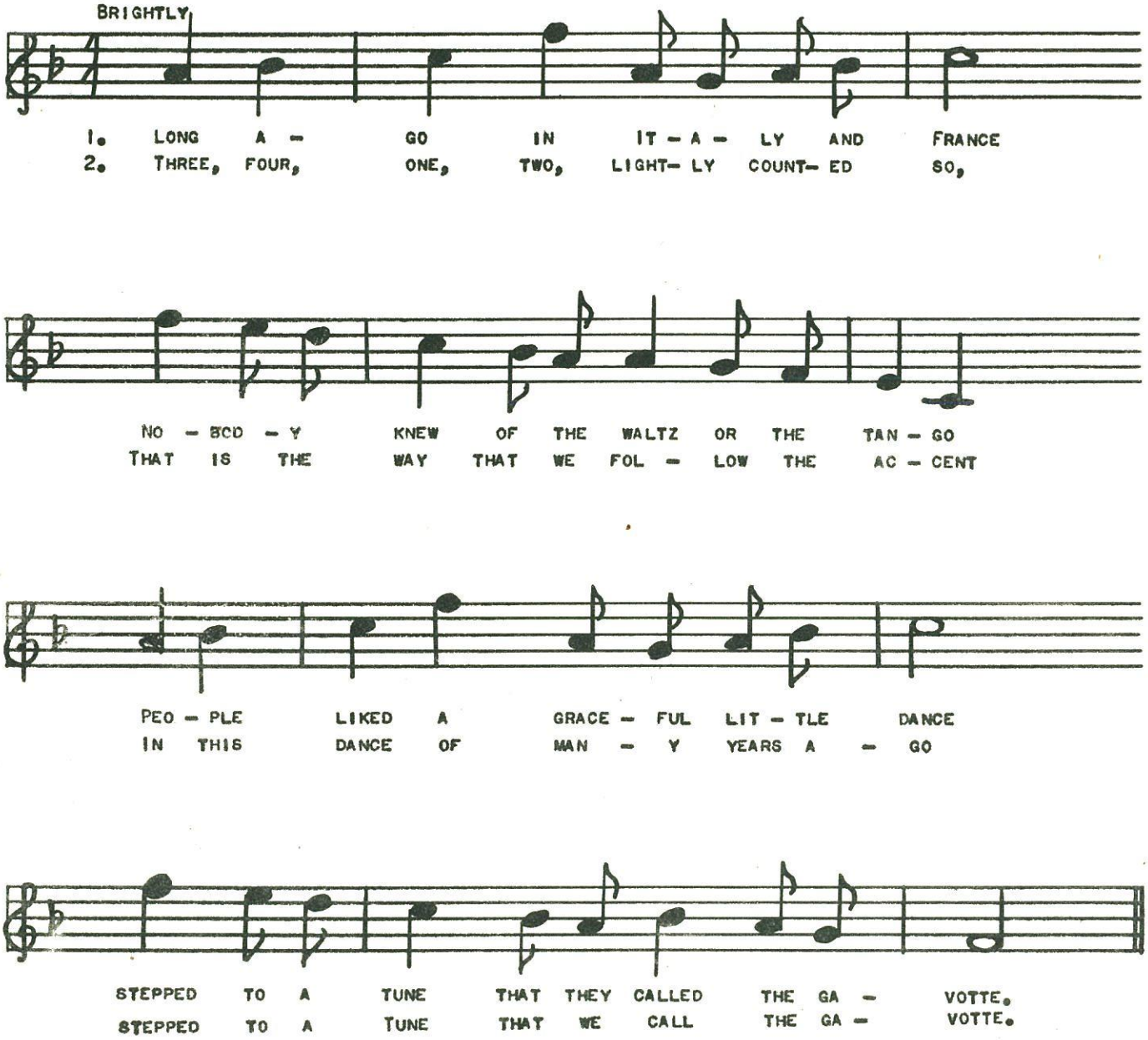
Courtesy of Ohio State University Archives

December 3, 1947

THE GAVOTTE

"The Gavotte"

Adapted Martini



474
Courtesy of Ohio State University Archives

THE GAVOTTE
(Cont'd.)

"Dancing the Gavotte"

Adapted — Beethoven

475
Courtesy of Ohio State University Archives

December 10, 1947

A CHRISTMAS STORY TOLD IN BALLET

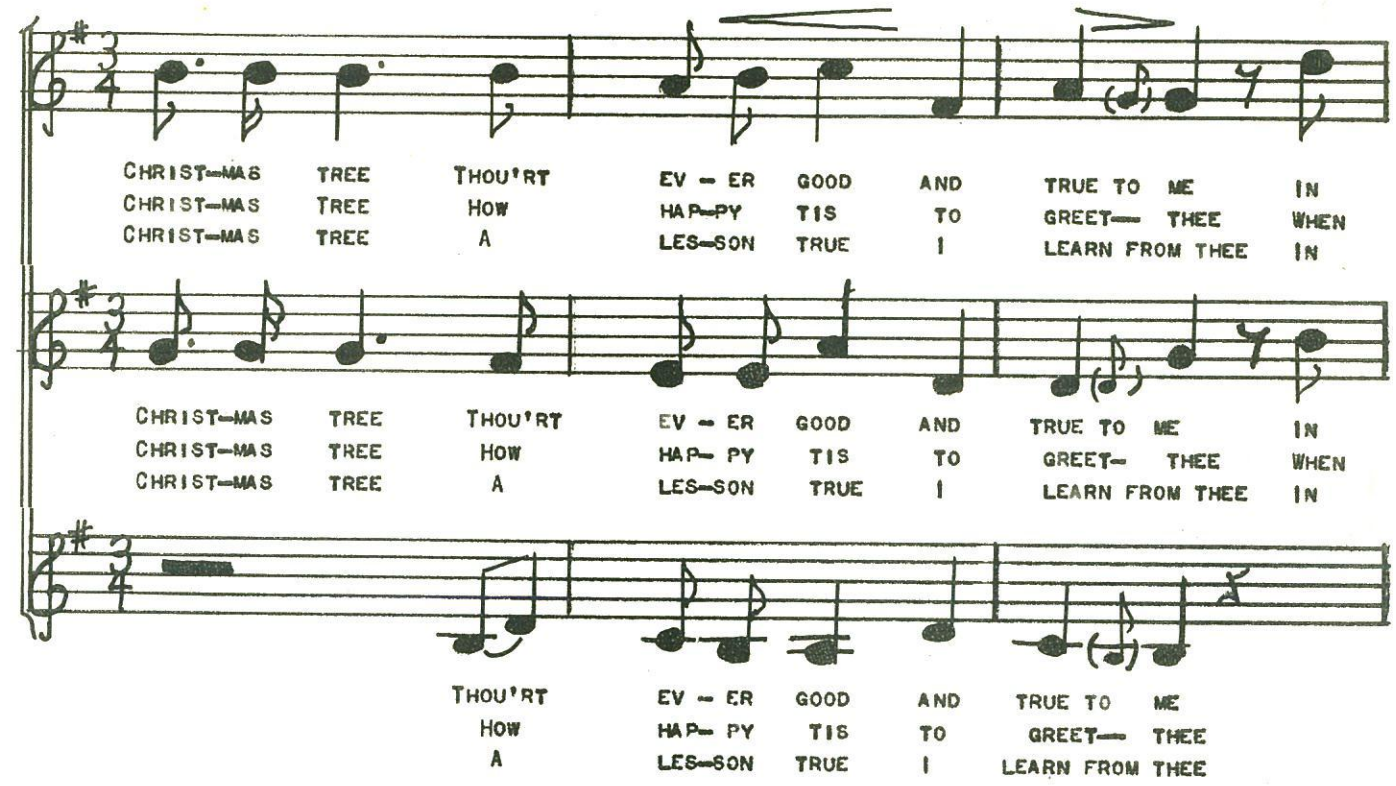
"O Christmas Tree"

Text adapted by
B.F.G.

German

476
Courtesy of Ohio State University Archives

"O Christmas Tree"
(Cont'd.)



477
Courtesy of Ohio State University Archives

"O Christmas Tree"
(Cont'd.)

Courtesy of Ohio State University Archives

December 17, 1947

CHRISTMAS

"Silent Night"

Joseph Mohr

Franz Gruber
Descant by Ewald Nolte

Courtesy of Ohio State University Archives

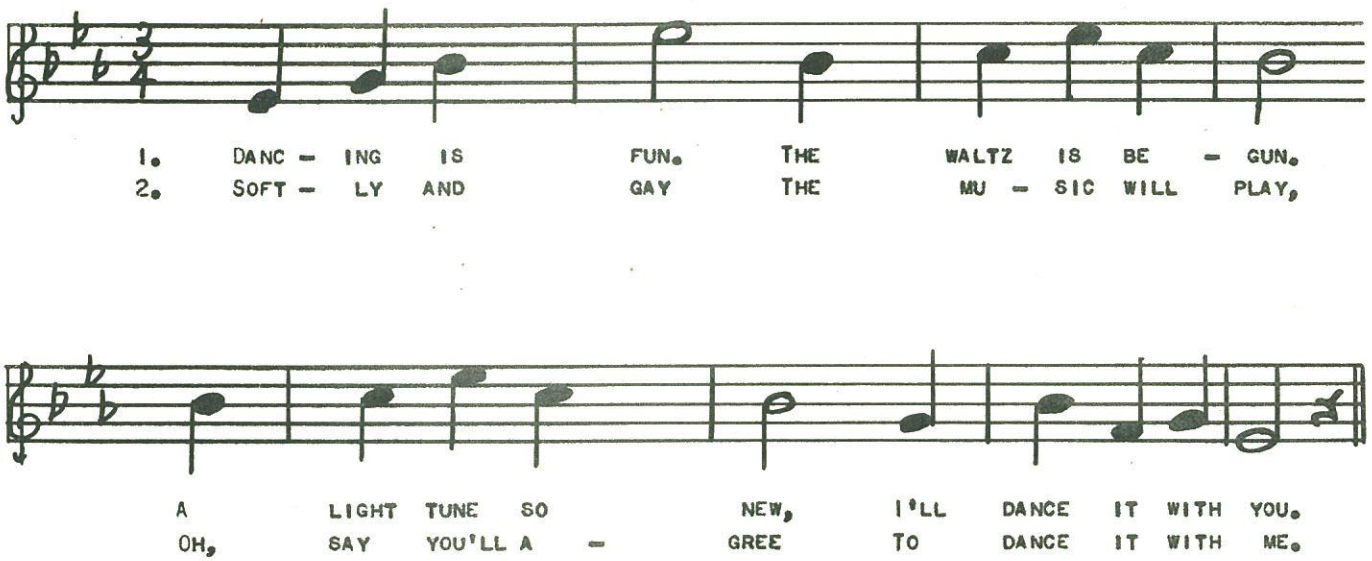
"Silent Night"
(Cont'd.)

Courtesy of Ohio State University Archives

January 7, 1948

THE SWAYING WALTZ

"Dancing is Fun"



Courtesy of Ohio State University Archives

January 14, 1948

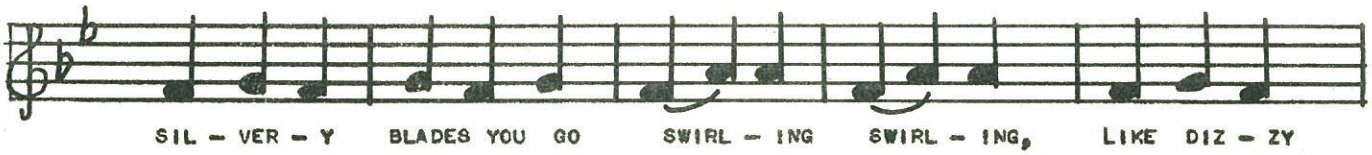
THE WALTZ AGAIN

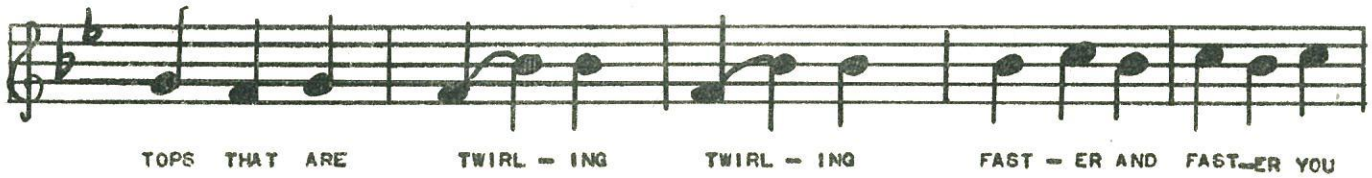
"The Skaters"

Emil Waldteufel

Courtesy of Ohio State University Archives

"The Skaters"
(Cont'd.)





Courtesy of Ohio State University Archives

January 21, 1948

THE POLKA

"Polka and Waltz"

Stephen Fay — Mary De Haven

1. "WILL YOU DANCE WITH ME?" SAID JACK TO LIT - TLE JILL, "THREE
2. "BUT I DON'T KNOW HOW," SAID JACK TO LIT - TLE JILL, "I'LL
3. "AND SO NOW THEY DANCE BOTH POL - KA AND THE WALTZ, THREE

STEPS AND A SLIDE, WITH ME FOR A GUIDE; IT'S A
TEACH YOU," SAID SHE, "JUST ONE, TWO AND THREE. IT'S A
STEPS AND A SLIDE, THEN WALTZ WITH A GLIDE. "WE WILL

POL - KA NOW WHICH TAKES A LOT OF SKILL, BUT WE'LL TRY,"
GRACE - FUL DANCE WHICH TAKES A LIT - TLE SKILL," "I WILL TRY,"
DANCE AND DANCE THE POL - KA AND THE WALTZ," JACK-Y SAID

JACK - Y SAID TO JILL. "OH NO," SAID SHE, I'LL O-VER-LOOK YOUR
JACK - Y SAID TO JILL. SO ROUND THEY WENT THO' JACK-Y HAD HIS
TO HIS PART- NER, JILL. SO ROUND THEY GO THO' JACK-Y HAD HIS

FAULTS; WITH ME FOR GUIDE, WE'LL TRY TO DANCE THE WALTZ."
FAULTS, HE SAID TO JILL, "I RATH-ER LIKE THE WALTZ."
FAULTS, THEY LIKE TO DANCE THE POL-KA AND THE WALTZ.

Courtesy of Ohio State University Archives

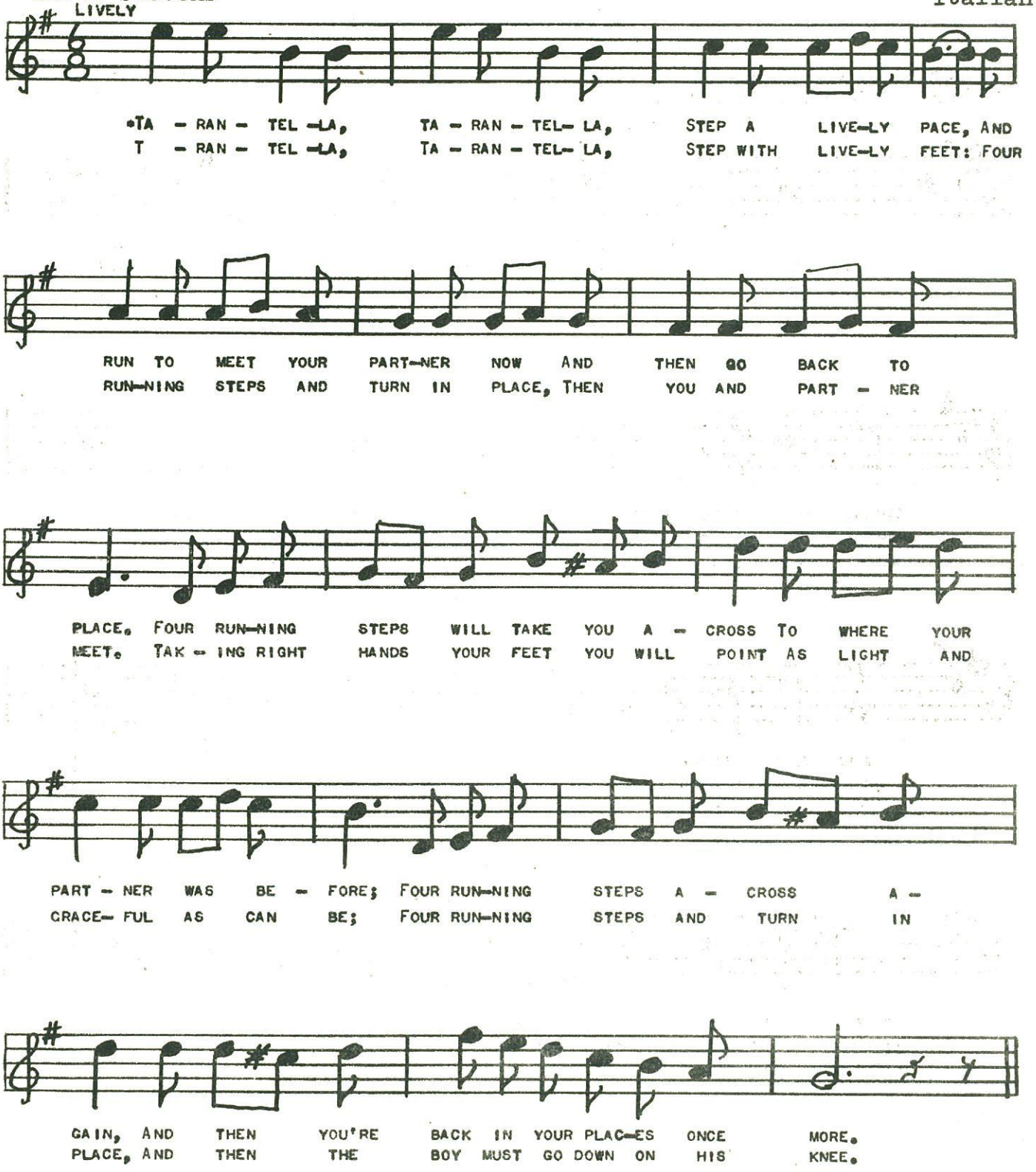
February 4, 1948

THE TARANTELLA

"Tarantella"

David Stevens

Italian



•THIS IS A DANCE TUNE BUT THESE WORDS HAVE BEEN ADDED FOR THOSE WHO MAY WISH TO SING WHILE OTHERS DANCE.

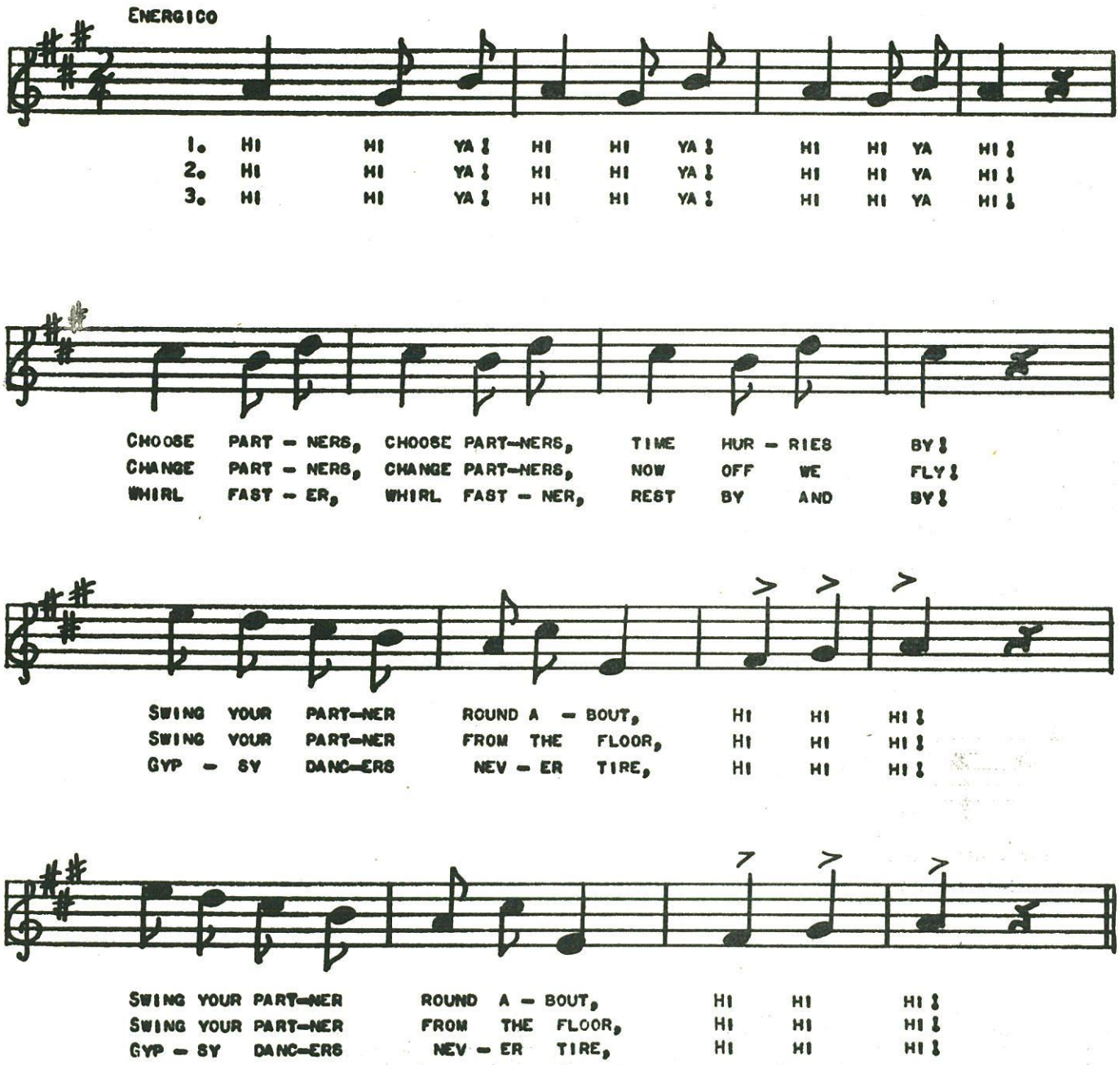
Courtesy of Ohio State University Archives

HUNGARIAN DANCES

"Hungarian Dance"

After the original by
Blanche Jennings Thompson

Hungarian Folk Song



Courtesy of Ohio State University Archives

February 18, 1948

DANCES FROM MEXICO
"Pepita"

Translated by
Frances Ford

Spanish Folk Song

Courtesy of Ohio State University Archives

February 25, 1948

MORE MEXICAN DANCES

"The Dance"

Kate Forman — Mexican Folk Tune

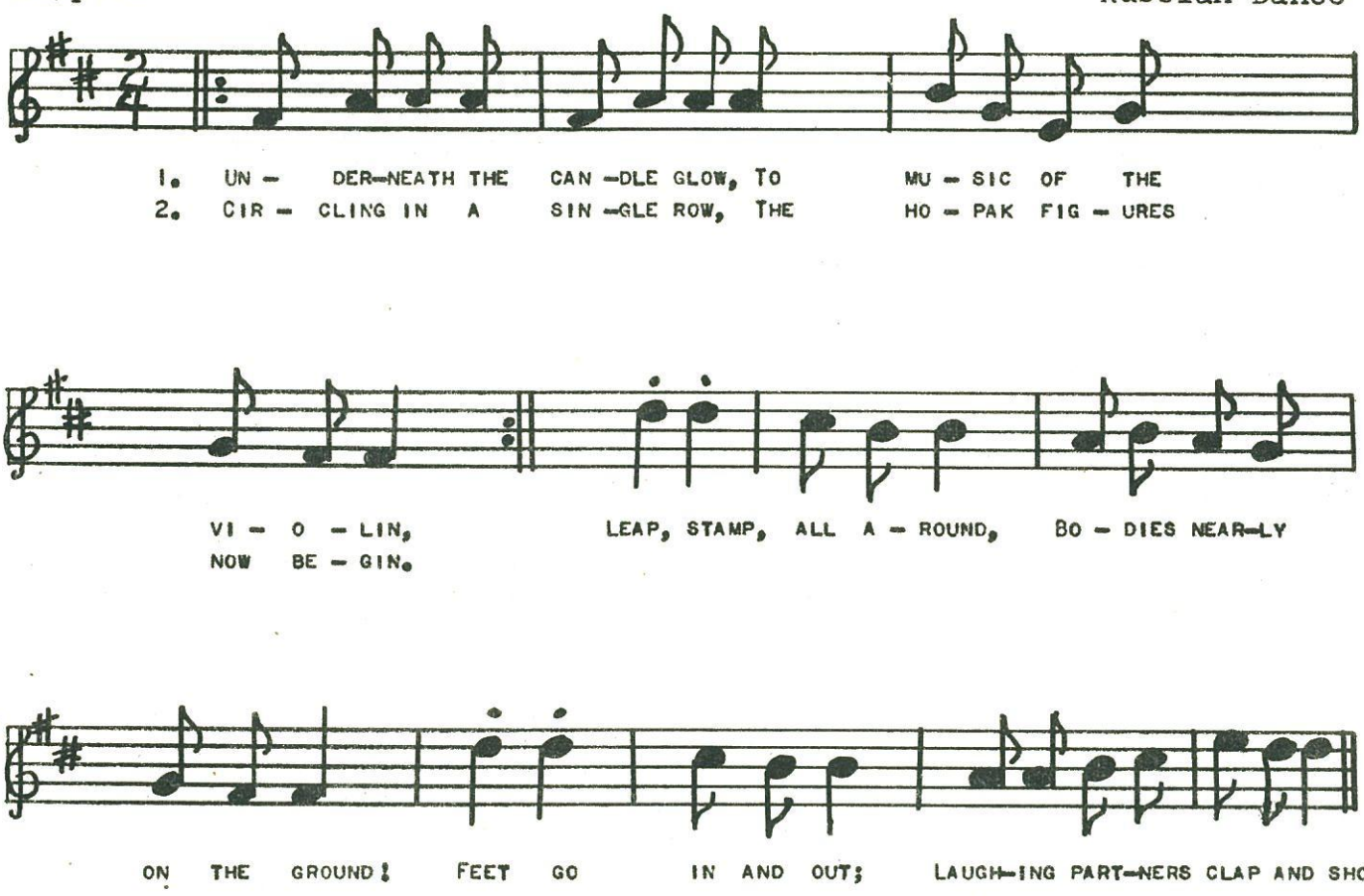
Courtesy of Ohio State University Archives

March 3, 1948

RUSSIAN DANCES

"Hopak Dancing"

Adapted Russian Dance



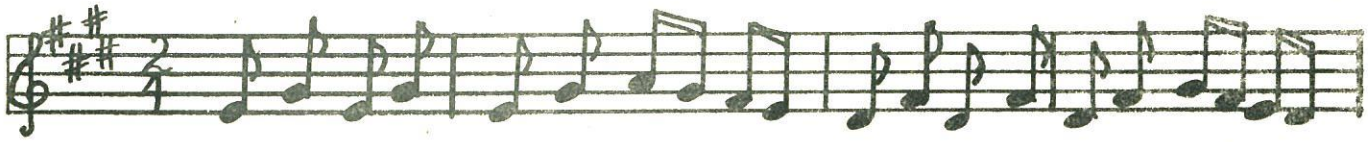
Courtesy of Ohio State University Archives

March 10, 1948

DANCES OF SCOTLAND AND IRELAND
"Galway Piper"

Traditional

Old Irish Air
(The Rakes of Mallow)



1. EV -'RY PER-SON IN THE NA - TION, OR OF GREAT OR HUM-BLE STA - TION,
2. WHEN THE WED-DING BELLS ARE RING - ING, HIS THE BREATH TO LEAD THE SING-ING,
3. WHEN HE WALKS THE HIGH-WAY PEAL - ING, ROUND HIS HEAD THE BIRDS COME WHEEL-ING;

HOLDS IN HIGH-EST ES - TI - MA - TION PIP-ING TIM OF
THEN IN JIGS THE FOLKS GO SWING-ING, WHAT A SPLEN - DID
TIM HAS CAR - OLS WORTH THE STEAL-ING! PIP-ING TIM OF

GAL - WAY. LOUD - LY HE CAN PLAY OR LOW; HE CAN MOVE YOU
PIP - ER! HE WILL BLOW FROM EVE TO MORN, COUNT-ING SLEEP A
GAL - WAY. THRUSH AND LIN-ET, FINCH AND LARK, TO EACH OTH-ER

FAST OR SLOW; TOUCH YOUR HEARTS OR STIR YOUR TOE,
THING OF SCORN; OLD IS HE BUT NOT OUT-WORN;
TWIT-TER, "HARK!" SOON THEY SING FROM LIGHT TO DARK

PIP - ING TIM OF GAL - WAY.
KNOW YOU SUCH A PIP - ER?
PIP - INGS LEARNT IN GAL - WAY.

Courtesy of Ohio State University Archives

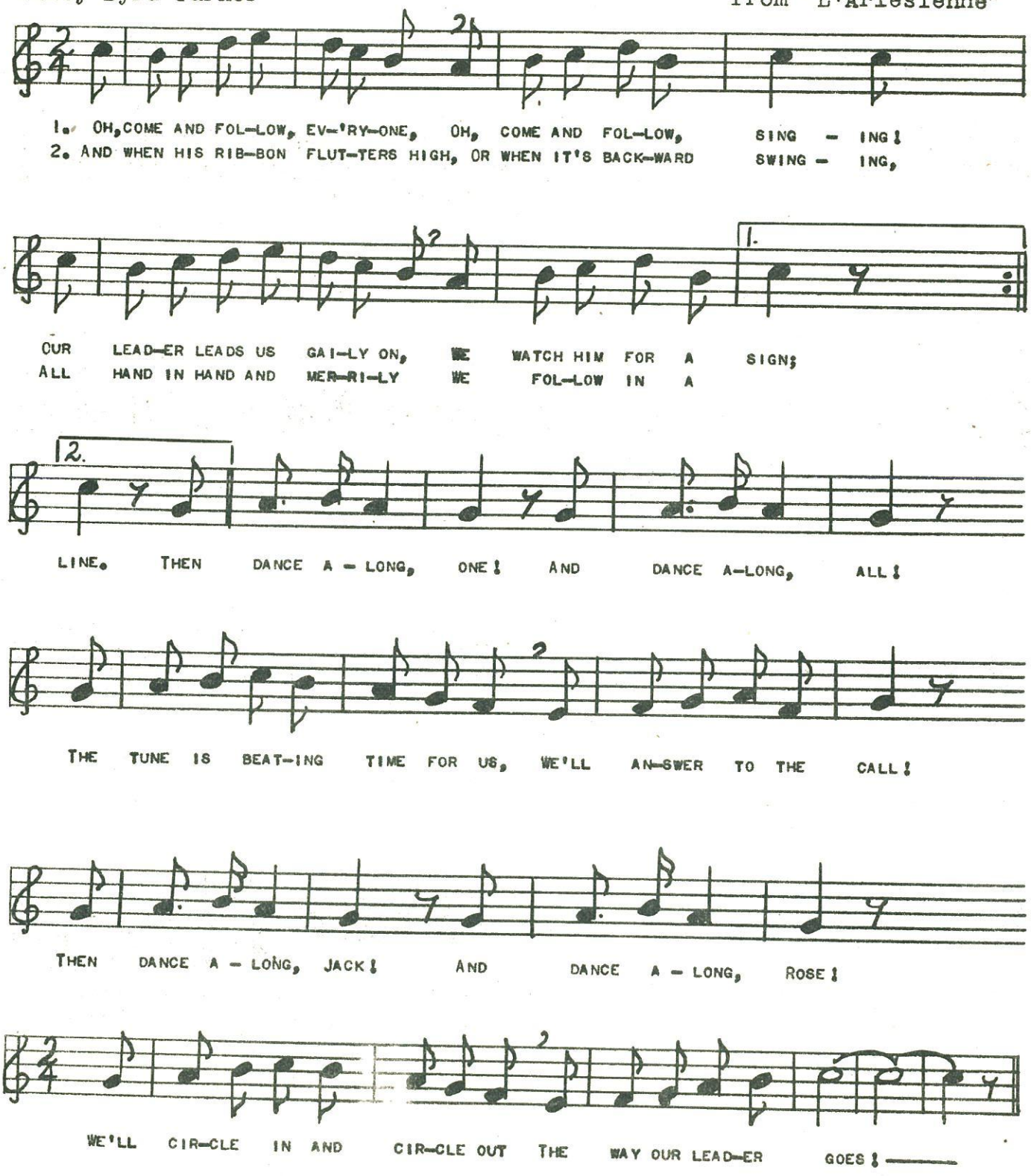
March 17, 1948

FRENCH FORANDALE

"The Farandole"

Nancy Byrd Turner

Georges Bizet
from "L'Arlesienne"



Courtesy of Ohio State University Archives

March 24, 1948

SPANISH DANCES

"The Jota"

J.L.V.

Spanish Tune
Arranged by G. P.

*PRONOUNCED "HŌ-TA".

Courtesy of Ohio State University Archives

DANCES FROM SOUTH AMERICA

"Si, Senor"

Mary de Haven

Argentine Tune

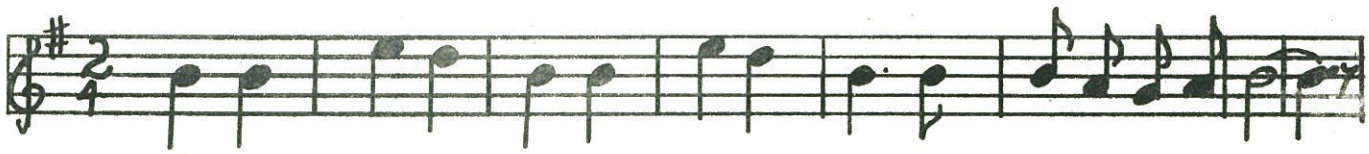
Courtesy of Ohio State University Archives

MORE DANCES FROM SOUTH AMERICA

"Sung at Harvest Time"

English version by
Christine Turner Curtis

Inca Melody



1. COME, MY SIS-TERS, COME, MY BROTH-ERS, AT THE SOUND-ING OF THE HORN;
2. PRAISE TO THEE, O MIGHT - Y IN - TI* FOR THE BAR - LEY AND THE CANE;

ON THE HILL-SIDES, ON THE MOUN-TAINS, HAR - VEST WE THE YEL-LOW CORN.
IN THE WHEAT FIELDS, IN THE CORN FIELDS, HAR-VEST WE THE YEL-LOW GRAIN.

GOLD - EN SHINES OUR FA-THER SUN; SIL - VER SHINES OUR MO-THER MOON;
SOFT - LY BLOWS THE AU-TUMN WIND; GEN-TLY WAVE THE SILK-EN LEAVES;

SICK-LES FLASH-ING, FILL YOUR BAS-KETS, REAP-ING IN THE YEL - LOW NOON.
REAP-ERS SING - ING, PRESS WE ON-WARD, TY - ING UP THE YEL-LOW SHEAVES.

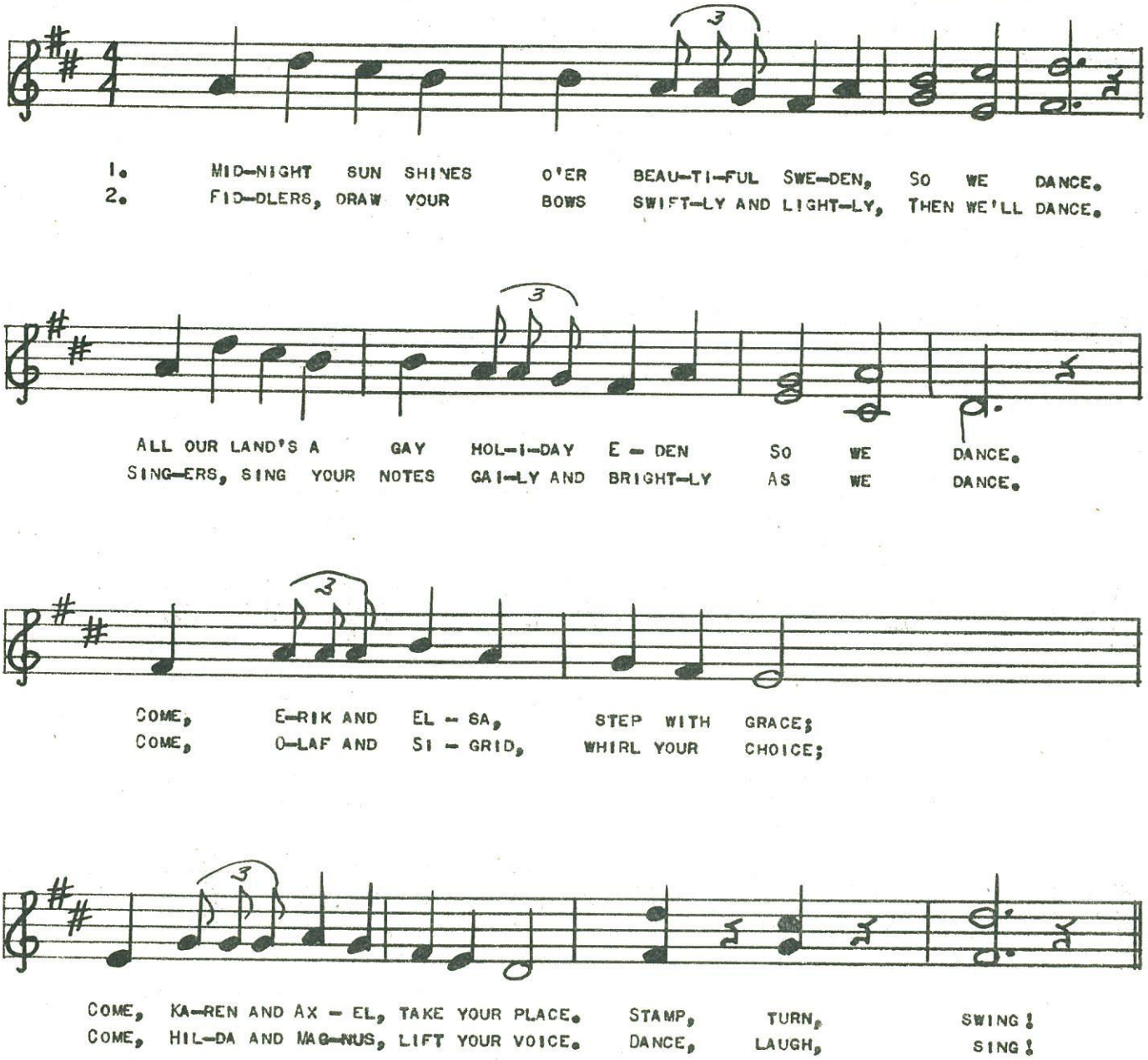
*PRONOUNCED "IN-TĒ" AND MEANS 'SUN GOD.'

Courtesy of Ohio State University Archives

SCANDANAVIAN DANCES

"Holiday Festival"

Alice M. Cahill — Swedish Folk Tune

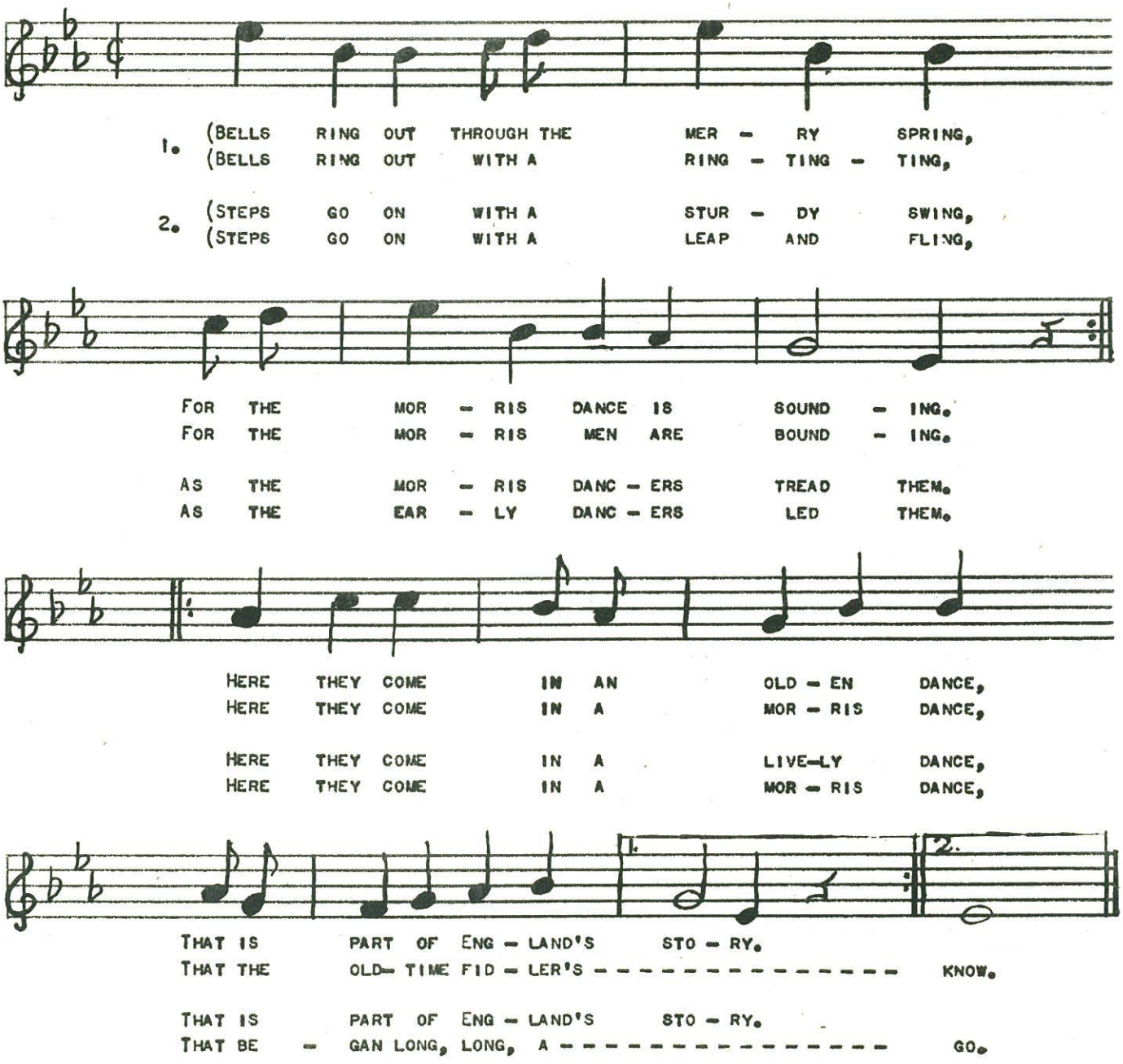


Courtesy of Ohio State University Archives

April 21, 1948

DANCES OF ENGLAND

"The Morris Dance"



Courtesy of Ohio State University Archives

RUSSIAN DANCES AGAIN

"Russian Dance"

Margery Armitage

Russian Tune

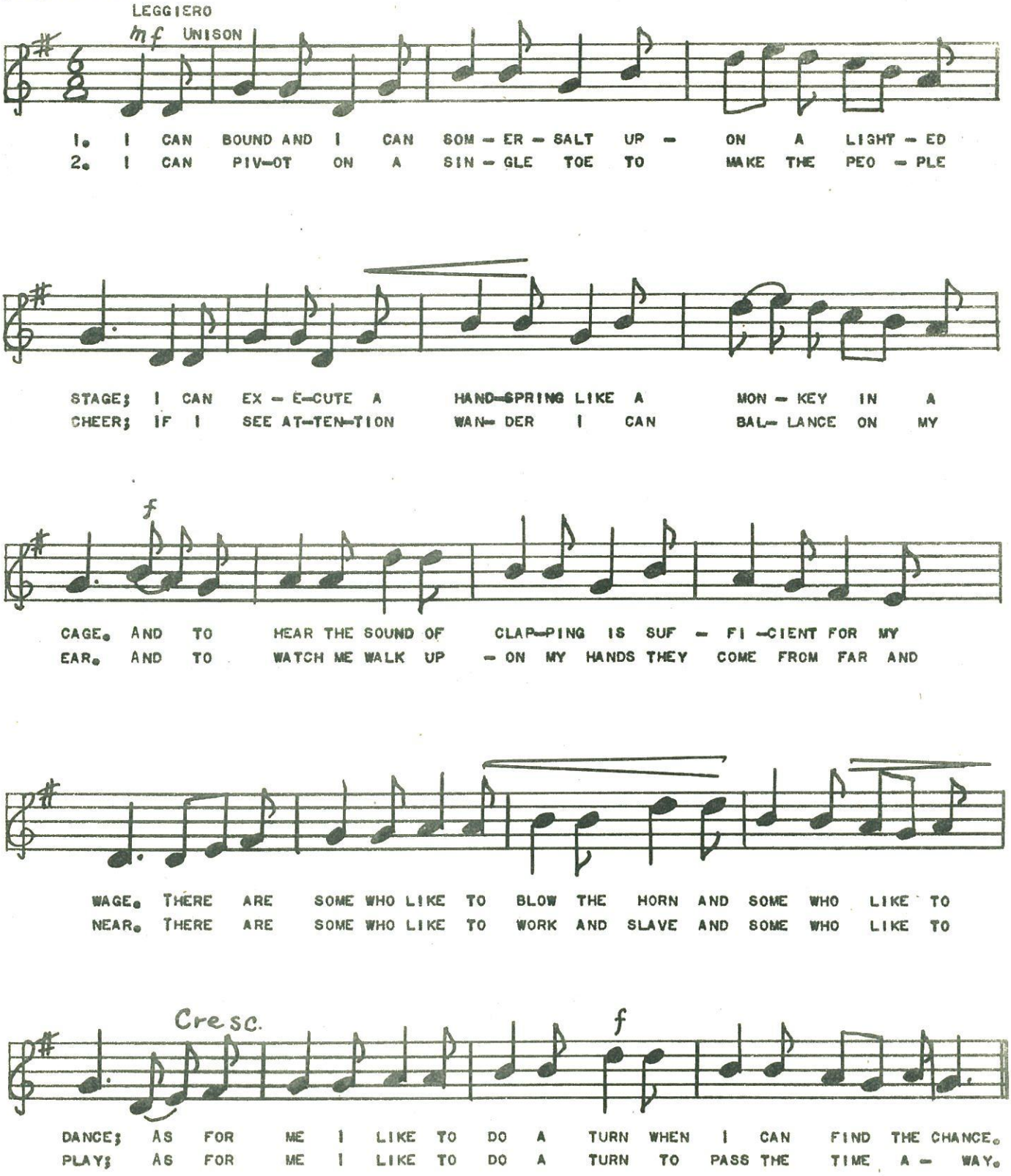
Courtesy of Ohio State University Archives

May 5, 1948

MORE BALLET MUSIC
"The Tumbler"

English Version by
Frances Ford

J. Michel



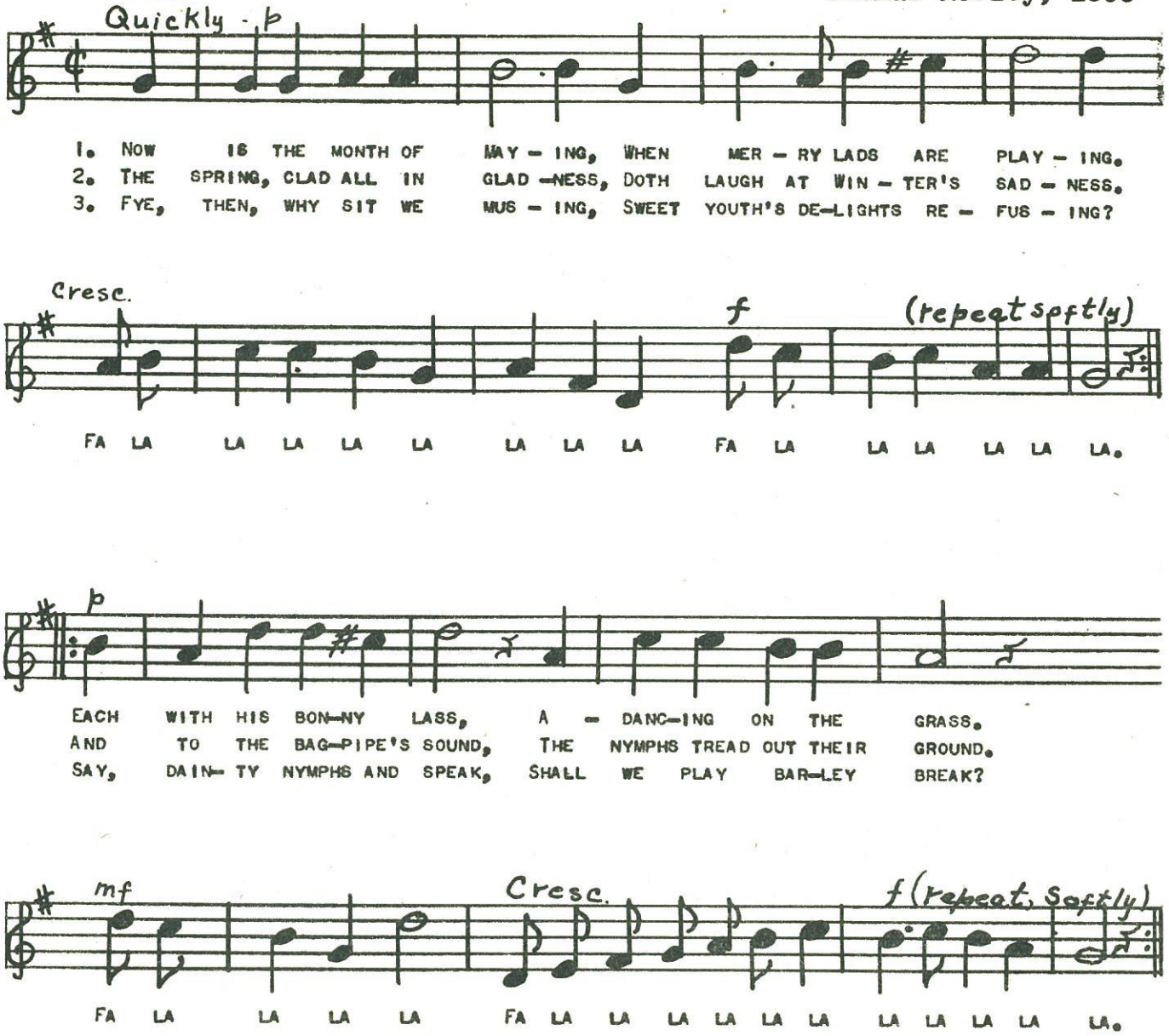
Courtesy of Ohio State University Archives

May 12, 1948

SPRING DANCES

"Now is the Month of Maying"

Traditional — Thomas Morley, 1595



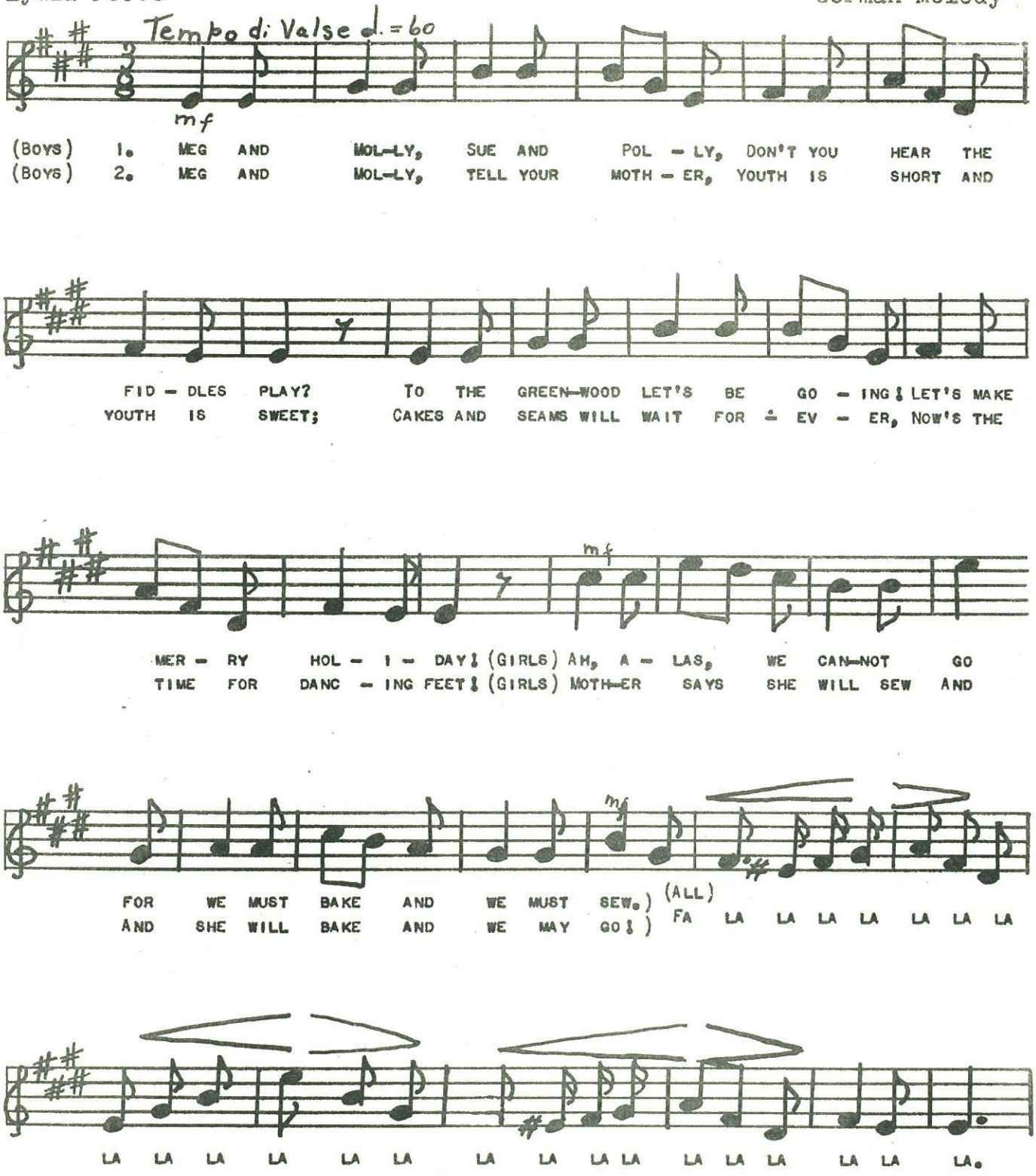
Courtesy of Ohio State University Archives

May 19, 1948

LITTLE FOLKS DANCE

"Work and Play"

Lydia Foote — German Melody



Courtesy of Ohio State University Archives

May 26, 1948

DANCING AROUND THE WORLD

"Review Music"

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Courtesy of Ohio State University Archives

Ohio SOA Repertoire Chart - Created by K. Donaldson

Course	Year	Song Title	Style of Song	Key Signature	Time Signature	Voicing	Composer/ Arranger	Pubilsher
Cloea Thomas's "Music Time"	1947 - 1948	School Days	20th Century	B Flat Major	3/4	Unison	Will D. Cobb and Gus Edwards	OSOA
		Little Gingerbread Man	20th Century	A Flat Major	2/4	Unison	Unknown	OSOA
		Little Girl's Song	20th Century	F Major	2/4	Unison	Unknown	OSOA
		Old Witch's Song	20th Century	A Flat Major	2/4	Unison	Unknown	OSOA
		Beggar's Night	Russian Folk Song	G Major	2/4	Unison	Unknown	G.Schirmer
		Raise a Ruckus	Minstrel Song	G Major	2/4	Unison	Unknown	Macmillan
		Mr. Rabbit	20th Century	G Major	4/4	Unison	Scorborayh	OSOA
		Raise Our Flag	Hungarian Folk Song	E Major	4/4	Unison	Carol Fuller	Ginn and Company
		Ground Hog	Unknown	D Minor	2/2	Unison	Richard Chase and Hilton Rufty	Dover
		Turkey in the Straw	American Folk	F Major	4/4	Unison	L.S.	Harcout Brace and Company
		Santa Claus Comes	20th Century	B Flat Major	2/2	Unison	Katherine Davis	American Book Company
		See Jesus the Savior	Christmas Carol	F Minor	6/8	Unison	John Jacob Niles	G.Schirmer
		Christmas Spiritual	Unknown	F Major	4/4	Unison	F.J. Collins	Mann
		Behold That Star	Folk Song	D Major	2/4	Unison	Thomas W. Talley	G.Schirmer
		The Carol of the Friendly Beasts	12th Century English Carol	F Major	3/4	Unison	Unknown	Oberndorfer
		The Train	20th Century	E Flat Major	4/4	Unison	J.W. Beattie	American Book Company
		Didn't My Lord Deliver Daniel	Spiritual	G Minor	4/4	Unison	J.Rosamond Johnson	Viking Press
		The Rabbit and the Turtle	Japanese Children's Song	C Major	2/4	Unison	Grace Hazard Conkling	G.Schirmer
		Spinning Song	Swedish Folk Song	F Minor	4/4	Unison	Rose Fyleman	Ginn and Company
		Spinning Song	Cashmere Folk Tune	F Major	2/4	Unison	Katherine Davis	E.C. Schirmer Music Company
		Spindle	Unknown	F Major	2/4	Unison	Unknown	OSOA
		Valentine Song	Old English	A Major	6/8	Unison	Unkown	OSOA
		Skating	Unknown	F Major	3/4	Unison	F. Lacome	American Book Company
		Lit'l David and His Harp	Unknown	F Major	2/4	Unison	Unknown	OSOA
		Rock-a-Bye Baby	Unknown	B Flat Major	6/8	Unison	Unknown	Silver Burdett Company
		On the Mountain	Norwegian Folk Song	G Major	4/4	Unison	Rose Fyleman	Ginn and Company
		Voreema	Unknown	B Flat Major	2/4	Unison	A.Z.	G.Schirmer
		Flower Carol	Unknown	A Flat Major	4/4	Unison	M.S.	Oxford University Press
		Busy Day	Unknown	F Major	6/8	Unison	Unknown	C.C. Birchard & Co
		Churning Song	Traditional	E Flat Major	2/4	Unison	Mary Root Kern	Ginn and Company
		The Horseback Ride	Old English	E Major	6/8	Unison	Dr. Samuel Arnold	Unknown
		The Animal Fair	Unknown	F Major	6/8	Unison	Unknown	Unknown
		A Monkey's Tail	Unknown	G Major	4/4	Unison	Frederic Manley and Arthur Bergh	C.C. Birchard & Co
		Circus Song	Mississippi Tune	G Major	2/4	Unison	Unknown	Willis Music Company
		Now Is the Month of Maying	Old English	G Major	4/4	Unison	Thomas Morley	E.C. Schirmer Music Company
		My Mother's Eyes	Unknown	E Flat Major	2/4	Unison	Reinicke	OSOA
		Midsummer's Night	Estonian Folk Song	E Flat Major	4/4	Unison	Louise Kessler	Ginn and Company
		The Cuckoo	English Folk Tune	E Major	2/2	Unison	Unknown	E.C. Schirmer Music Company
		Spring's Messenger	Romantic	G Major	2/4	Unison	Schumann	Schumann's Songs for Childhood
		Tis Raining	Unknown	D Major	6/8	Unison	Reinicke	OSOA

Maude M. Slawson's "Time for Music"	1947 - 1948	Different Dances	Polish Dance Tune	G Major	3/4	Unison	J.Lilian Vandevere	C.C. Birchard & Co
		The Minuet	Bohemian	A Flat Major	3/4	Unison	Katherine Davis	E.C. Schirmer Music Company
		A Woodwind Duet	Classical	E Flat Major	3/4	2 Part	Mozart Adapted	American Book Company
		Halloween	20th Century	D Major	2/2	Unison	Jane Landon and Harvey W. Loomis	C.C. Birchard & Co
		In Golden Firelight Dancing	Croatian	G Major	3/4	Unison	Katherine Davis	E.C. Schirmer Music Company
		The Begging Dance	Unknown	D Major	3/4	Unison	Unknown	C.C. Birchard & Co
		Arkansas Traveler	American Reel Tune	F Major	2/4	2 Part	David Stevens	C.C. Birchard & Co
		We Thank Thee	Art Song	D Major	4/4	3 Part	Ralph Waldo Emerson / George L. Wright	Silver Burdett Company
		The Gavotte	Dance Song	F Major	4/4	Unison	Martini Adapted	American Book Company
		Dancing the Gavotte	Romantic	F Major	4/4	Unison	Beehoven Adapted	American Book Company
		O Christmas Tree	German Folk Song	G Major	3/4	3 Part	B.F.G.	E.C. Schirmer Music Company
		Silent Night	Unknown	C Major	6/8	Unison	Franz Gruber / Joseph Mohr and Ewald Nolte	American Book Company
		Dancing is Fun	Unknown	E Flat Major	3/4	Unison	Unknown	C.C. Birchard & Co
		The Skaters	Unknown	B Flat Major	3/4	2 Part	Emil Waldteufel	Unknown
		Polka and Waltz	Unknown	E Major	4/4	Unison	Stephen Fay and Mary De Haven	C.C. Birchard & Co
		Tarantella	Italian Folk Song	G Major	6/8	Unison	David Stevens	C.C. Birchard & Co
		Hungarian Dance	Hungarian Folk Song	A Major	2/4	Unison	Blanche Jennings Thompson	Ginn and Company
		Pepita	Spanish Folk Song	E Flat Major	6/8	2 Part	Frances Ford	Ginn and Company
		The Dance	Mexican Folk Tune	F Major	3/4	2 Part	Kate Forman	Ginn and Company
		Hopak Dancing	Russian Dance	D Major	2/4	Unison	Unknown	American Book Company
		Galway Piper	Irish Air	E Major	2/4	Unison	Unknown	C.C. Birchard & Co
		Forandale	Opera	C Major	2/4	Unison	Bizet / Nancy Byrd Turner	Silver Burdett Company
		The Jota	Spanish Tune	E Flat Major	3/4	2 Part	J.L.V./ G.F.	C.C. Birchard & Co
		Si Senor	Argentine Tune	E Flat Major	3/4	2 Part	Mary de Haven	C.C. Birchard & Co
		Sung at Harvest Time	Inca Melody	G Major	2/4	Unison	Christine Turner Curtis	Ginn and Company
		Holiday Festival	Swedish Folk Tune	D Major	4/4	2 Part	Alice M. Cahill	Ginn and Company
		The Morris Dance	English Dance	E Flat Major	2/2	Unison	Unknown	C.C. Birchard & Co
		Russian Dance	Russian Dance	G Major	2/4	2 Part	Margery Armitage	C.C. Birchard & Co
		The Tumbler	Unknown	G Major	6/8	Unison	J. Michel / Frances Ford	Ginn and Company
		Now Is the Month of Maying	Old English	G Major	2/2	Unison	Thomas Morley	E.C. Schirmer Music Company
		Work and Play	German Folk Song	E Major	3/8	Unison	Lydia Foote	American Book Company

Appendix C: Minnesota School of the Air Transcriptions and Materials

Courtesy of University of Minnesota Archives, University of Minnesota–Twin Cities

KUOM

THE MINNESOTA SCHOOL OF THE AIR

770
on your dial

September 1948 – May 1949

The *Bulletin*
of the
UNIVERSITY OF MINNESOTA

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

BETTY GIRLING

MINNESOTA SCHOOL OF THE AIR

Ten Years Old!

As the Minnesota School of the Air begins its second decade, it does so with a keen sense of responsibility. Radio, as the world's principal means of mass communication, has grown to maturity during the most critical time in the world's history. The possibility of educating by radio was long ago foreseen by alert educators, and many of the facets of educational radio have been, and are being, explored, in countries all over the world.

The Minnesota School of the Air has long operated in the belief that facts are important only in their relationship to ideas, and that radio is a particularly able medium for the development of ideas and attitudes.

Hence, each series is carefully planned and prepared not only as a teaching aid in a particular subject-matter area, but as a positive approach to good citizenship, moral integrity, and human understanding. These concepts are more educationally important than any individual "facts" that we might teach.

It is with deep joy that we welcome back to the University of Minnesota campus the founder of the Minnesota School of the Air and the man who, for seven and a half years, guided its destinies—Dr. E. W. Ziebarth, newly appointed chairman of the Department of Speech. The farsighted objectives established by Dr. Ziebarth ten years ago have worn well and give promise of many years of constructive, progressive service.

To make these goals constantly more meaningful to you, the teacher, let us hear from you frequently . . . and frankly!

BETTY THOMAS GIRLING
Director,
Minnesota School of the Air

KUOM's General Program Bulletin is available upon request

Volume LI Number 42 September 20, 1948

Entered at the post office in Minneapolis as semimonthly second-class matter, Minneapolis, Minnesota. Accepted for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 12, 1918.

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

The Minnesota School of the Air Advisory Council has recommended the inclusion of the following listing for the convience of the teacher in selecting programs for classroom utilization.

SUBJECT	GRADE LEVEL	PROGRAM TITLE	PAGE
ENGLISH AND SOCIAL STUDIES	Kindergarten-Grade 3	Old Tales and New	4
	Grades 4-8	Look What We Found!	5
	Grades 4-8	Penny and Paul	6
	Grades 4-8	Following Conservation Trails	7
	Grades 4-9	Current Events	8
MUSIC	Kindergarten-Grade 3	Let's Sing!	12
	Grades 4-8	Adventures in Music	13
	Grades 4-12	Young People's Concerts	14
ART	Grades 4-6	Journeys in Art	11
SCIENCE	Grades 4-8	Let Science Tell Us	9
HEALTH	Grades 5-9	Your Health and You	10

To make the in-school listening situation more enjoyable and profitable the following recommendations are suggested as classroom helps.

1. The listening situation should be relaxed and enjoyable.
2. The radio speaker should be in front and on the eye-level of the listeners.
3. Every broadcast should be preceded by a short warm-up period so that the pupils know why they are listening and for what to listen.
4. Every broadcast should be followed by an integration period during which the students tie together facts, form generalizations, discuss ideas presented, and plan related work.
5. In-school broadcasts should be knit into the whole curriculum, a single program, perhaps, serving many different subject-matter areas.
6. Minnesota School of the Air programs are designed to foster favorable attitudes. The teacher can make a signal contribution by noting, clarifying and emphasizing the attitudes as broadcast.
7. It is hoped that each broadcast will help train listening discrimination. A post-broadcast and class discussion of the merits and demerits of each program will evolve a more critical, appraising listening attitude.
8. Program subjects, techniques and approaches are based on teacher reaction. Comment and criticize by phone, card or letter to the Minnesota School of the Air, KUOM, Minneapolis 14, Minnesota.

ALLIS RICE
Administrative Fellow in Radio

Courtesy of University of Minnesota Archives,
University of Minnesota - Twin Cities

Let's Sing!

Kindergarten through Grade 3

Thursday
10:30-10:45 a.m.

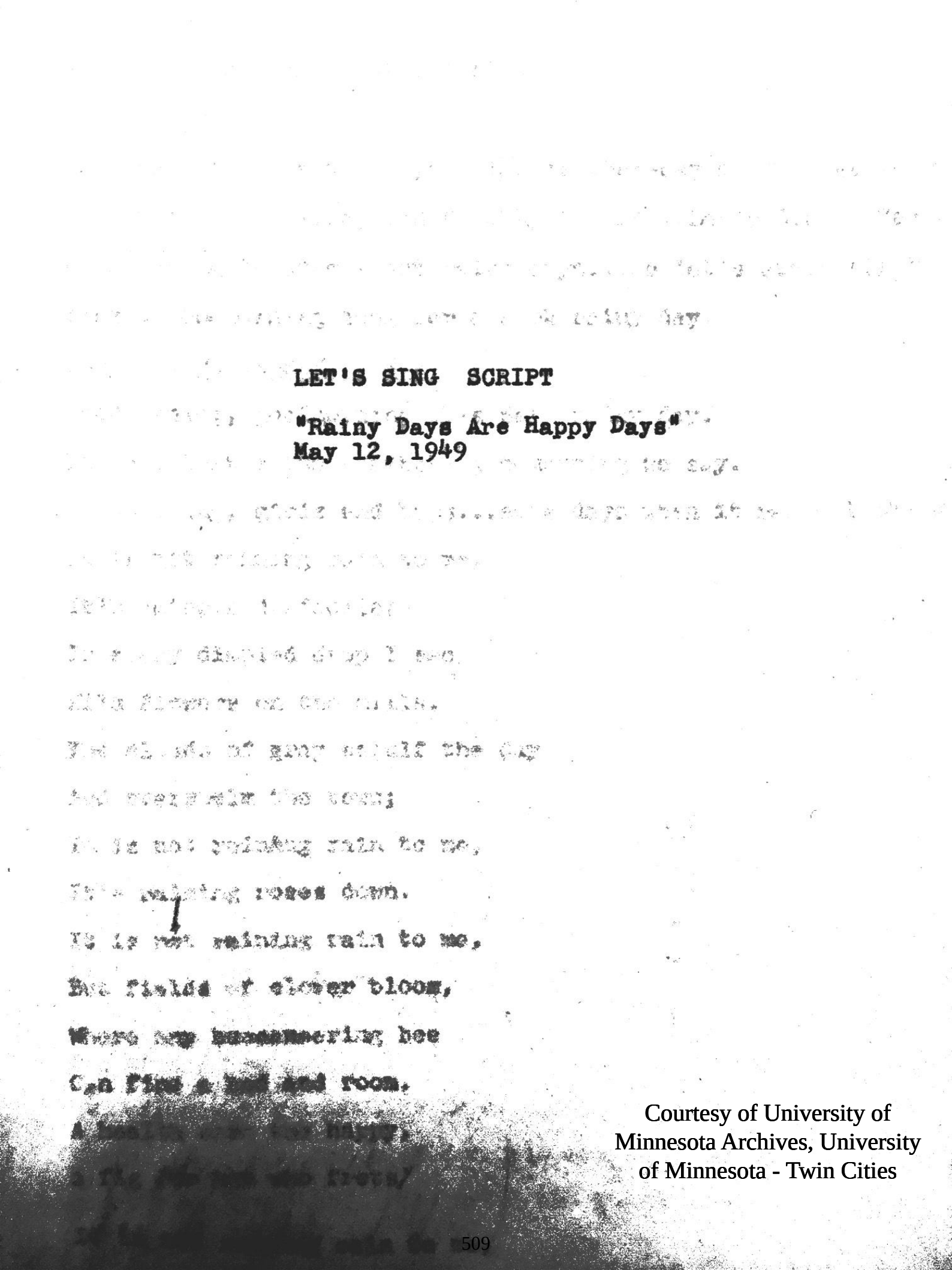
For several years, teachers' requests for a primary music program have been increasing in number and urgency. This year, under the supervision of Mathilda Heck, music supervisor for the St. Paul Schools, such a series is being introduced. Emphasis will be placed on simple songs, stories, poems and rhythms. The series will be written and produced by Allis Rice, administrative fellow in radio.

September	30	We'll Sing Together!
October	7	Going to School
October	14	Always Play Safely
October	21	When the Leaves Turn Red
November	4	Playing Outside
November	18	Thanksgiving Is Coming!
December	2	Christmas Trees
December	9	Santa Claus
December	16	Just a Week Till Christmas
January	6	The More It Snows
January	13	Winter Party
January	20	Pets on Parade
January	27	Groundhog Day
February	3	Playing in the House
February	10	Valentine Day's Coming
February	17	We Have a Flag
February	24	We're Going to a Circus
March	3	Splashing in Puddles
March	10	Afternoon at a Zoo
March	17	Let's Play
March	24	Growing Up
March	31	Easter Eggs and Rabbits
April	7	When Easter Comes
April	21	As Days Grow Warmer
April	28	Blooms and Blossoms
May	5	The Birds Come Home
May	12	Rainy Days Are Happy Days
May	19	Summer Ahead

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

LET'S SING SCRIPT

"Rainy Days Are Happy Days"
May 12, 1949



I like a rainy day
[illegible]
[illegible]
[illegible]
[illegible]
I like rainy rain to me,
[illegible] roses down.
I like rainy rain to me,
The fields of clover bloom,
Where busy humming bee
Can find a cool cool room.
[illegible]
[illegible]

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

LET'S SING
"Rainy Days Are Happy Days"....May 12, 1949
SCRIPT: Allis L. Rice

THEMEM: UP AND UNDER

ANNC: The Minnesota School of the Air!

THEMEM: UP AND OUT

DON: Goodmorning girls and boys. It's Thursday morning at 10:30and time for Mary, Allis, and Dorothy to say...Let's Sing. Today we're going to sing about rainy days...so let's start off by sing a goodmorning song for a dark rainy day.

PIAN &V: GOODMORNING WE SAY...ONCE

MARY: Goodmorning, goodmorning this dark rainy day,
To schoolmates and teacher, goodmorning we say.

ALLIS: Goodmorning, girls and boys...some days when it rains I think...
It is not raining rain to me,
It's raingin daffodils;
In every dimpled drop I see
Wild flowers on the hills.
The clouds of gray engulf the day
And overwhelm the town;
It is not rainning rain to me,
It's raining roses down.
It is not raining rain to me,
But fields of clover bloom,
Where any buccaneering bee
Can fine a bed and room.
A health unto the happy,
A fig for him who frets/
It is not raining rain to me,

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

ALLIS: It's raining violets.'
I think Timothy-timo would agree with the man who wrote that poem, don't you? Let's sing about Timothy Tim-o together. Dorothy will play the beginning note and you many sing with Mary.

PIAN & V: TIMOTHY TIM O....PAGE 17....SING A SONG

MARY: Little Timothy Tim-o has a hat with a brimo
Has a great big umbrell0e for a walk in the rain.
Little Timothy Tim-o is a very fine fellow
He looks up at the sky-o For he wants it to rain.

ALLIS: We know alot of songs about the rain and these Help to make rainy days happy days. On rainy days there isn't much you can do outside except walk around....you put on your rubbers, and rain coat and a kerchief or rain hat and go out and walk around. Rain splashing on your face is a nice cool feeling. Maybe you agree with the duck who was asked....
Who likes the rain? I said the duck, call it fun, For I have my little red rubbers on; They make a splendid three-toed track In the soft, cool mud! Quack! Quack! Quack!
Whether you agree with the duck or not.. or whether you like rain or not....it's nice to know that the rain does help the flowers and grass grow. In spring the rain falls everywhere....it falls on field and tree....just like our rain song says. Dorothy will play the music for you now and you may sing with Mary...

PIAN &V: RAIN...R.L.STEVENSON SONGS...PAGE 9...ONE

MARY: The rain is raining all around It falls on field and tree,
It rains on the umbrellas here, And on the ships at sea.

ALLIS: When it rains in the city have you ever noticed then the angleworms come out? They must like the damp weather. One poet said.....

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

ALLIS: Rain in the city brings him out
Of sidewalk cracks. He crawls about,
Is very good at twists and bends;
But where he begins or where he ends
Or what his thoughts are, as he squirms,
Is only known to other worms.

One thing that is very cheery on a rainy day is the sight of bright colored umbrellas. Have you ever wondered where umbrellas came from and who invented them? One person made up a story poem that may not be true...but I think it is very funny. The story is about a wee elf and a toadstool...it goes like this...

Under a toadstool crept a wee Elf, OUt of the rain to shelter himself.
Under the toadstool, sound asleep, Sat a big Dormouse all in a heap
Trembled the wee Elf, frightened, and yet fearing to fly away lest he get wet.
To the next shelter...maybe a mile/
Sudden the wee Elf smiled a wee smile,
Tugged till the toadstool toppled in two.
Holding it hter him, gaily he flew.
Soon he was safe at home, dry as could be.
Soon woke the Dormouse..@dood gracious me!
"Where is my toadstool?" loud he lamented.
...And that's hpw umbfellas first were invented.

WEll, I don't suppose everyone will agree with that story, but sometimes we like to believe such funny things do happed.

Let's pretend now that all of the girls and boys in your room are ducks who like to waddle in the rain. When ducks walk they

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ALLIS: seem to rock from side to side. While you are getting ready for a walk Dorothy will play some of the music for you.

MUSIC: WEE DUCKY DOODLES....TWICE...PAGE 29 MUSIC HOUR

ALLIS: Now that you know how the music goes youcan walk like Downy ducks enjoying a rainy day.

MUSIC: WEE DUCKY DOODLES...THREE TIMES

ALLIS: This time let's pretend that we are Timothy Tim-o's and we are walking in the rain. When Doroth plays the music you may take a little walk about...

MUSIC: TAKE A LITTLE WALK ABOUT...PAGE 150...AMERICAN SINGER..TWICE

ALLIS: If you felt veryf happy about being out in the rain you might want to skip...this time take a little skip about with themusic.

MUSIC: TAKE A LITTLE SKP ABOUT...TWO TIMES...

ALLIS: If you were caught in the rain and you didn't have your rain clothe on you might be in a hurry to get home....then you would [illegible] run [illegible] .This time Dorothy will play running music.

MUSIC: TAKE A LITTLE RUN ABOUT...TWICE

ALLIS: This time Dorothy will change the rhythm of the music without telling you about it. You do what the music tells you to do. When it sounds like this you will walk....

MUSIC: TAKE A LITTLE WALK ABOUT...HALF

ALLIS: When the music tells you to skip it will sound like this....

MUSIC: TAKE A LITTLE SKIP ABOUT...HALF

ALLIS: And when it is running music it will sound like this...

MUSIC: TAKE A LITTLE RUN ABOUT...HALF

ALLIS: All right...I think you're ready to follow the music. Remember..

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ALLIS: listen to the music and it will tell you what to do.

MUSIC: TAKE A LITTLE WALK, SKIP, AND RUN ABOUT...SIX TIMES IN ALL

ALLIS: Now, while Dorothy plays a little more of the walking music you may go back to the place where you were sitting.

MUSIC: TAKE A LITTLE WALK ABOUT ONCE

ALLIS: Now that you're all settled I'm going to ask you a question...Do you remember the song we learned last week about the Robin's Call? It told us..Cheer up, cheer up, cheer up, cheer up! The spring is almost here. Cheer up, cheer up, cheer up, cheer up! The birds are calling clear. Let's listen to the way Mary sings it and then when Dorothy plays the beginning note again we will all sing together..

PIAN & MUSIC V: ~~THE ROBIN'S CALL...PAGE 47...AMERICAN SINGER...TWICE~~

MARY: Cheer up, cheer up, cheer up, cheer up! The spring is almost here.
Cheer up, cheer up, cheer up, cheer up! The birds are calling clear
BEGINNING NOTE
Cheer up, cheer up, cheer up, cheerup! The spring is almost here.
Cheer up, cheer up, cheer up, cheer up! The birds are calling clear

ALLIS: And we don't want to forget our song about the fairy singing and waking the seeds, do we? We will have Mary sing that for you once to help you remember the way it goes...then Dorothy will play a beginning note and you may sing together.

PIAN & MUSIC V: BEGINNING TO GROW....PAGE 65...MUSIC HOUR...TWICE

MARY: A fairy wakes and starts to sing, The grasses hear below;
And ev'ry seed says @Why, it's spring, I guess I'll have to grow!'
BEGINNING NOTE
A fairy wakes and starts to sing, The grasses hear below;
And ev'ry seed says "Why, it's spring, I guess I'll have to grow!"

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ALLIS: We don't have much time left, but I'm sure there is time to sing our Thanksgiving song together. We can sing it today without listening to Mary sing it first. Just listen for the beginning note and sing with Mary.

PIAN &V: THANKSGIVING...PAGE 96 SING A SONG ONCE

MARY: Eyes to see and ears to hear, Feet that will take me far or near, Little hands that work for me, For all these I'm glad as I can be.

ALLIS: Well, girls and boys, this is our last regular Let's Sing program Next week we are having a program of the songs you have requested. All you have to do is write us a post card or letter telling us the name of the song or game you liked the best of all those we learned on Let's Sing. When you have decided just send it to Let's Sing.....KUOM...Minneapolis 14, Minnesota. Each boys and girls in your room can have one vote so let us know how many votes there are for each song. And now, this is is Allis saying goodbye until next week when we'll be back to sing the songs you like the best.

MUSIC: CRADLE SONG...PAGE 92....MUSIC HOUR UP AND UNDER

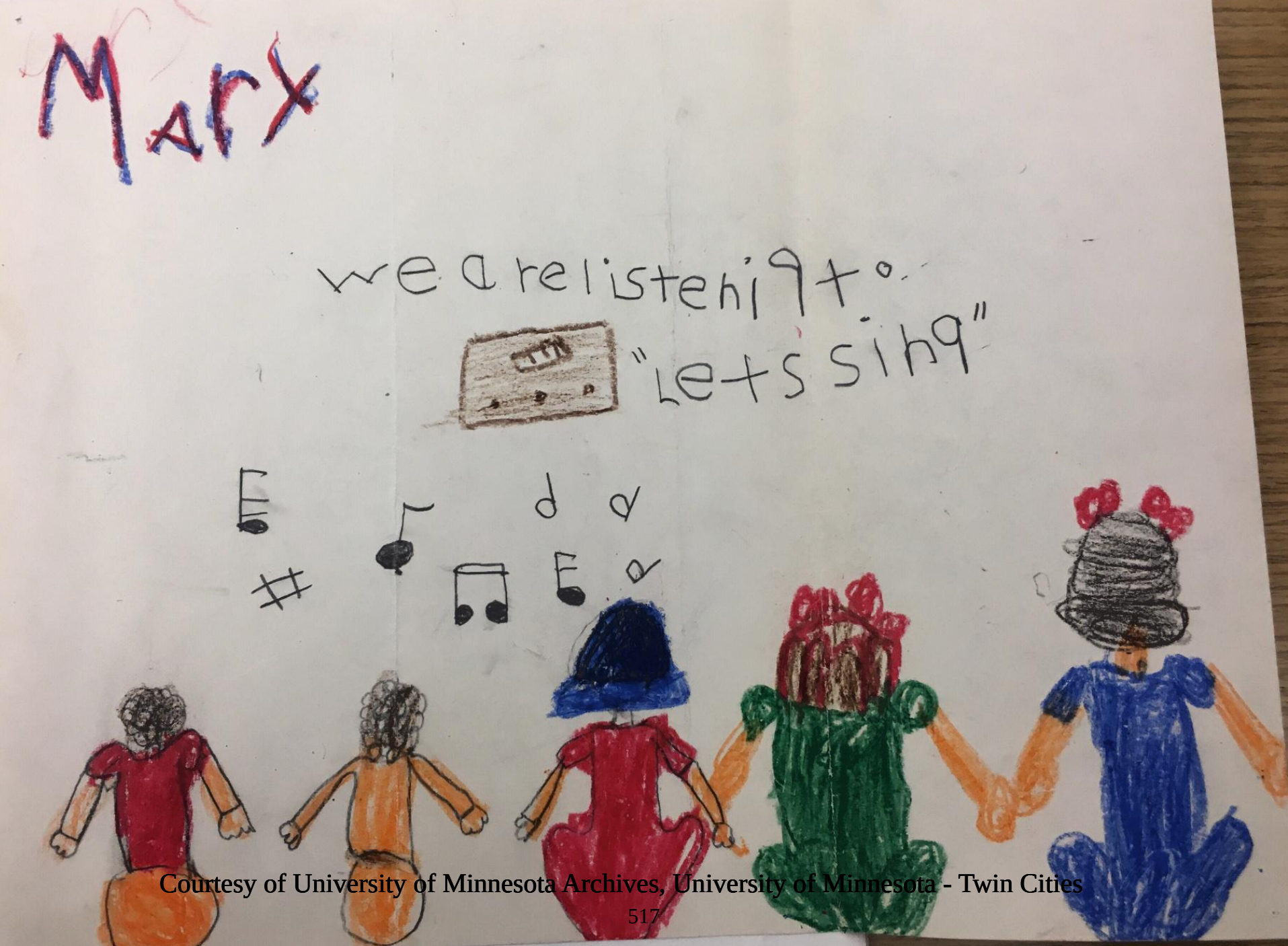
DON: Let's Sing comes to you each Thursday morning at 10:30 as part of the Minnesota School of the Air. Allis Rice arranged the programs and the music is played and sung by Dorothy Hauser and Mary Hartig. Don't forget to send your request in right away. The address is...Let's Sing....KUOM...Minneapolis 14, Minnesota. And now, this is Don Salper inviting you to be with us for our final program before summer.

MUSIC: UP AND OUT

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

SELECTED WRITTEN RESPONSE

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities



Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

Smith School
January 6, 1949
St. Paul, Minnesota

Dear Miss Rice,

We listen, without fail, every Thursday morning. It was interesting to note how the interest has grown with each presentation.

What they seem to enjoy the most, is the singing of songs they know, or have learned from you.

This letter and the one from the first grade is one in appreciation for the fine program we like to hear.

Sincerely,
(Miss) Phyllis Larson
Teacher

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

Hancock School
Saint Paul, Minnesota
March 25, 1949

Dear Miss Rice,

I enjoy your Program very much.

You and Mary teach the songs in such an interesting manner and you read the poems so clearly and plainly that they are easy to understand.

Courtesy of University of Minnesota Archives,
University of Minnesota - Twin Cities

Hancock School
Saint Paul, Minnesota
March 25, 1944

Dear Miss Rice,

I like the song and poems you teach us. We enjoy your program. I sing the songs to Mother and Father.

Your Friend,
Merilee Rose.

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

Courtesy of University of Minnesota Archives,
University of Minnesota - Twin Cities

Hancock School
Saint Paul Minnesota
March 23, 1949

Dear Miss Rice

Our room has liked your program. I like the songs that you teach us because they have so much rhythm and you teach them so slowly. I like the rhythms very much too. School will be out soon so Good-by

Love Jean Jaeger

MSJR
q A3s

university of minnesota

bulletin

the minnesota school of the air

1958 - 1959

KUOM

770 ON YOUR DIAL

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

minneapolis 14 minnesota

Dear Teacher:

The Minnesota School of the Air welcomes its listeners to its twenty-first year of broadcasting. We hope that our broadcasts will supplement and enrich your classroom activities.

A recent survey indicates that many of you are not able to receive KUOM on your school radios. In that case please contact Larry Brogger, KUOM Engineering Department, who might be able to advise you on how to remedy your reception difficulties. If you are not within our range, please send your blank tapes to the Minnesota School of the Air, Station KUOM, University of Minnesota, Minneapolis 14; indicate the programs you want and enclose return postage. As last year, there will be a nominal charge for Teacher's Manuals and Pupil Worksheets. Details are given on the enclosed order envelope. Just indicate the materials desired, supply the information needed for mailing purposes, enclose your check or money order made out to the University of Minnesota, and mail. You'll be hearing from us and we hope we'll be hearing from you.

Sincerely,
Betty Thomas Girling, Director, Minnesota School of the Air

Old Tales and New

Kindergarten-Primary

Monday, 11:00-11:15 a.m.
Thursday, 2:15-2:30 p.m.

Once again these stories tell of curious and unusual happenings to people, animals and things—these "happenings" being strongly flavored with brotherhood education.

Six of these stories, as indicated, are written by Allis Rice Bens; the rest are written by Betty Girling. The combined Teacher's Manual for *Old Tales and New* and *Let's Sing* is available at a charge of twenty-five cents per manual. Please see bulletin enclosure for particulars. If you are unable to receive KUOM, please send us your blank tapes, indicate which programs you wish and enclose return postage.

People and Nearly People

September	29	Tim, the Timid Pirate
October	6	And So, They Called Him "Crazy"
October	13	The Know-Nothing Gnome*
October	20**	Z. T. Grubney and the Shadow
October	27	Winnifred, the Witless Witch

Animals and Nearly Animals

November	3	Herbert, the Fearful Hyena
November	10	The Uncopy Cat
November	17	Whitney, the Neighborly Whale
November	24**	The Traveling Trundles*

Dates Big and Small, But Important To All

December	1	Sara Learns a Secret*
December	8**	A Great Light from a Tiny Candle
December	15	Magic Midnight
January	5	The Legend of the Rose
January	12	The Birthday Merchant
January	19	A Boy Named Robert
January	**26**	**Request Program**
February	**2**	**Request Program**
February	9**	I Saved His Life
February	16	Washington Goes Visiting
February	23	Winnifred Witch and the Proud Snowman
March	2	The Selfish Elf*
March	9	Miss Tootwhistle Learns about Easter
March	16	The Smallest Angel's Easter

Celebrate Spring with Fairy Tales and Feasting

March	30	The Princess with the Rose-Colored Eyes
April	6	The Three Billy Goats Gruff
April	13	The Sleeping Beauty
April	20	The Three Bears
April	27	Damon the Dragon*
May	4	The Lazy Daffodil*
May	**11**	**Request Program**
May	**18**	**Request Program**

* Written by Allis Rice Bens
** No Thursday program because of school holiday or Young People's Symphony

Let's Sing

Kindergarten-Primary

Monday, 2:15-2:30 p.m.
Thursday, 10:30-10:45 a.m.

Let's Sing invites young listeners and their teachers to a quarter hour of rote songs and rhythms. This year Marlene Forsberg has written the music and Allis Rice Bens the words for the songs. The narrator is Allis Rice Bens, the singer Marilyn Wing and the pianist Marlene Forsberg. The combined Teacher's Manual for *Old Tales and New* and *Let's Sing* is available at a charge of twenty-five cents per manual. Please see bulletin enclosure for particulars. If you are unable to receive KUOM, please send us your blank tapes, indicate which programs you wish and enclose return postage.

Friendly Folk

September	29	Wish Us Happy Birthday
October	6	I'll Do the Same As You
October	13	If I Were . . .
October	20*	Who Are You? (broadcast time: 1:15 p.m.)**
October	27	Let's Sing Again!

Animals from Everywhere

November	3	Fierce Friends
November	10	City and Country Cousins
November	17	All in Fun
November	24*	Turkey Talk (broadcast time: 1:15 p.m.)**
December	1	Let's Sing Again!

Holiday Happiness

December	8	Here's Hannukah!
December	15	A Star, a Tree and Santa Claus
January	5	Sing a Story

Winter Wonder

January	12	Sky Feathers
January	19	A Glass World
January	26	Picture Windows
February	2	Let's Sing Again!
February	**9***	**Request Program**
February	**16**	**Request Program**

Different Days

February	23	Round Above and Round Below
March	2	Whooshing Wind
March	9	Puddle Muddle
March	16	Mr. Rabbit's Rainbow
March	30	Let's Sing Again!

Hi! Ho! Springtime

April	6	Drip Drop Days
April	13	Wing Things
April	20	Spring's New Dress
April	27	Summer Song Time
May	4	Let's Sing Again!
May	**11**	**Request Program**
May	**18**	**Request Program**

* No Thursday broadcast because of school holiday
** Broadcast at 1:15 to permit Young People's Symphony broadcast

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

The Let's Sing Songbook

words by
Allis Rice Bens

music by
Marlene Forsberg

The Minnesota School of the Air
Radio Station KUOM
University of Minnesota
Minneapolis, Minnesota

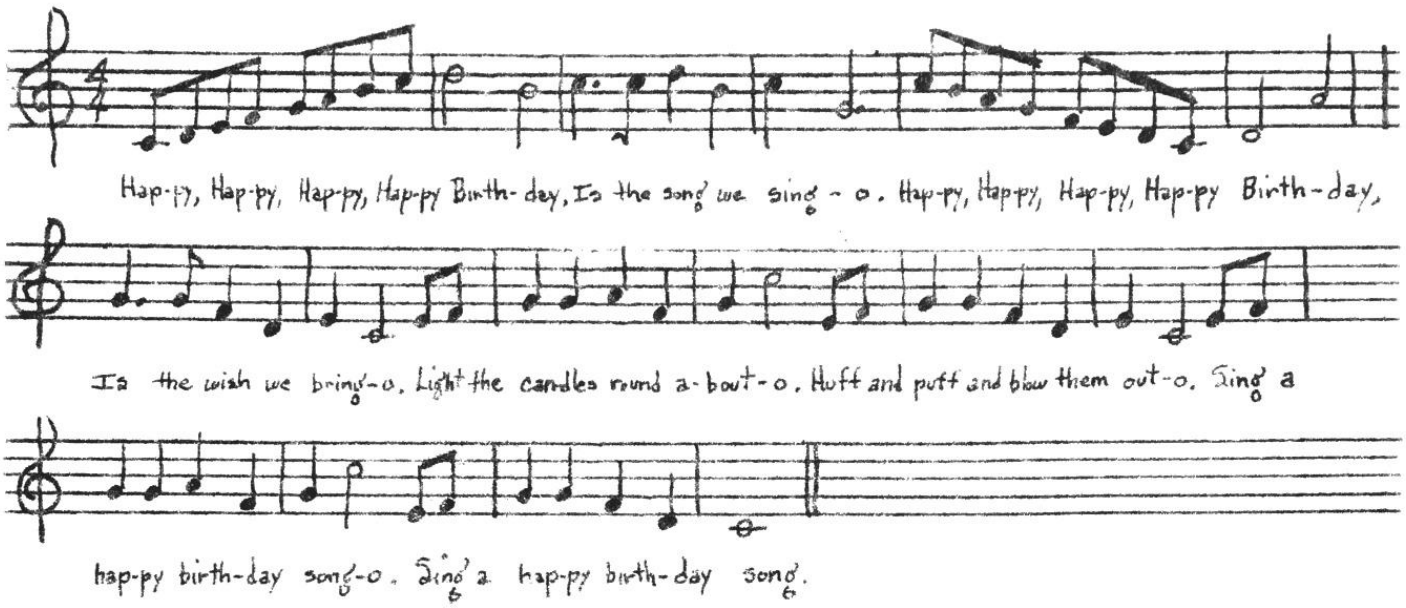
© Marlene Forsberg,
Allis Rice Bens
1958

Text

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

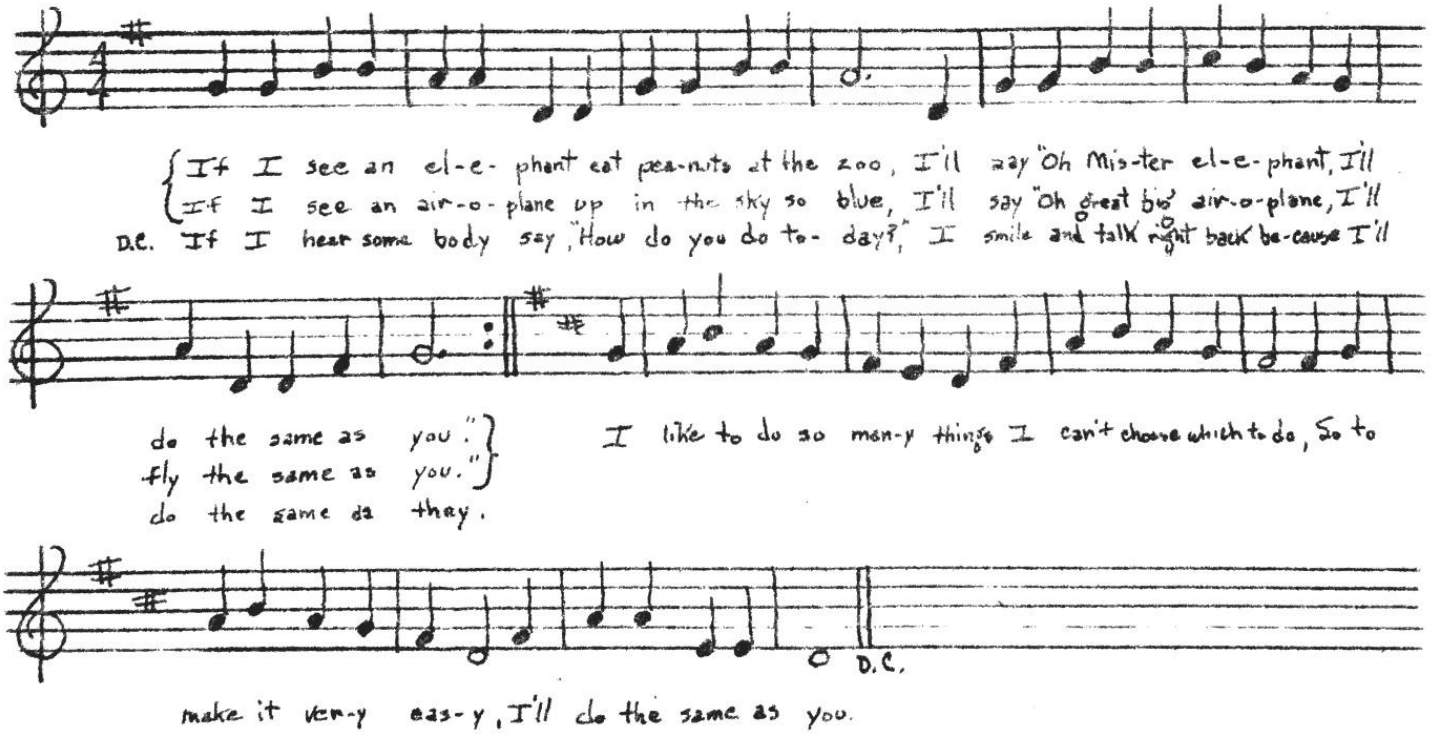
Monday, September 29 Thursday, October 2

Happy Birthday



Monday, October 6 Thursday, October 9

If I See



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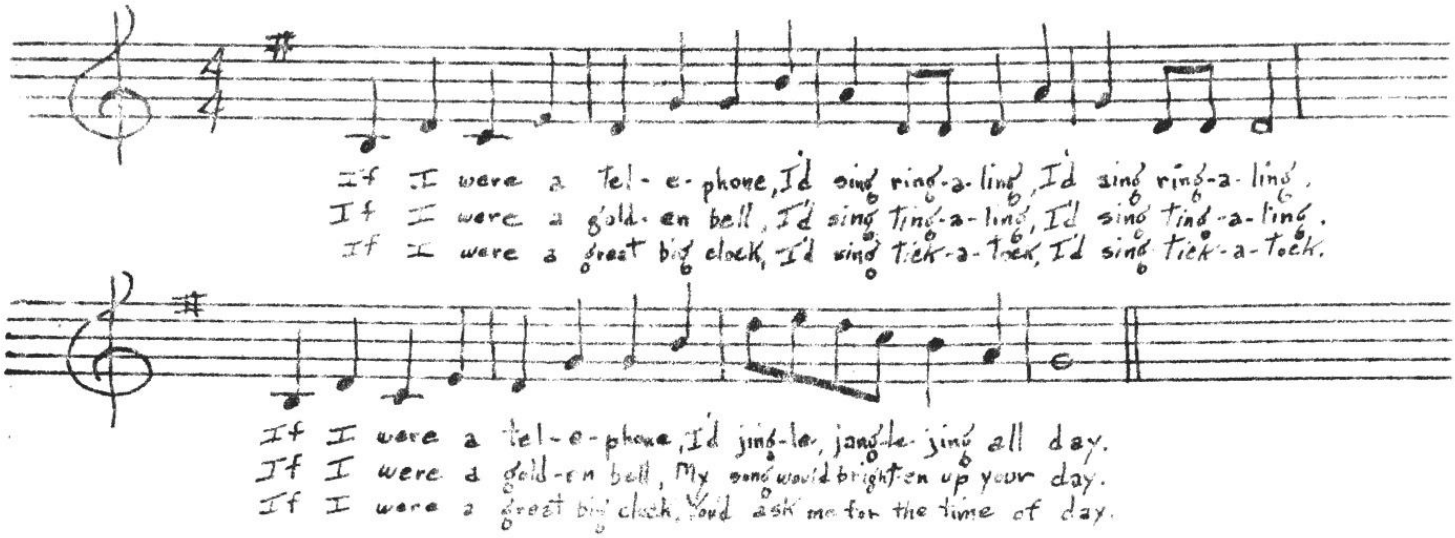
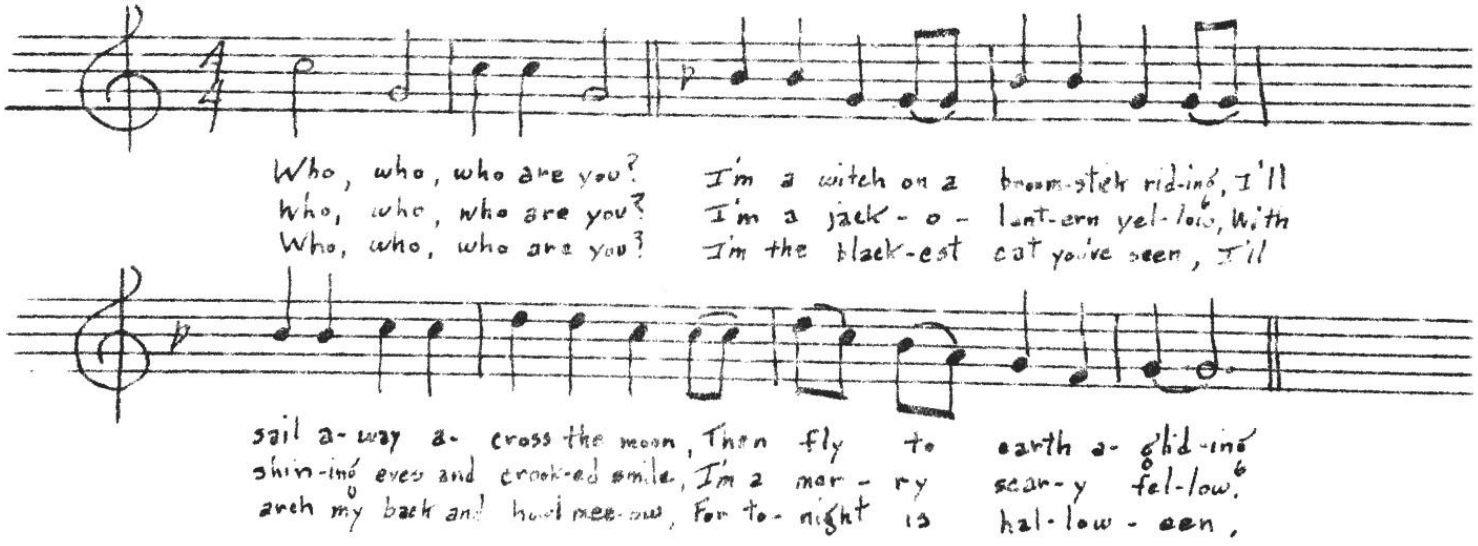
Monday, October 13 — Thursday, October 16

If I Were



Monday, October 20 — No Thursday Program

Who, Who, Who?



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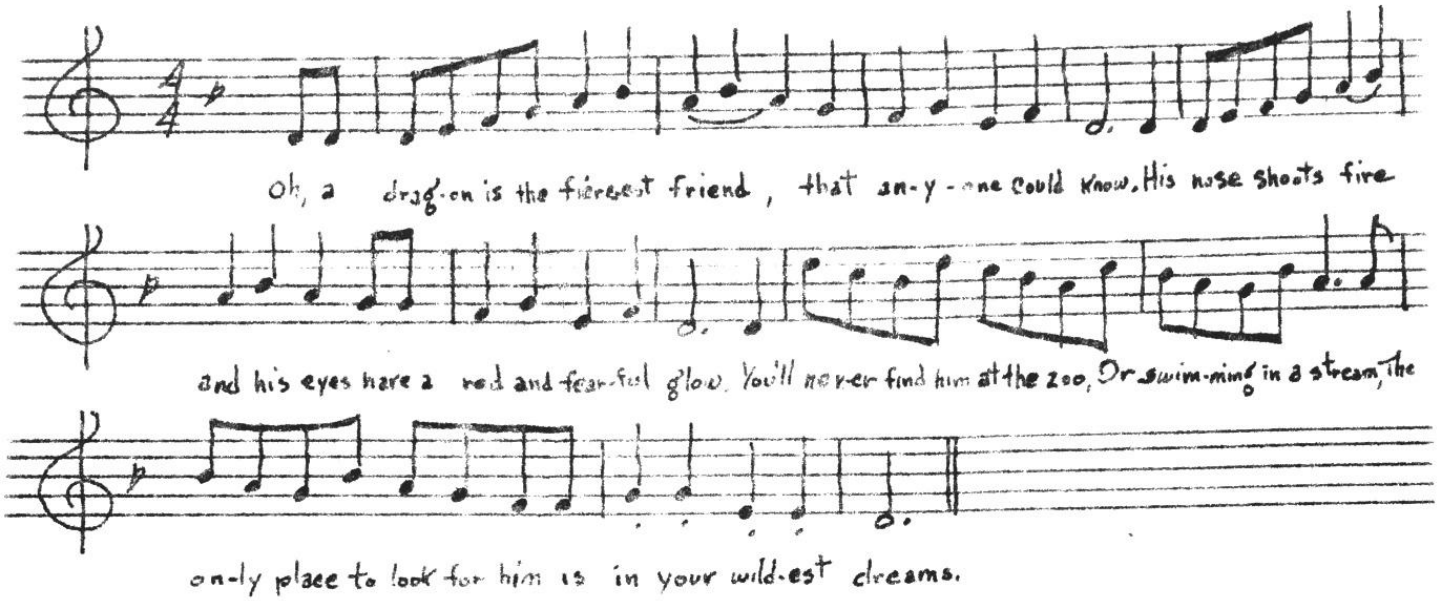
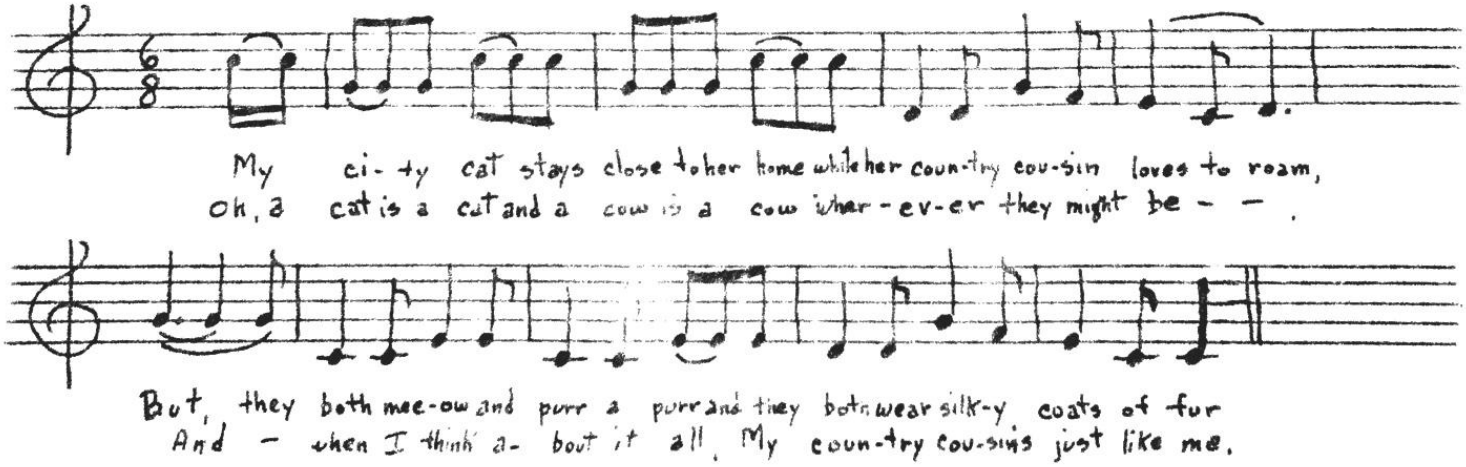
Monday, November 3 Thursday, Novamber 6

A Fierce Friend



Monday, November 10 Thursday, November 13

Cousins



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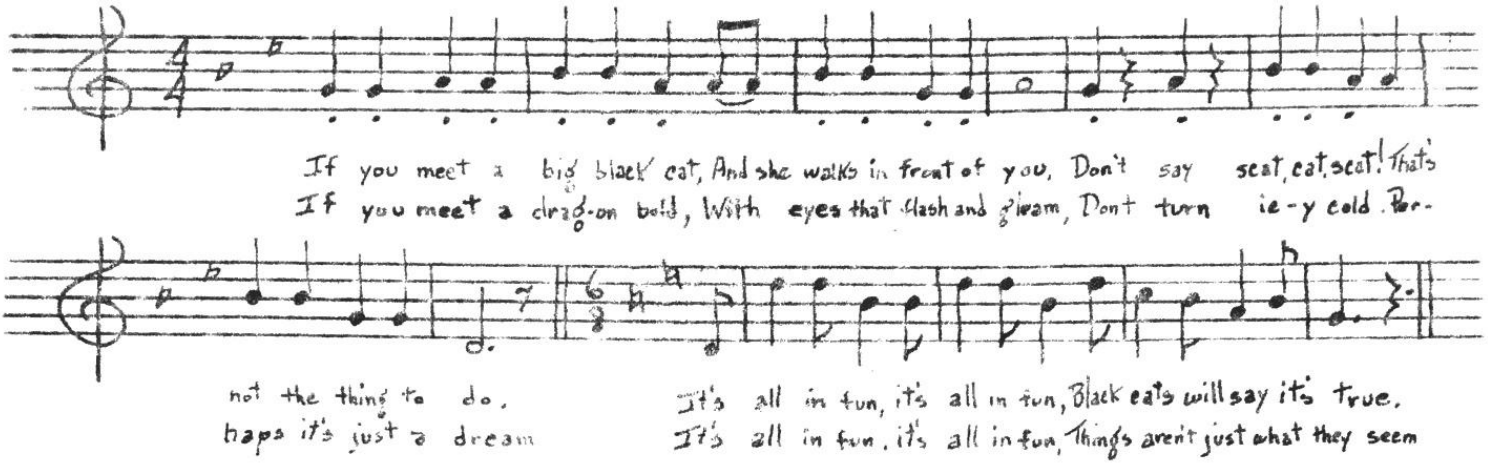
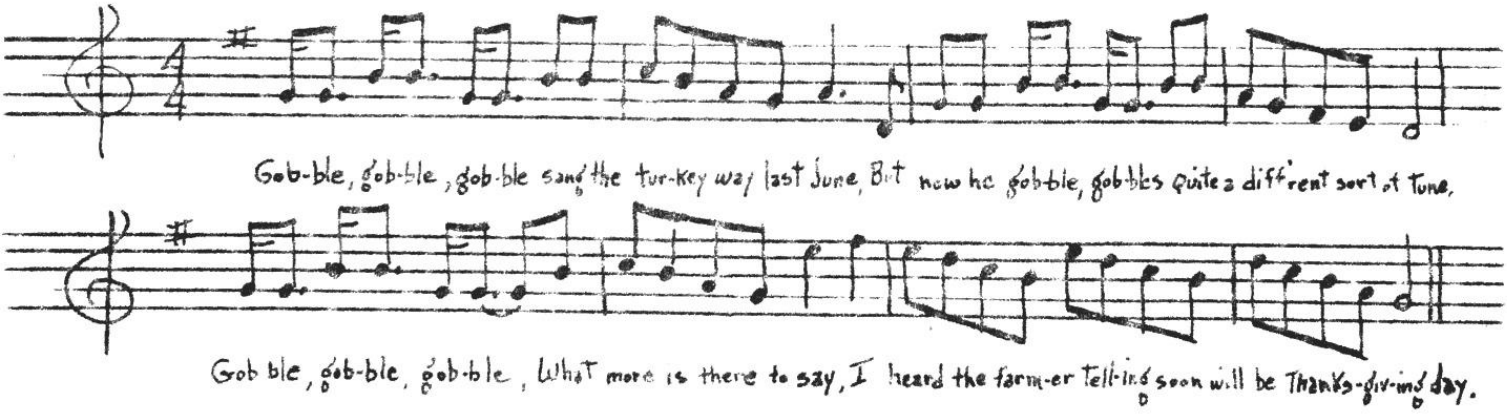
Monday, November 17 Thursday, November 20

All in Fun



Monday, November 24 No Thursday Program

Turkey Talk



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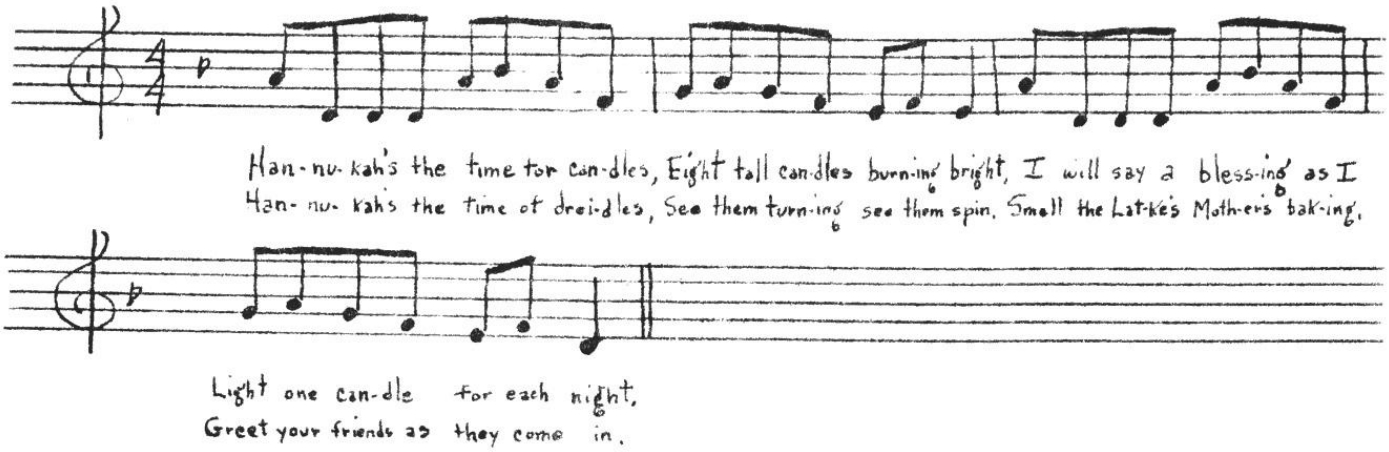
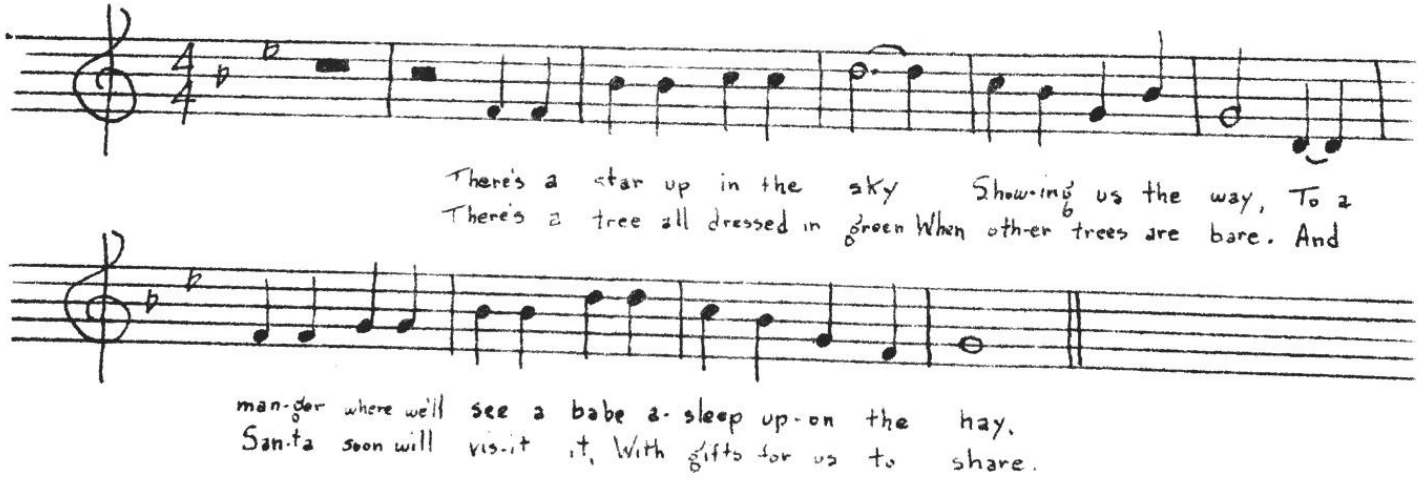
Monday, December 8 Thursday, December 11

Happy Hannukah



Monday, December 15 Thursday, December 18

A Song of Christmas



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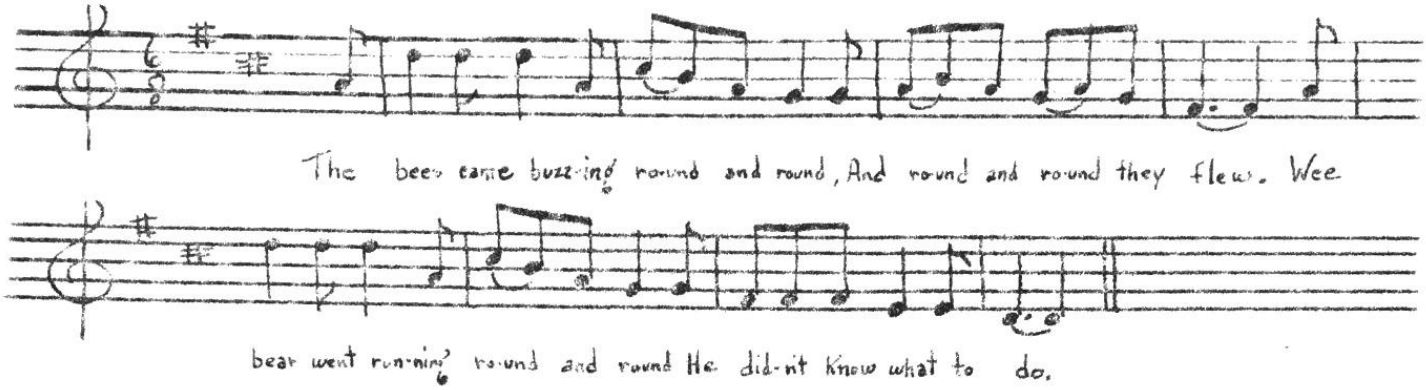
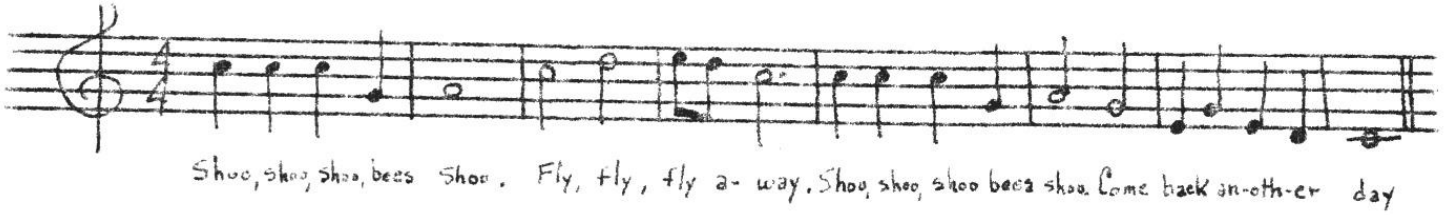
Monday, January 5 Thursday, January 8

The Bees Came Buzzing



Shoo, Bees Shoo!



Monday, January 12 Thursday, January 15

Sky Feathers

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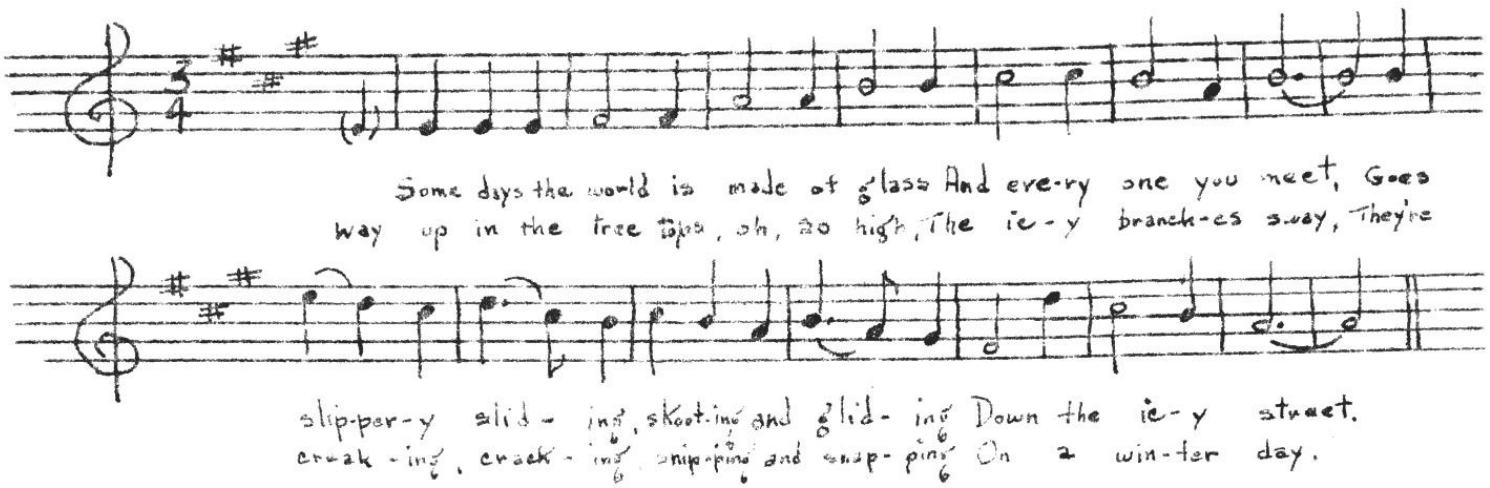
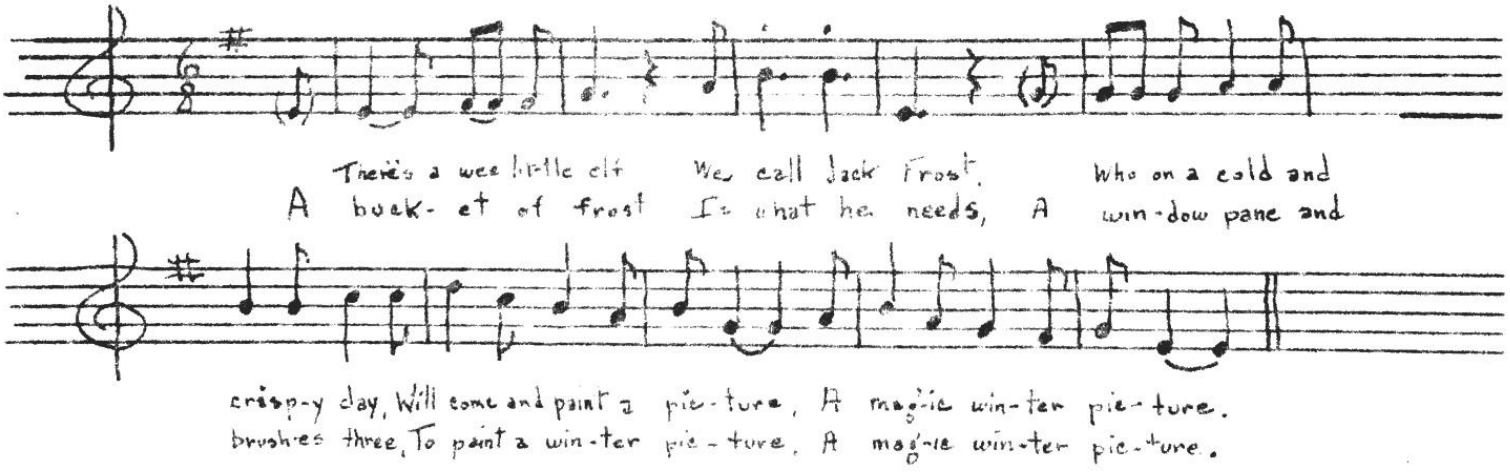
Monday, January 19 Thursday, January 22

Ice



Monday, January 26 Thursday, January 29

The Window Artist



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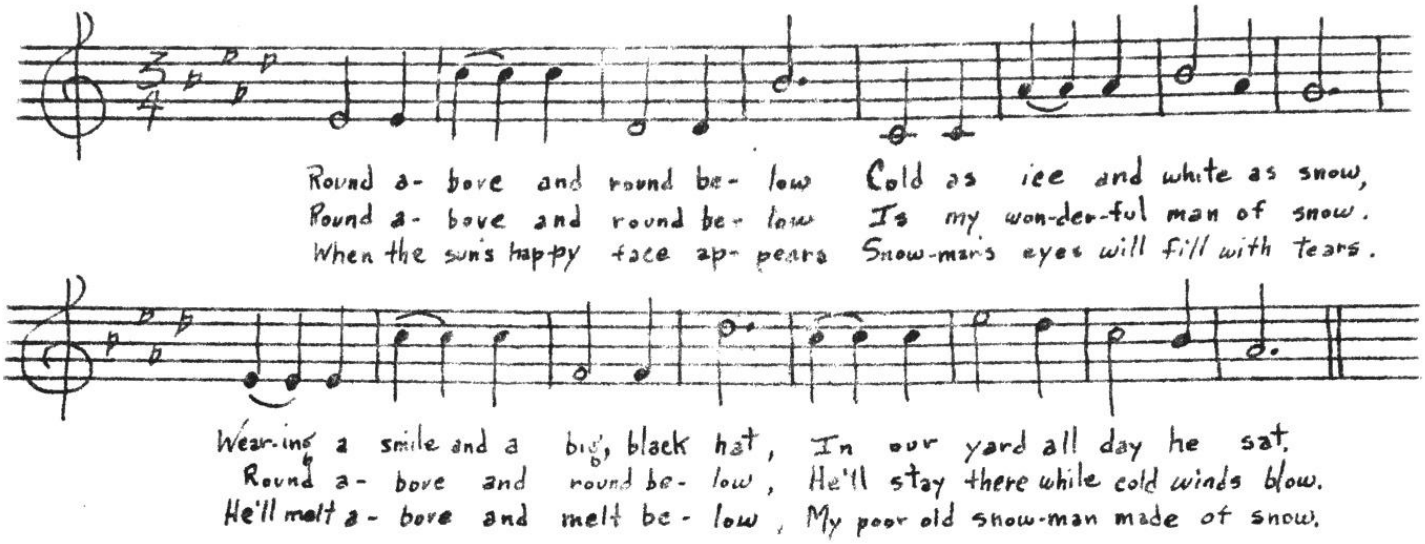
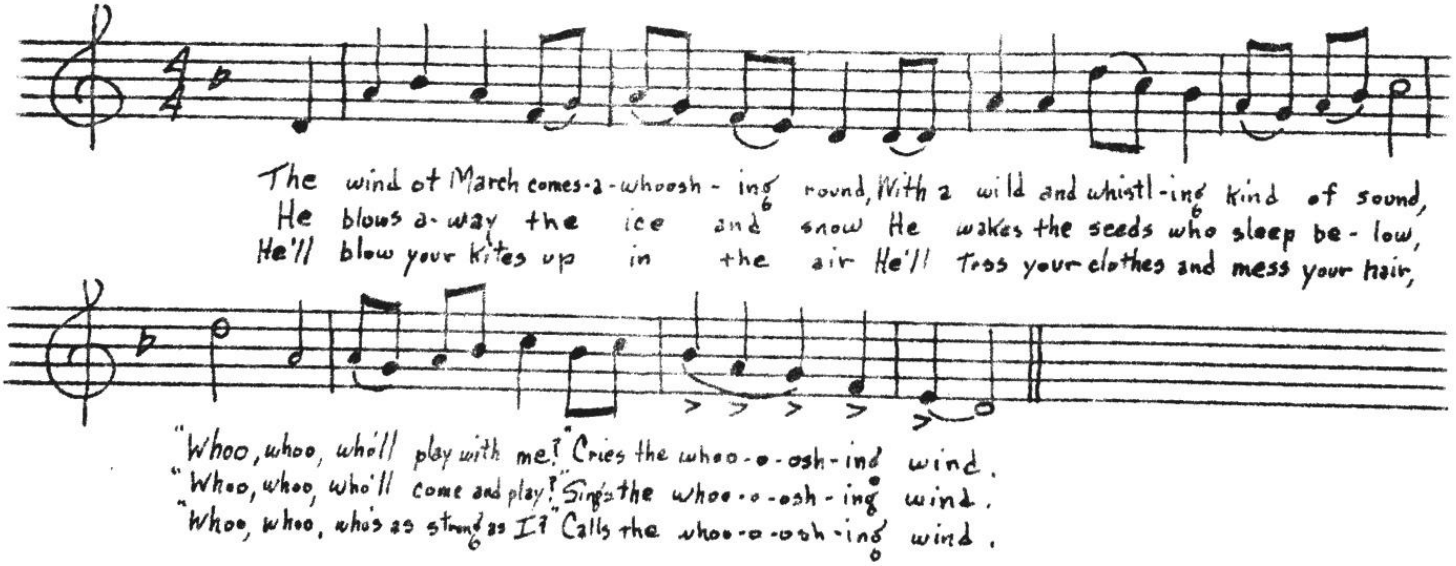
Monday, February 23 Thursday, February 26

The Snow man



Monday, March 2 Thursday, March 5

The Whooshing Wind



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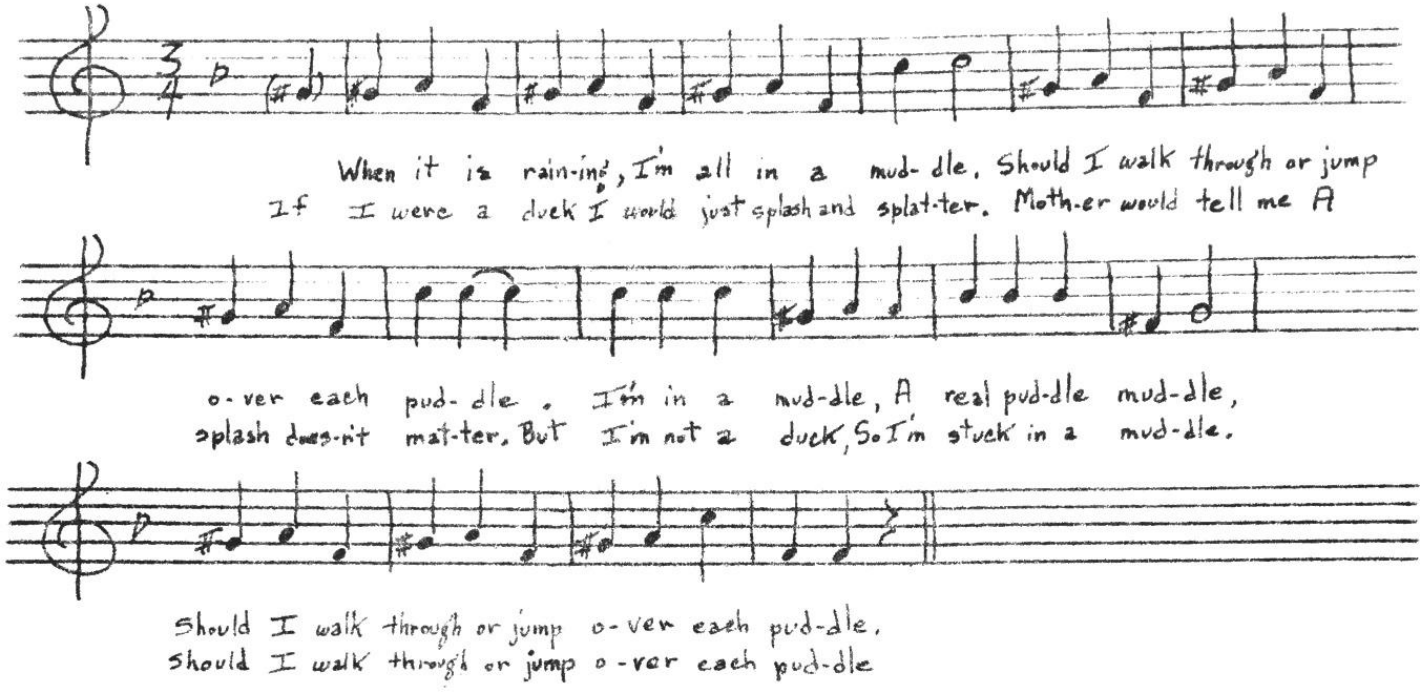
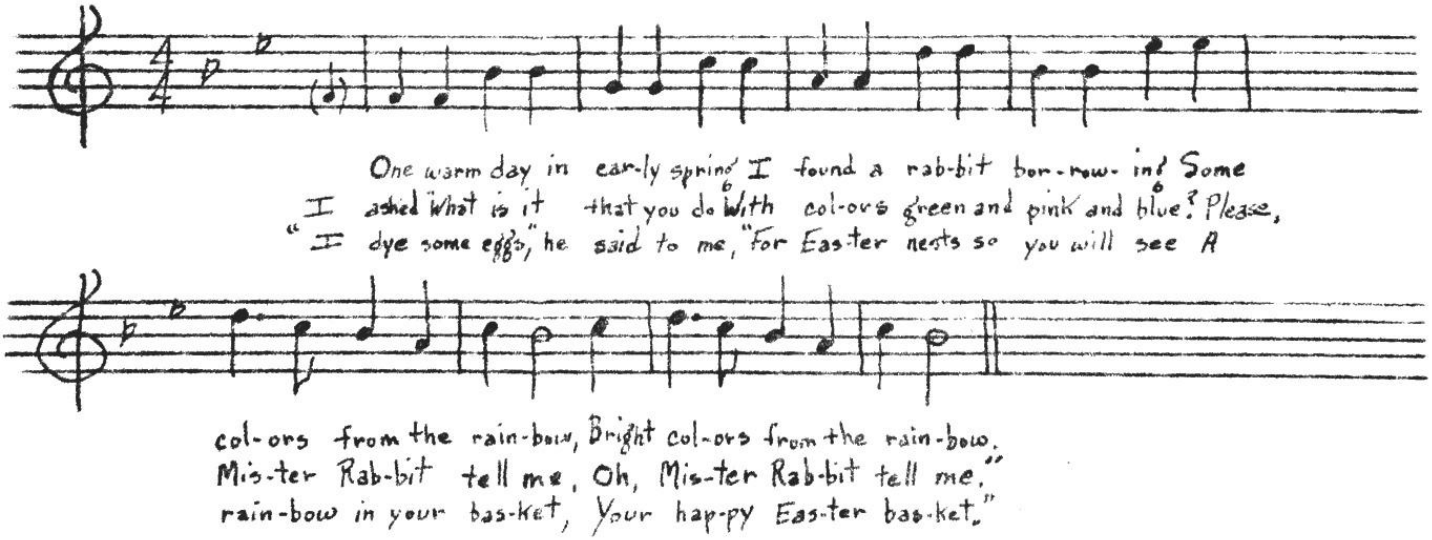
Monday, March 9 Thursday, March 12

A Muddle Song



Monday, March 16 Thursday, March 19

An Easter Rainbow



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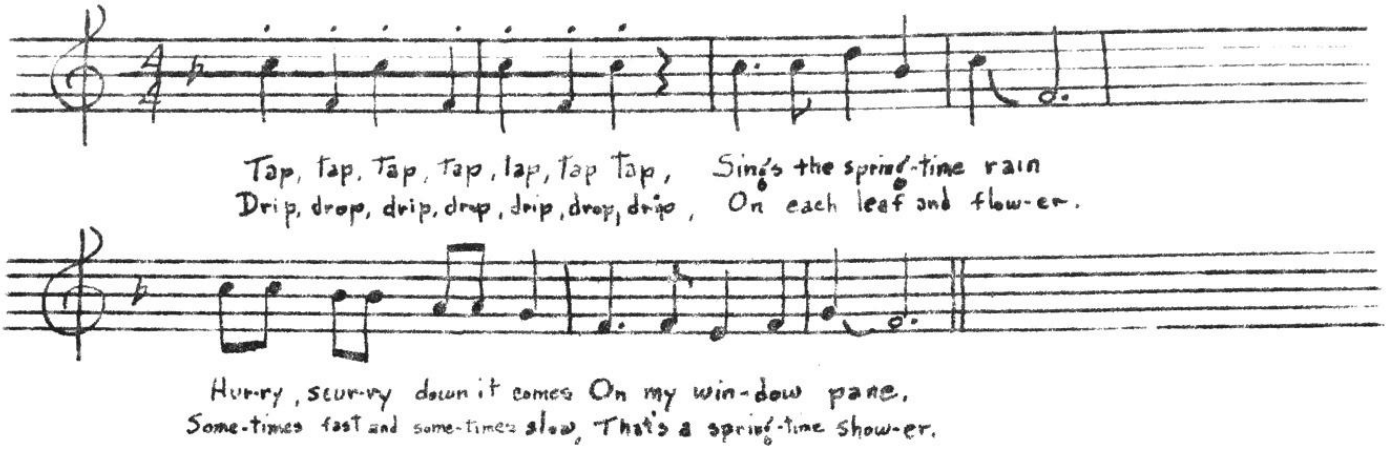
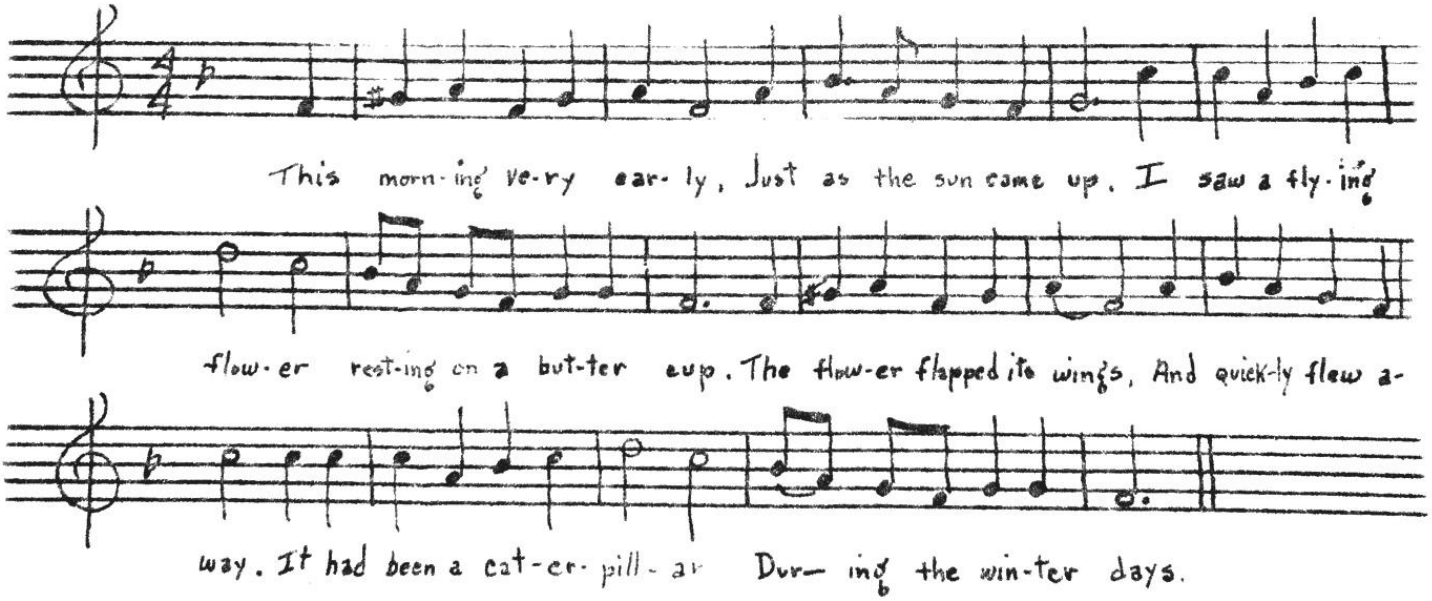
Monday, April 6 Thursday, April 9

A Springtime Shower



Monday, April 13 Thursday, April 16

The Flying Flower



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LET'S SING
Kindergarten-Primary

Monday, 2:16 - 2:30 p.m.
written by Allis Rice Bens

FRIENDLY FOLK

September 29	Wish Us Happy Birthday
October 6	I'll Do the Same as You
October 13	If I Were . . .
October 20	Who are You?
October 27	Let's Sing Again!

ANIMALS FROM EVERYWHERE

November 3	Fierce Friends
November 10	City and Country Cousins
November 17	All in Fun
November 24	Turkey Talk
December 1	Let's Sing Again!

HOLIDAY HAPPINESS

December 8	Here's Hannukah!
December 15	A Star, a Tree, and Santa Claus
January 5	Sing a Story . . .the Bear Who Wouldn't Sleep

WINTER WONDER

January 12	Sky Feathers
January 19	A Glass World
January 26	Picture Windows
February 2	Let's Sing Again!
February 9	Request Program
February 16	Request Program

DIFFERENT DAYS

February 23	Round Above and Round Below
March 2	Whooshing Wind
March 9	Puddle Muddle
March 16	Mr. Rabbit's Rainbow
March 30	Let's Sing Again!

HI! HO! SPRINGTIME

April 6	Drip Drop Days
April 13	Wing Things
April 20	Spring's New Dress
April 27	Summer Song Time
May 4	Let's Sing Again!
May 11	Request Program
May 18	Request Program

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

SERIES: LET'S SING

TITLE: "WISH US HAPPY BIRTHDAY"

WRITER: ALLIS RICE BENS

DATE: September 29, 1958

TAPE NO: MULS 58-59-1

CAST:

Allis
Announcer
Marilyn
Marlene

THEME: UP AND UNDER

ANNCR: The Minnesota School of the Air invites you to sing and play and listen to Let's Sing.

THEME: UP AND OUT

MUSIC: THECLOCK SONG

SING: The hands of the clock now seem to say;
Time to sing and play today.

ALLIS: Hi there! We're back again for another year of singing and playing. Some of you have sung with us before... but some of you are brand new guests and we want to say Welcome! I'll bet you're wondering who I mean when I say "we" ... now you'll find out... "We are three.. Marilyn, Marleen and me. My name is Allis .... I talk alot and tell you about our plans. Marilyn sings our songs and teaches you to sing them with her. Marlene writes the music and plays the piano and tells you where your voice should go... and how your feet should move. Oh, she doesn't tell you with words... she tells you with music. Every time we get together we'll sing one special song... it's the clock song that Marilyn sang for you at the beginning of our program. She's going to teach it to you now... Marlene will teach your voice where to go at the same time. Listen while they show you, once again, the way the Clock Song sounds.

MUSIC: THE CLOCK

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

SING: The hands of the clock now seem to say;
Time to sing and play today.

ALLIS: Now this is the way we teach you the song. Marilyn will sing the first line and then Marlene will play the note that shows your voice where to begin. Then you sing that same line with Marilyn. We do that for every line. Let's try it, shall we? Listen and when you hear your note ... sing with Marilyn.

MARIL: The hands of the clock now seem to say;
(NOTE AND REPEAT)
Time to sing and play today.
(NOTE AND REPEAT)

ALLIS: There now...that wasn't so hard was it? Let's put both lines together and sing the whole song. Here's your note.

SING: (NOTE) The hands of the clock now seem to say;
Time to sing and play today.

ALLIS: When our visit with you is over the clock has moved its hands and we have to change our song a little...listen.

SING: The hands of the now seem to say;
Let's Sing's over for today.

ALLIS: I'll bet you can sing that with Marilyn now...here's your note...

SING: (NOTE) The hands of the clock now seem to say;
Let's Sing's over for today.

ALLIS: Now just to be sure we remember both the opening and the close Let's sing both parts. Here's your note...

SING: (NOTE) The hands of the clock now seem to say;
Time to sing and play today
The hands of the clock now seem to say;
Let's Sing's over for today.

Courtesy of University of Minnesota Archives,
University of Minnesota - Twin Cities

ALLIS: Well now...it's time to get along with the rest of our fun for today. You know, Let's Sing is just like you...it has a birthday

#1-3

ALLIS: (Cont.) every year. This month we're ten years old...so we say Wish US Happy Birthday...Here's an invitation for you from Marilyn and Marlene.

MUSIC: OH, COME TO THE PARTY.

SING: Oh, come to the party we're giving today,
There'll be songs to sing and some good games to play.
There'll be cake and ice cream and pink lemonade
Oh, come one and all join the party parade.
To get to the party we'll march down the street
And call to the children we happen to meet.
= Oh, come to the party and join in the fun...
You all are most welcome so come everyone.

ALLIS: And now you know you're welcome at our party...Usually when we go to a party we sing this song...

SING: Happy Birthday to you,
Happy Birthday to you,
Happy Birthday, dear friend.
Happy Birthday to you.

ALLIS: But at our party we're going to sing a different Happy Birthday song. In this song the music tells your voice to do all kinds of things...go up and up and up and down and down and down. Listen as Marilyn sings it for you.

MUSIC: HAPPY BIRTHDAY SONG-O

SING: Happy, happy, happy, happy, birthday.
Is the song we sing-o.
Happy, happy, happy, happy, birthday,
Is the wish we bring-o
Light the candles round about-o
Huff and puff and blow them out-o
Sing a happy birthday song-o
Sing a happy birthday song.

Courtesy of University of Minnesota Archives,
University of Minnesota - Twin Cities

ALLIS: This is quite a long song and to understand just what the music tells you I think it would be a good idea to sing the music without the words...before we learn the words. This time sing with Marilyn...but just sing la...Marilyn...will you show them what I mean.

SING: ONE OR TWO LINES OF LA

ALLIS: Now let's sing the whole tune...but the only words we'll sing will be La. Ready? Then, here's your note.

MUSIC: SING LA THE WHOLE SONG

ALLIS: Now that we know what the music is going to do...it's time to find out how the words go with the music. The best way we know is the way we learned the first song. Marilyn will sing a line... then Marlene will play your note and you sing with her. I'll help along with words whenever I can...Ready? Then listen and sing

SING: Happy, happy, happy, happy, birthday.
(NOTE AND REPEAT)
Is the song we sing-o
(NOTE AND REPEAT)

ALLIS: Now listen to those two lines together and then sing them when you hear your note.

SING: Happy, happy, happy, happy birthday.
Is the song we sing-o
(NOTE AND REPEAT)

ALLIS: The next part is so much like the first let's learn two lines at a time. Listen and then sing.

SING: Happy, happy, happy, happy, birthday,
Is the wish we bring-o.
(NOTE AND REPEAT)

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University of Minnesota - Twin Cities

ALLIS: Now let's see if we can sing the first four lines. Marilyn will sing them once then, when you hear your note...sing all four lines with her.

SING: Happy, happy, happy, happy, birthday.
Is the song we sing-o
Happy, happy, happy, happy, birthday,
Is the wish we bring-o
(NOTE AND REPEAT)

ALLIS: Now let's see if we can sing the first four lines. Marilyn will sing them once then, when you hear your note...you sing all four lines with her.

SING: Happy, happy, happy, happy, birthday.
Is the song we sing-o.
Happy, happy, happy, happy, birthday,
Is the wish we bring-o
(NOTE AND REPEAT)

ALLIS: Now for the next part of the song...we'll learn this a line a time so listen and when you hear your note...sing with Marilyn.

SING: Light the candles round about-o
(NOTE AND REPEAT)
Huff and puff and blow them out-o.
(NOTE AND REPEAT)

ALLIS: Now those two lines together...listen and sing.

SING: Light the candles round about-o
Huff and puff and blow them out-o

ALLIS: Now the last two lines...

SING: Sing a happy birthday song-o
(NOTE AND REPEAT)
Sing a happy birthday song.
(NOTE AND REPEAT)

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ALLIS: And now...the last two lines together...

SING: Sing a happy birthday song-o
Sing a happy birthday song.

ALLIS: This time we'll sing the last four lines...listen to Marilyn...then sing with her when you hear your note.

SING: Light the candles round about-o
Huff and puff and blow them out-o
Sing a happy birthday song-o
Sing a happy birthday song.

ALLIS: You see how easy it is to learn a song when Marilyn and Marlene help? Now Marilyn will sing the whole song once more...you may sing with her if you think you know the words...or you may listen and sing with her the second time. Ready? Then listen and sing.

SING: HAPPY BIRTHDAY...TWO TIMES

ALLIS: And now that we know our song...we'd better discover a way to get to the party...we siad we'd have a party parade and that means marching. Marlene...do you have some marching music?

MUSIC: HERE WE GO TO THE PARTY MARCH

ALLIS: That's wonderful music...Marlene will play it for you so you can march to the party. Just stand up...and when she plays the music...march around and around...when the music stops it will be time to sit down and we'll be at the party. Are you ready? Then here's the music...

MUSIC: HERE WE GO TO THE PARTY

ALLIS: Now you may sit down while I tell you about a game we're going to play. You've heard of Follow the Leader, haven't you? You do just what the leader does. This time Marlene will be the leader... with music she'll tell your feet what to do. Her music just told you to march...maybe this time it will tell you to walk...like this...

MUSIC: WALK

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ALLIS: Or run...like this...

MUSIC: RUN

ALLIS: Or skip...like this...

MUSIC: SKIP

ALLIS: Sometimes when a school room is small and there are many girls and boys there everyone can't play at the same time so your teacher will tell you who may play this time. Next week there'll be a game for those who can't play today. Marlene will play a little getting ready music...

MUSIC: GETTING READY MUSIC...

ALLIS: And now let's play Musical Follow the Leader...

MUSIC: FOLLOW THE LEADER TO MUSIC

ALLIS: I think parties are such fun...now we've found out how to march... and how to play Follow the Leader in a new way...and we learned a new birthday song. Let's sing our song once more so we'll remember it. Here's your note.

MUSIC: HAPPY BIRTHDAY

SING: Happy, happy, happy, happy, birthday.
Is the song we sing-o
Happy, happy, happy, happy, birthday
Is the wish we bring-o
Light the candles round about-o
Huff and puff and blow them out-o
Sing a happy birthday song-o
Sing a happy birthday song.

ALLIS: Do you remember the clock song we sang at the beginning of our visit today? And do you remember how we sing it at the end of our visit? Like this...

MUSIC: THE CLOCK

SING: The hands of the clock now seem to say;
Let's Sing's over for today.

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ALLIS: Sing with Marilyn...because the hands of the clock are telling us it's time to go.

MUSIC: THE CLOCK

SING: The hands of the clock now seem to say;
Let's Sing's over for today.

ALLIS: And this is Allis saying goodbye for Marilyn, Marlene and me... we hope you'll be with us next week when we say Let's Sing I'll Do the Same as You. Goodbye.

THEME: UP AND UNDER

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

CLOSING:

ANNC: LET'S SING is broadcast tape transcribed each Monday afternoon at 2:15 and each Thursday morning at 10:30 as a special service in music education for kindergarten and primary grade classes in this area. We suggest that teachers who have not yet sent for their LET'S SING Teacher's Manuals do so at once. There is a 25¢ charge for the Manual this year to cover printing and postage. Send a letter with your 25¢ enclosed, to LET'S SING, Station KUOM, Minneapolis 14, Minnesota. These manuals are designed to help teachers and children enjoy LET'S SING more completely. This year the words to the songs were written by Allis Rice Bens with music by Marlene Forsberg. Both words and music can be found in the manual. Next week the program is called: _____

in celebration of _____.

Allis Rice Bens narrates the program, Marilyn Wing sings the songs, and Marlene Foresberg plays the piano. Allis Rice Bens writes our scripts, and _____ is in charge of production. Your announcer has been: _____.

THEME: UP AND OUT

ANNC: This has been a presentation of THE MINNESOTA SCHOOL OF THE AIR.

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

SERIES: LET'S SING
TITLE: "Sing a Story"
DATE: January 5, 1959
AUTHOR: Allis Rice Bens
TAPE NO: MULS-5859-13

CAST:

Annc.
Allis
Marilyn
Marlene

THEME: UP AND UNDER

ANNC: The Minnesota School of the Air invites you to sing and play and listen to Let's Sing.

THEME: UP AND OUT

MUSIC: CLOCK SONG

SING: The hands of the clock now seem to say;
Time to sing and play today.

ALLIS: Hi there! We're going to start the new year off with a bang. . Marlene, Marilyn and I have planned a story to music for you today. . it's all about a wee bear who didn't want to go to sleep in the winter the way he should. You know, bears. . all except Polar Bears. . eat all spring and summer and fall. They get very fat and probably very lazy. Then winter comes along. . and do you know what they do? If you said sleep, you were absolutely right. They find a cave or some snug warm place and they go to sleep. . and they sleep and sleep and sleep until the warm spring sun calls them to get up. They've eaten enough to last them all winter long. Of course when they wake up they're hungry so they have to start in eating again. When we have a story to music we like to be able to sing part of it. . so Marilyn is going to teach you two very short songs to sing. The first song is about bees. . I'll bet you're wondering why it's not about bears. . well, bears

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like honey and bees make honey so our song's about bees. Listen while Marilyn sings it. . then the second time you sing each line after her.

MUSIC: THE BEES CAME BUZZING

SING: The bees came buzzing round and round
And round and round they flew.
Wee bear went running round and round
He didn't know what to do.

ALLIS: Now sing each line after Marilyn. .

SING: The bees came buzzing round and round
NOTE AND REPEAT
And round and round they flew
NOTE AND REPEAT
Wee bear went running round and round
NOTE AND REPEAT
He didn't know what to do.
NOTE AND REPEAT

ALLIS: Now see if you can sing the whole song with Marilyn. Here's your note. .

SING: The bees came buzzing round and round
And round and round they flew,
Wee bear went running round and round
He didn't know what to do.

ALLIS: The second song is a shoo song. Sometimes when we want an animal to go away we say shoo. In our story, wee bear wants the bees to fly away so he sings this song. Listen. .

SING: Shoo, shoo, shoo, bees, shoo.
Fly, fly, fly away.
Shoo, shoo, shoo, bees, shoo.
Come back another day.

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University of Minnesota - Twin Cities

ALLIS: Marilyn will teach it to you a line at a time. . listen and then sing when Marlene plays your note.

SING: Shoo, shoo, shoo, bees, shoo.

NOTE AND REPEAT

Fly, fly, fly away.

NOTE AND REPEAT

Shoo, shoo, shoo, bees, shoo.

NOTE AND REPEAT

Come back another day.

NOTE AND REPEAT

ALLIS: When you hear your note this time. . sing the whole song with Marilyn.

SING: Shoo, shoo, shoo, bees, shoo.

Fly, fly, fly away.

Shoo, shoo, shoo, bees, shoo.

Come back another day.

ALLIS: Well, I do believe we're ready to sing a story. Most of the time you'll just listen. . but when you hear your songs you'll sing along. Marlene, let's have some Wee Bear music. .

MUSIC: UP AND BRING UNDER

ALLIS: Once upon a time there were three bears who lived in the deep deep woods. There was Mama Bear. . and Papa Bear, and Wee Bear. .

MUSIC: ONCE THREE BROWN BEARS

SING: Once three brown bears,

Lived in the wood,

And did the things

That all bears should.

They walked clump, clump

Through the great big wood,

While here and there

They searched for food.

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ALLIS: The three brown bears loved to eat and they spent most of their time looking for good food. . and when they found it they spent the rest of their time eating it. Early in the spring almost any food looked good to the three hungry brown bears. . but by the time the leaves had changed color and fallen to the ground they were quite full and they were quite fussy about what they ate. Mostly they looked for honey. . so one day. .

MUSIC: THE HONEY TREE

SING: The wee small bear walked through the trees,
And all of a sudden he saw some bees.
Said the wee brown bear, "Oh, me, oh my,
There must be honey in a stump near by."
He clumped to the stump of a great big tree
Put his paw right in and mercy me,
The bees started buzzing around his head,
Wee bear thought he ought to eat berries instead.

ALLIS: Of course the bees were very angry; after all, they thought, it was their honey and wee brown bear had no business putting his paw into it. And so. . the bees came buzzing round and round. .

MUSIC: THE BEES CAME BUZZING

SING: (NOTE) The bees came buzzing round and round,
And round and round they flew.
Wee bear went running round and round
He didn't know what to do.

ALLIS: Such a noise. . with hundreds of buzzing bees buzzing around wee bear's head.

MUSIC: SOME BUZZING SORT OF MUSIC (NOT NECESSARY IF IT CAN'T BE DONE)

ALLIS: Poor wee brown bear was beginning to wonder if he would run around the stump all day and all night with the bees flying after him. But about this time Father bear was walking through the woods. .

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MUSIC: CLUMPITY BEAR

SING: Father Bear came lumbering by,
Clumpity, clumpity, clump.
He told wee bear to make the bees fly
Away from the big tree stump.

ALLIS: So instead of running round and round and round the stump, wee bear started running off through the trees. . calling shoo, shoo, shoo to the bees.

MUSIC: SHOO BEES SHOO

SING: Shoo, shoo, shoo bees shoo.
Fly, fly, fly away.
Shoo, shoo, shoo, bees shoo.
Come back another day.

ALLIS: I don't know if it was wee bear's shooing that chased the bees away or not. . but the bees flew away. Father Bear told Wee Bear that he shouldn't have gotten so frightened. . after all, he had a nice thick coat of fur to protect him from the stinging bees. He also told him that the next time he should be more careful and be sure the bees were through making honey before he put his paw into a great tree stump. Wee Bear and Father Bear were just finishing their talk when Mama Bear came clumping along. . very slowly because she was tired. She said it was time to find a place to sleep. "Sleep?" said wee bear. . "who wants to sleep?" Mama Bear told him that the time had come. . she knew just by the things she saw around her.

MUSIC: IT'S TIME TO SLEEP

SING: Can't you see the leaves falling ffom the trees,
As the robins fly away?
Soon the snow will fall, gently over all,
And we must sleep all day.

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We will sleep and sleep while the snow is deep.
And when the warm sun glows.
We can wake and play on some warm spring day,
As every wise bear knows.

ALLIS: Wee Bear thought his mother was very foolish. . after all, he didn't feel one bit tired. . Mama and Papa Bear started off through the woods, but wee Bear didn't follow them. . nosiree, Wee Bear had ideas of his own. "Come along, Wee Bear," called Mama.

MUSIC: I WON'T SLEEP

SING: But the wee little bear didn't want to sleep.
"What, sleep the winter through?"
Why how could he sleep so very long
When there was so much to do?
So the wee little bear ran through the woods,
While his parents found a bed.
They settled down to snooze and sleep,
And wee bear laughed and said;
"Sleep, sleep, I won't sleep,
The whole long winter through.
Sleep, sleep, who wants to sleep
When there's so much to do?"

ALLIS: While Mama and Papa snoozed away, Wee Bear just played and played. Very soon he grew tired of being by himself, and he found there wasn't much food left. The berries were all gone. . and then. . then one day it snowed. Oh my, Wee Bear knew the snow would soon cover the little bit of food that was left. . and he began to think of his nice warm Mama and Papa. . asleep in their nice warm beds. The more he thought. . the more he wanted to be with them. So he went to the cave where they'd made their bed and snuggled

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down beside them. Mama Bear opened one brown eye and said "Well, has my Wee Bear decided to take a long winter nap?" "Oh me oh my," said Wee Bear. ."how foolish I've been." As Wee Bear snuggled down, Mama Bear gave him a big bear hug and sang a lullaby.

MUSIC: LULLABY

SING: The snow has come fluttering out of the sky,
Come Wee little bear, hear a lullaby,
Your mama and papa are happy that you
Are wise and will take a long winter nap too.

ALLIS: And Wee Bear said sleepily from his warm bed. .

SING: Sleep, sleep, I want to sleep
The whole long winter through.
Sleep, sleep, I want to sleep
It's the very best thing to do.

MUSIC: UP AND OUT

ALLIS:(And that's our story. We hope you liked it. We thought you might like to walk clumpity, clumpity, clump like Papa Bear. . so Marlene planned some clumping music. . this is the way it goes. .

MUSIC: CLUMPING

ALLIS: Big bears walk like we do. . they put their whole foot down on the ground. . and because they're so big they seem to clump along. Do you think you could clump now? Here's the music. . let's see what good bears you can be.

MUSIC: MORE CLUMPING

ALLIS: Next week when we get together we're going to sing about Sky Feathers. The song we'll learn sounds like this. . .

MUSIC: SKY FEATHERS

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

SING: Feathers that grow on a downy goose
Are soft and warm and nice
But feathers that come from the sky above
Are frosty and cold as ice.
Feathers that fall from a downy goose
Keep me warm at night.
And feathers that fall from the sky above
Wrap the world in a blanket so white.

ALLIS: We hope you'll be with us next week when we say it's time to sing about Sky Feathers. . and now it's time to say Let's Sing's over for today.

MUSIC: THE CLOCK SONG

SING: The hands of the clock now seem to say;
Let's sing's over for today.

LLIS: And this is Allis saying goodbye for Marilyn and Marlene. See you next week!

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THEME: UP AND OUT

ANNC.: This has been a presentation of THE MINNESOTA SCHOOL OF THE AIR.

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

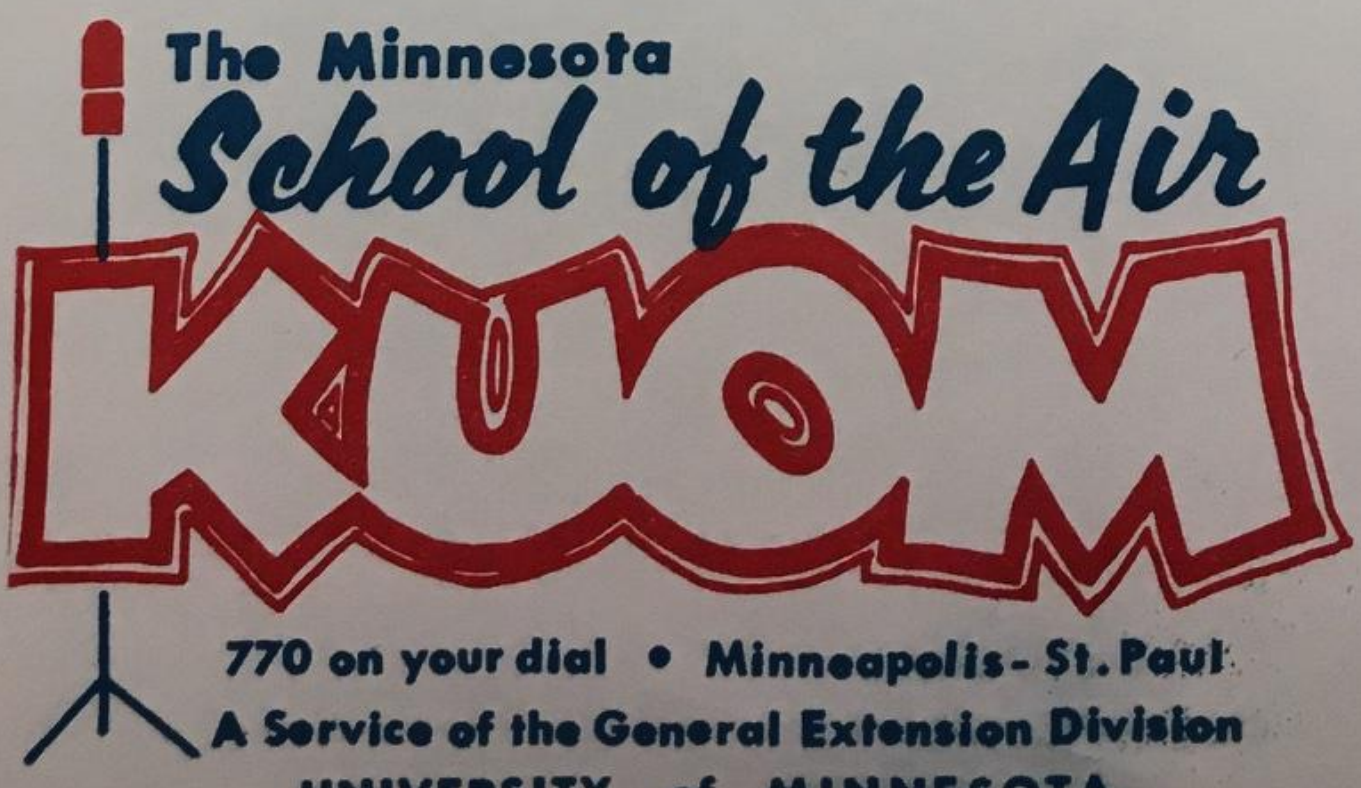
IT'S TIME FOR MUSIC

A NEW kind of music series for the Primary Grades

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

IT'S TIME FOR MUSIC is entering its third year as a popular radio series for classroom use in grades one through three. It's creator is Lynn Freeman Olson, an outstanding composer and music teacher whose songs for young people increase their awareness and help them enjoy the wonders of music.

In 1961 IT'S TIME FOR MUSIC won a first award at the Twenty-Seventh National Exhibition of Educational Programs at Ohio State University. It is distributed by the National Educational Radio Network and is offered to teachers on tape recording from two sources: Audio-Visual Extension Service, University of Minnesota; and the "Tapes for Teaching" program of the Minnesota State Department of Education.



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IT'S TIME for MUSIC

SEPTEMBER 22, 1964 -- MAY 20, 1965
TUESDAYS 2:15 - 2:30 p.m. THURSDAYS 10:30-- 10:45 a.m.

Teachers' manuals for IT'S TIME FOR MUSIC are available from KUOM's Minnesota School of the Air at a cost of 75¢. Send orders to:

IT'S TIME FOR MUSIC
MINNESOTA SCHOOL OF THE AIR
KUOM-UNIVERSITY OF MINNESOTA
MINNEAPOLIS, MINNESOTA 55455

TEACHER'S MANUALS for

Available at 75¢ each

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

Music for Me *(September 22 and 24)*
Hiking *(September 29 and October 1)*

Indian Summer *(October 6 and 8)*
The Princess Who Never Laughed *(October 13 and 15)*
Phyllis' Song *(October 20 and 22*)*
Hallowe'en *(October 27 and 29)*

FAVORITES *(November 3 and 5)*
Puppy in the Music Shop *(November 10 and 12)*
Jack and the Beanstalk *(November 17 and 19)*
Bill's Song *(November 24 and 26*)*

Round the Mountain *(December 1 and 3)*
Holidays Are Here *(December 8 and 10)*
The Elves and the Shoemaker *(December 15 and 17)*

In Wintertime *(January 5 and 7)*
John's Song *(January 12 and 14)*
FAVORITES *(January 19 and 21)*
The Three Billy Goats Gruff *(January 26 and 28)*

The Flowers Dance at Night *(February 2 and 4)*
My Valentines *(February 9 and 11)*
Chipper's Surprise Party *(February 16 and 18)*
Joan's Song *(February 23 and 25)*

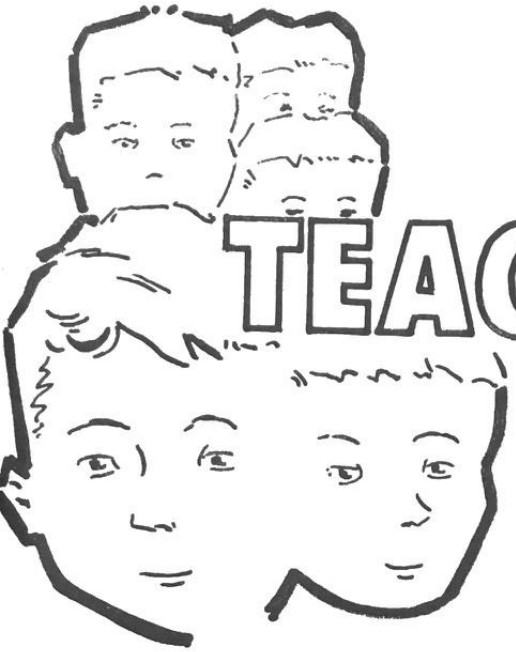
March Winds *(March 2 and 4)*
The Ugly Duckling *(March 9 and 11)*
FAVORITES *(March 16 and 18)*
Mike's Song *(March 23 and 25)*
Rainy Day *(March 30 and April 1)*

It's Springtime *(April 6 and 8)*
The Bremmen Town Musicians *(April 20 and 22)*
Down the River *(April 27 and 29)*

Ice Cream Man *(May 4 and 6)*
The Porpoise *(May 11 and 13)*
FAVORITES *(May 18 and 20)*

*** No Thursday Program because of School Holiday.**

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities



1964 - 1965

TEACHERS' MANUAL

PRIMARY GRADES

OLD TALES and NEW

IT'S TIME for MUSIC

EXPLORING NATURE

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

The MINNESOTA
School of the Air
KUOM
770 ON YOUR DIAL
A Service of the General Extension Division
UNIVERSITY of MINNESOTA
MINNEAPOLIS, MINNESOTA

THE MINNESOTA SCHOOL OF THE AIR

Twenty-sixth Year

1964 - 1965

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Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

The Minnesota School of the Air KUOM

IT'S TIME for MUSIC

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TUESDAYS 2:15 - 2:30 p.m. THURSDAYS 10:30-- 10:45 a.m.

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* No Thursday Program because of School Holiday.

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

July, 1964

Dear Teacher:

IT'S TIME FOR MUSIC is entering its third year of imaginative, easy songs and compelling stories designed to influence the primary-grader toward a warm reception of the world of music. Since its launching, this series has achieved this goal with unprecedented success. Each week many thousands of school children and teachers, in Minnesota and around the country, listen faithfully to the programs either by radio or tape recording, learn the songs with ease, and respond with fan mail that often overflows our desks.

Though it takes many people to produce such a successful series, the one person from whom all these blessings flow is Lynn Freeman Olson, an ingenious and talented kind of pied piper in the field of children's music. The songs are his -- words and music; the stories are his -- start to finish; and the musical side of the production is entirely in his skilled hands. Mr. Olson, a former Minnesotan who lives and works in New York City, is known for his compositions for young people and his infectious enthusiasm for music before groups of parents, teachers and children. His children's piano suite, "Menagerie", was recently given highest honors of the year by The Piano Quarterly. We have asked him to add his suggestions for utilization helps below.

Working with Mr. Olson is an excellent staff. Judy Bloemendaal, who plays Mrs. Vee, is a music therapist at the Rochester, Minnesota, State Hospital. Because of her unaffected style and excellent vocal diction, she is particularily effective in her work with young people. Arnold Walker, our Mr. Vee, is well-known for his varied vocal work and his wide knowledge of many other phases of music. He is a TV Program Supervisor with the Department of Radio and Television at the University of Minnesota. His warmth of characterization makes him a perfect Mr. Vee.

Chipper, the Music Shop's famous two-foot-high elf, is played by Muriel Levin Schuman, who is a thoroughly skilled and experienced actress of many voices. The excellence of her re-creation of Chipper is reflected in the thousands of cards and letters received at KUOM from entranced young listeners. And IT'S TIME FOR MUSIC features The Story Lady, Miss Betty Girling, who joins the cast several times during the year to bring special stories to our younger listeners. The

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

richness and variety of her interpretations make the story programs a highlight of this series. Miss Girling has richly served both teachers and pupils for many years as Director of KUOM's Minnesota School of the Air.

Producing and Directing IT'S TIME FOR MUSIC is Oliver S. Osterberg, one of the area's busiest and most talented actors and directors. His strong professional guidance has made this year's series a success. He is presently taking an advanced degree in theater arts and is a Graduate Fellow on the Minnesota School of the Air staff.

We could go on praising and informing you about IT'S TIME FOR MUSIC, but there is no space. Let us say this: welcome, teachers and students! Welcome to the enjoyable world of music!

Sincerely,

Richard T. Stevens
Acting Director, Minnesota
School of the Air

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

A NOTE TO TEACHERS FROM LYNN FREEMAN OLSON

IT'S TIME FOR MUSIC attempts to impart only this: music is fun and it's for you! Songs are fun when they are (1) appealing in themselves and (2) possible to learn quickly. We have attempted to make them both appealing and possible, but to increase their enjoyment please review the songs during the week.

Many teachers find it practical to make a booklet of the lyrics to the songs. It becomes a handy reference guide for the children.

Finally, observe the suggested follow-up activities that go along with each program.

Remember, IT'S TIME FOR MUSIC is a supplementary music program. Your core curriculum in music comes first, but IT'S TIME FOR MUSIC can add several enjoyable "sing-along" songs (to be found, for the most part, nowhere else) to your children's repertoire.

Your suggestions and comments are always welcome.

ABOUT "FAVORITES" PROGRAMS

During the year, four as yet unplanned "Favorites" programs will be aired. Their content is based entirely on the votes your children cast for their favorite songs from the series. Their participation in this way increases their enjoyment. We urge your cooperation. At least two weeks prior to each "Favorites" program, poll your class as to its favorite songs, write the votes on a postal card, and mail to us at:

MINNESOTA SCHOOL OF THE AIR
KUOM, Eddy Hall
University of Minnesota
Minneapolis, Minnesota, 55455

Note:

Please list the number of votes for each selection; this is a democratic contest.

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

ABOUT PICTURES OF INSTRUMENTS

In the past, many teachers have written or called to inquire about the availability of pictures of musical instruments. Among the best known (and best looking) are those distributed by Keyboard Junior. They are sent postpaid. Fourteen large (11 x 14) pictures are $3.00 the set; fourteen regular size (6 3/4 x 9 1/4) pictures are $1.75 the set. The pictures were posed by members of the Voice of Firestone Orchestra. Write to: Keyboard Jr., 1346 Chapel Street, New Haven, Conn. 06511.

TAPE RECORDINGS FOR SCHOOL USE

Full information on how to obtain tape recordings of this series, is available on page 87 of this Teachers' Manual.

Many teachers who can receive the program via their classroom radios, prefer to use it via tape recording, since it permits more flexible classroom usage and, in some cases, helps to build a supply of classroom materials for future years.

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

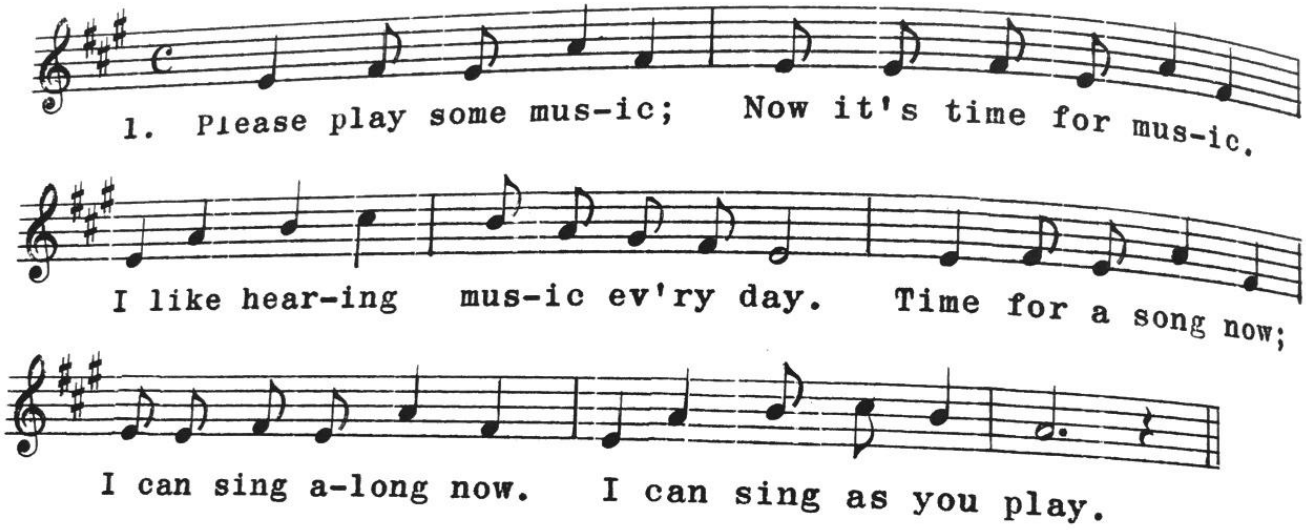
THE PROGRAMS

MUSIC FOR ME

Tuesday, September 22
2:15 p.m.

Thursday, September 24
10:30 a.m.

Theme Song: PLEASE PLAY SOME MUSIC (sing every week)



2. Time's run-ning low now,
Guess we'll have to go now,
Glad you came and glad you sang a-long!
While we're a-way now,
You make ev'-ry day now
Time for mus-ic and song.

The Music Shop opens its doors to the children who are welcomed by a new song for them to learn and a lovely song by Mrs. Vee about the magic of music.

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

New Song: MUSIC JUST FOR ME

2. Leaves are fly-ing, wind is sigh-ing
mus-ic just for me, mus-ic just for me,
mus-ic just for me.
Rain is splash-ing, thun-der's crash-ing
mus-ic just for me.
All a-round there's mus-ic for me!

To Hear: WHEN THERE IS MUSIC

A point is made about how music makes us feel. Listen to various kinds of music--how do the children "feel"?

HIKING

Tuesday, September 29
2:15 p.m.

Thursday, October 1
10:30 a.m.

The Music Shoppers are going hiking. This calls for hiking songs--some traditional and one brand new -- and the presentation of a guitar.

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

New Song: HIKING

2. Walk-ing in fields that glow with the sun,
We wave hel-lo to eve-ry-one.
Out in the coun-try march-ing a-long,
Eve-ry-bod-y sings this hik-ing song!

Review: MUSIC JUST FOR ME

To Hear: WEGGIS SONG
CLAP YOUR HANDS
COME ON, BOYS

There are thousands of hiking songs. You may wish to teach more. Let the children see a real guitar.

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

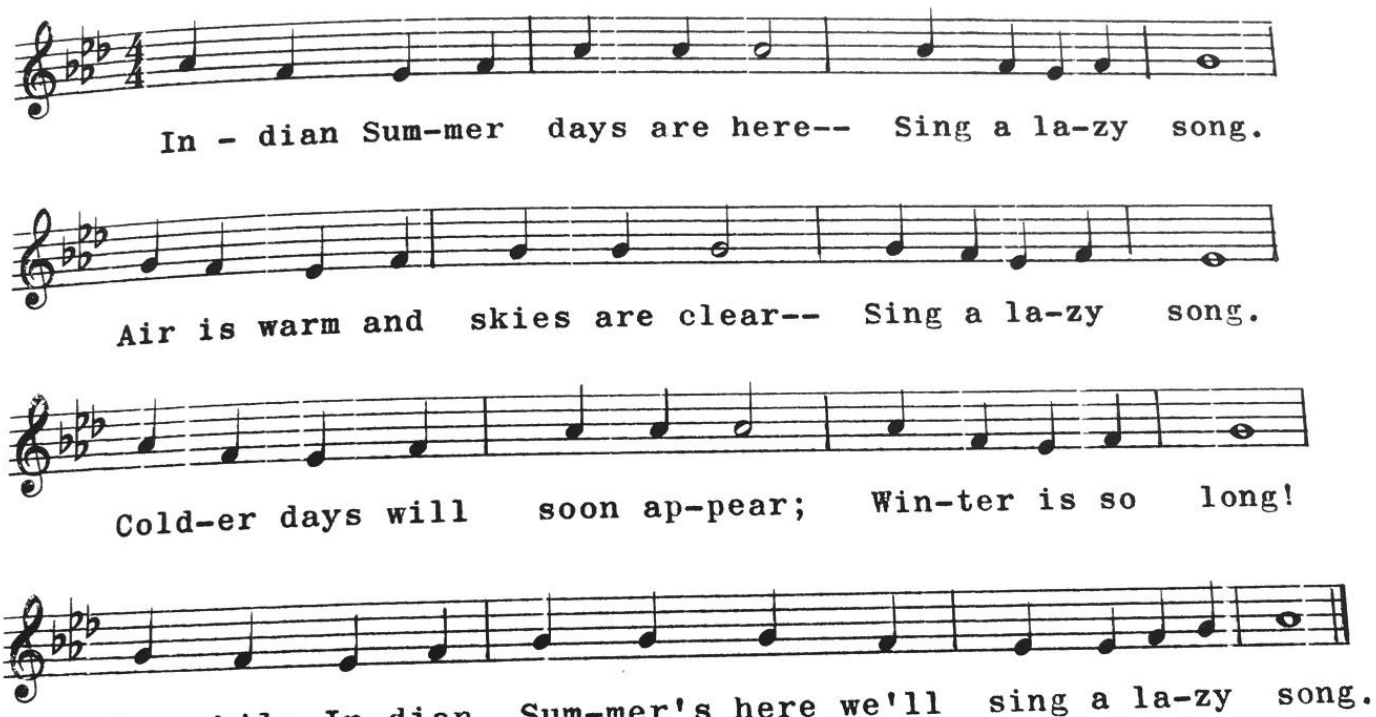
INDIAN SUMMER

Tuesday, October 6
2:15 p.m.

Thursday, October 8
10:30 a.m.

A warm fall day in the Music Shop introduces a new song about it and a lovely solo by Mrs. Vee. Chipper plays the flute, adding to the lazy feeling.

New Song: INDIAN SUMMER



Review: HIKING
MUSIC JUST FOR ME

To Hear: IT'S NOW INDIAN SUMMER

A strong point is made about the music of a song or piece sounding like the subject matter. With any new musical material, ask your students how the idea is represented by the music -- in specific terms.

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

THE PRINCESS WHO NEVER LAUGHED

Tuesday, October 13
2:15 p.m.

Thursday, October 15
10:30 a.m.

With this program we once again welcome Betty T. Girling to our series. Miss Girling, popular radio and television personality, is an expert in telling stories to children. She is the Director of the Minnesota School of the Air and the originator of our other award-winning primary series, OLD TALES AND NEW. Her visits to IT'S TIME FOR MUSIC mean that she will once again tell stories, but this time to music. The stories and musical examples are written and coordinated in such a way that children will, through even passive listening, develop keener musical perception and increased awareness of the representational and descriptive characteristics of music.

In today's story, the princess is represented by a flute.

Review:

HIKING
INDIAN SUMMER
MUSIC JUST FOR ME

What are the differences between the sad and happy flute music? How does the music show the increasing numbers of people behind Dummling?

Note:

There will be no Thursday broadcast next week due to the M.E.A. Convention. Those of you who regularly listen on Thursdays will no doubt wish to schedule your week to include the Tuesday airing this time.

On November 3 and 5 we will broadcast the first of four "Favorites" programs. The content of these programs is decided entirely by our young listeners. Please have your children vote for their favorite "It's Time for Music" songs, record their votes (this is a democratic contest), and send the results to us on a post-card. Such involvement increases the child's enjoyment of this series, and it helps us know just which songs are the most popular. Our address is:

IT'S TIME FOR MUSIC
MINNESOTA SCHOOL OF THE AIR
KUOM - Eddy Hall
University of Minnesota
Minneapolis, Minnesota 55455

Thank you very much!

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

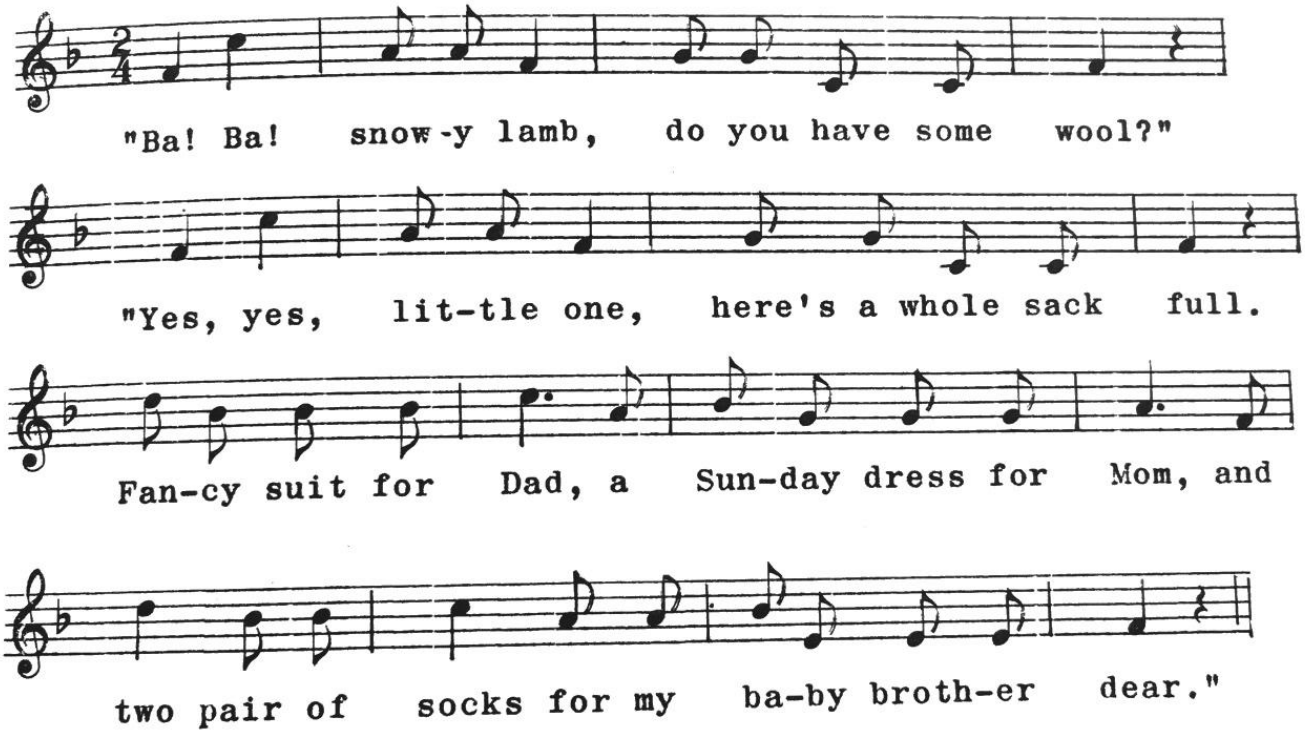
PHYLLIS' SONG

Tuesday, October 20
2:15 p.m.

No Thursday Broadcast
MEA Convention

Miss Swenson, who sings Swedish songs, visits the Music Shop. She sings "Lasse Liten," and explains the Swedish words before she sings them. She sings "Ba, Ba, Snowy Lamb" both in Swedish and English, and then the children learn the English version. The children sing for Miss Swenson, too, some of their favorites.

New Song: BA, BA, SNOWY LAMB



Review: HIKING
INDIAN SUMMER

To Hear: LASSE LITEN

Some of your students may be Swedish. Do they know some Swedish phrases? Perhaps even a Swedish song?

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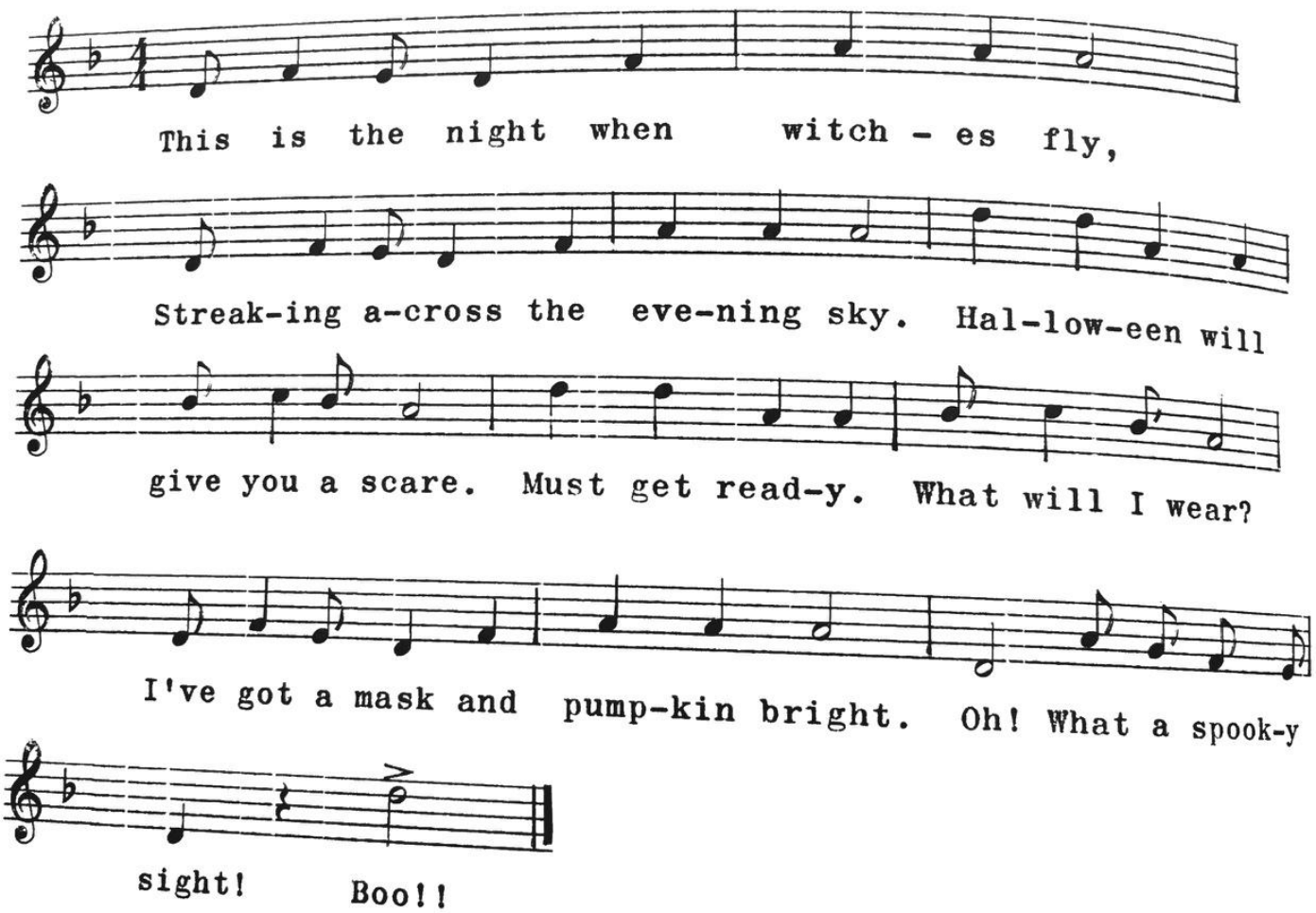
HALLOWEEN

Tuesday, October 27
2:15 p.m.

Thursday, October 29
10:30 a.m.

It's Halloween Party time in the Music Shop and Chipper brings pumpkins -- not one, but three! He sings a song about different sized pumpkins and Mr. Vee teaches a new song about Halloween.

New Song: HALLOWEEN



Review: BA, BA, SNOWY LAMB
MUSIC JUST FOR ME

To Hear: PUMPKINS

What ways can music and rhythms describe various aspects of Halloween? Let the children come up with the suggestions.

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

FAVORITES

Tuesday, November 3
2:15 p.m.

Thursday, November 5
10:30 a.m.

This is the first of four "FAVORITES" programs.

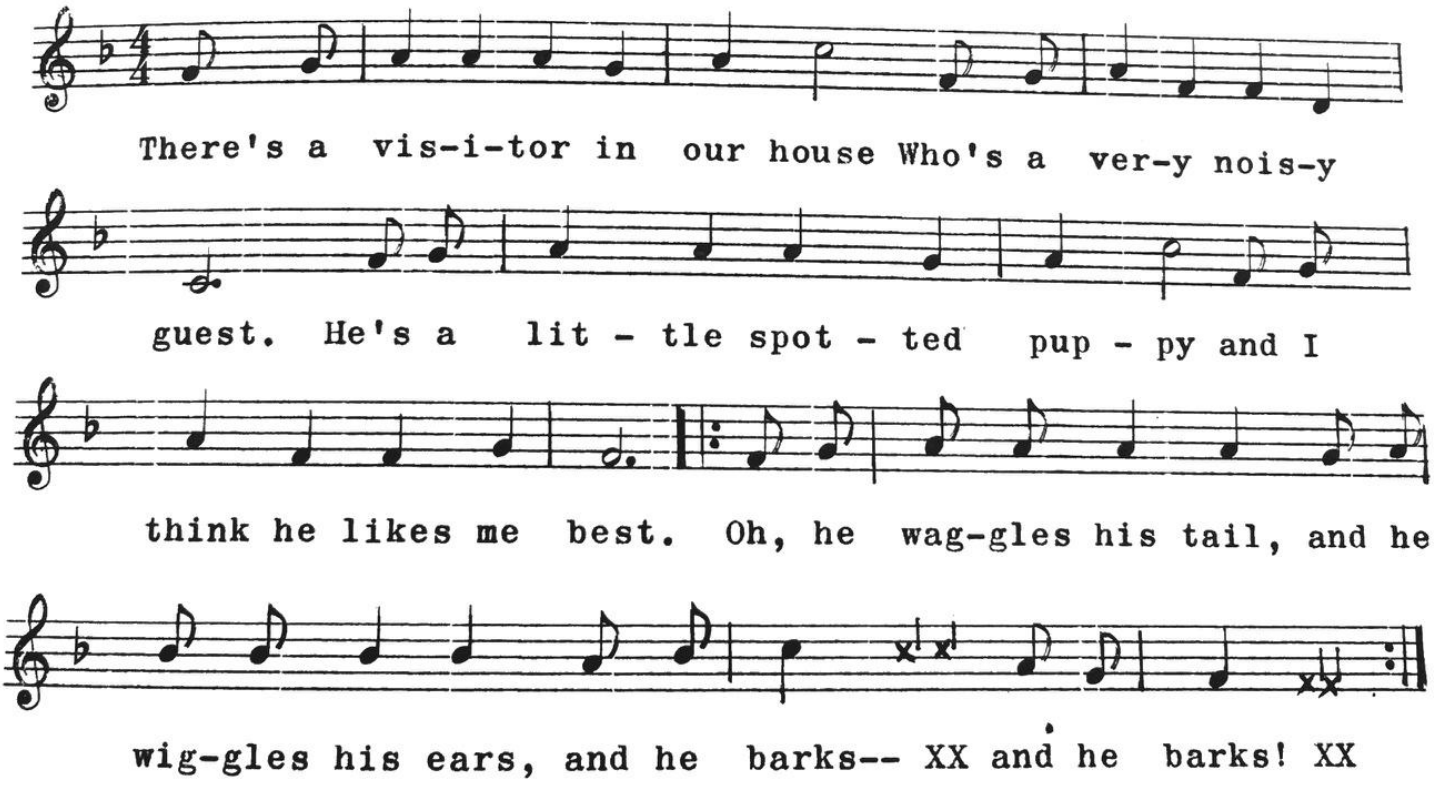
PUPPY IN THE MUSIC SHOP

Tuesday, November 10
2:15 p.m.

Thursday, November 12
10:30 a.m.

Colleen brings her little puppy to the Music Shop. While it laps up some milk, the children learn a song about a puppy. Chipper plays his trombone -- solo, and then with the new puppy song.

New Song: THE PUPPY



Old Favorite: WHERE, OH, WHERE HAS MY LITTLE DOG GONE?

Review: HIKING
BA, BA, SNOWY LAMB

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

Some rhythms are clapped in this program. The method is one you will use again and again in your classroom -- clapping back what teacher claps. This device builds rhythmic perception. By the way, it should not be too difficult to get a trombone (and maybe even a trombonist) in the classroom!

JACK AND THE BEANSTALK

Tuesday, November 17
2:15 p.m.

Thursday, November 19
10:30 a.m.

We welcome Betty Girling once again, and she tells this old tale charmingly. The trombone plays two different kinds of music.

Review: THE PUPPY

Note:

There will be no Thursday broadcast next week due to Thanksgiving Vacation. Those of you who regularly listen on Thursdays will no doubt wish to schedule your week to include the Tuesday airing this time.

BILL'S SONG

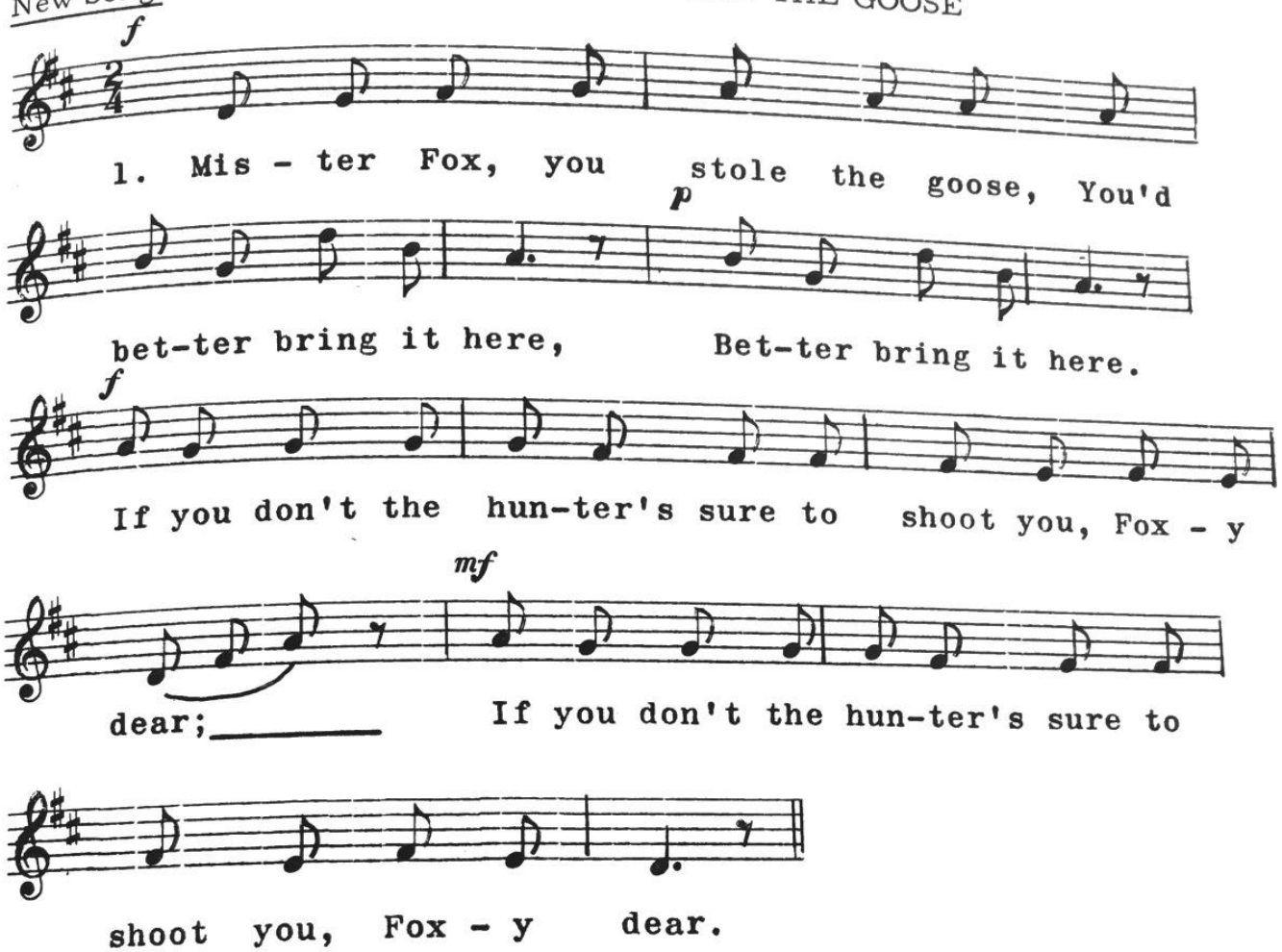
Tuesday, November 24
2:15 p.m.

No Thursday Program
Thanksgiving Vacation

Another visitor in the Music Shop -- Mrs. Grambach, who sings German songs. She does them beautifully, too -- a charming song about a millwheel turning (for which she explains the German words) and the famour "Fuchs, du hast die Gans gestohlen," which she translates as "Mister Fox, You Stole the Goose," thus providing another song for our enthusiastic Music Shop friends to learn.

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

New Song: MISTER FOX, YOU STOLE THE GOOSE



2. Lit-tle Fox, don't be a thief;
Oh please take our ad-vice.
Please take our ad-vice.
You don't need a roast-ed goose--
Be hap-py catch-ing mice!
You don't need a roast-ed goose--
Be hap-py catch-ing mice!

Review: MUSIC JUST FOR ME
THE PUPPY

To Hear: ES KLAPPERT DIE MUHLE

We have found German songs to be among the most desirable for children. Perhaps you know others, or possibly you have students with German backgrounds who might know songs their parents taught them.

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

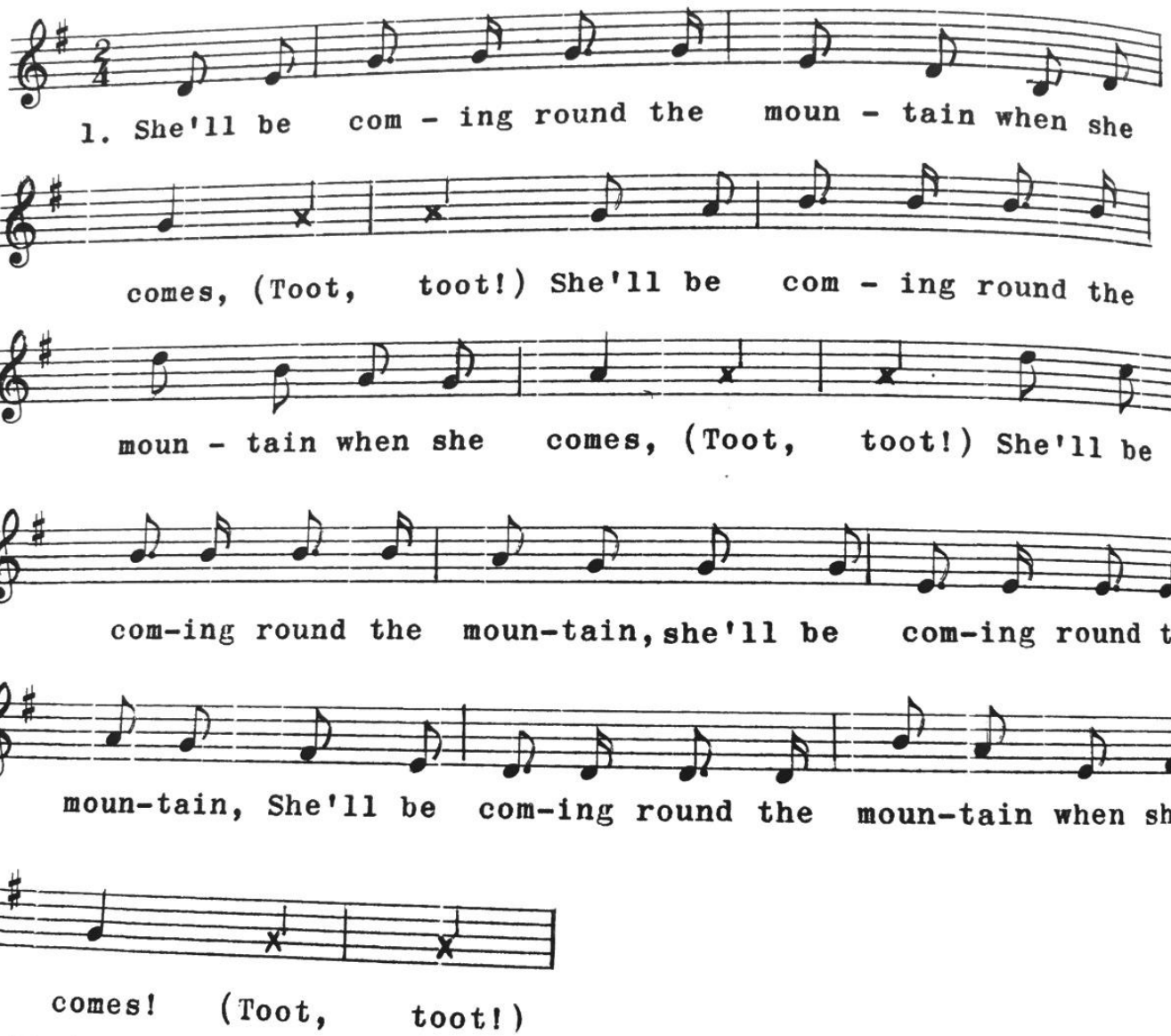
ROUND THE MOUNTAIN

Tuesday, December 1
2:15 p.m.

Thursday, December 3
10:30 a.m.

Chipper is playing the piano, making it sound like various sights, actions, and so on. He sneaks in a reference to the popular children's folk song " She'll Be Comin' Round the Mountain," which the children then learn.

New Song: SHE'LL BE COMIN' ROUND THE MOUNTAIN



2. She'll be driving six white horses,
when she comes, (Whoa, back!)

3. Oh, we'll all go out to meet her,
when she comes, (Hi, babe!)

4. Oh, we'll kill the old red rooster,
when she comes, (Cockadoodle-doo!)

5. And we'll all have chicken and dumplings,
when she comes, (Yum, yum!)

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

Review: MISTER FOX, YOU STOLE THE GOOSE

Because of the length of our new song, the piano work at the start of the program may seem almost incidental. It is not. The short dose of this imitative work at the keyboard is packed with significance. Music can sound like so many things, and the piano is particularly flexible for this kind of activity. Even if you do not play the piano, you can experiment and imitate some common sounds at the keyboard for your children.

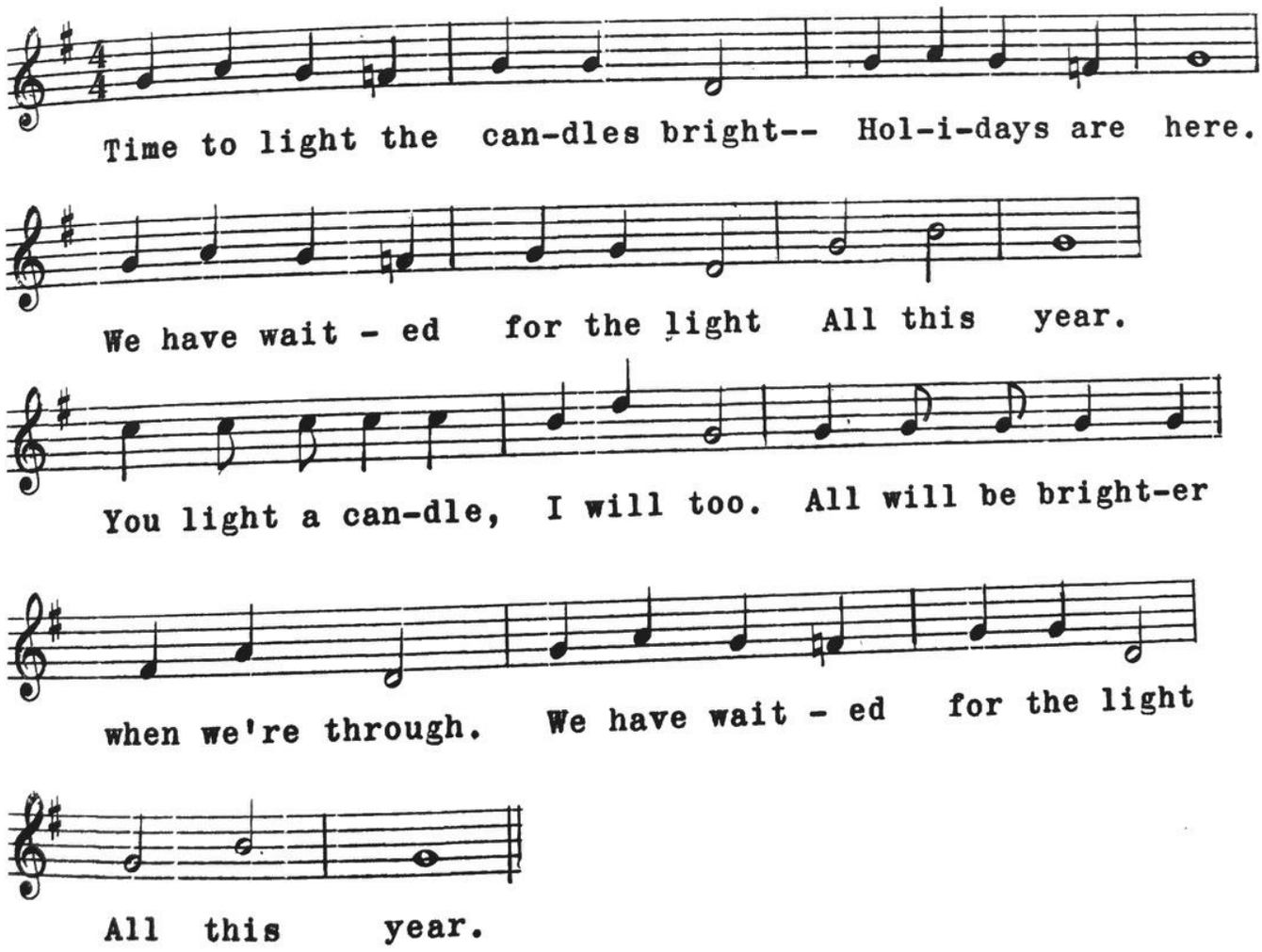
HOLIDAYS ARE HERE

Tuesday, December 8
2:15 p.m.

Thursday, December 10
10:30 a.m.

Though Mr. Vee has little faith in his own cooking, his cookies turn out excellently for a holiday party. As the cookies bake, the Music Shop children sing some of their favorite songs and Mrs. Vee sings and teaches a particularly beautiful holiday song.

New Song: TIME TO LIGHT THE CANDLES BRIGHT



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Review: THE PUPPY
SHE'LL BE COMIN' ROUND THE MOUNTAIN

THE ELVES AND THE SHOEMAKER

Tuesday, December 15
2:15 p.m.

Thursday, December 17
10:30 a.m.

Our Music Shop friends are still celebrating holiday time. Miss Betty has been invited to join in the celebrating and is urged to tell one of her well-loved stories. She choses "The Elves and the Shoemaker." While the adult participants rehearse their parts, the children sing review songs under Chipper's guidance.

Review: SHE'LL BE COMIN' ROUND THE MOUNTAIN
BA, BA, SNOWY LAMB
MISTER FOX, YOU STOLE THE GOOSE
TIME TO LIGHT THE CANDLES BRIGHT

The music for today's story has been adapted by Mr. Olson from the children's piano pieces of Dimitri Kabalevsky.

Note:

IT'S TIME FOR MUSIC will return to the air after two weeks holiday vacation. Happy holidays!

IN WINTERTIME

Tuesday, January 5
2:15 p.m.

Thursday, January 7
10:30 a.m.

Mr. Vee likes the cold weather, but Chipper's ears get cold, and Mrs. Vee is knitting him a pair of -- yes -- purple ear muffs! While waiting for his new ear muffs, Chipper entertains on his clarinet, sings a new winter song for the children to learn, and joins Mr. Vee in another winter song.

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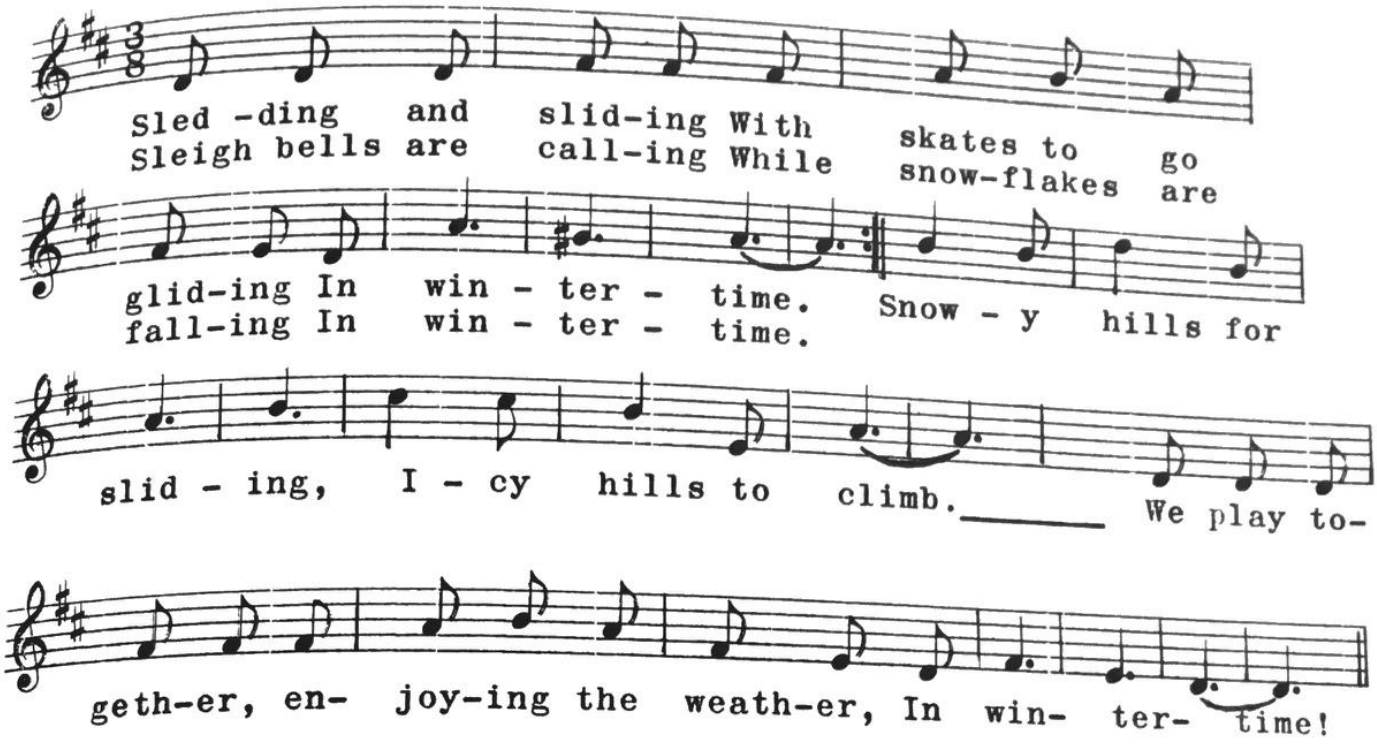
New Song: IN WINTERTIME



Review: MISTER FOX, YOU STOLE THE GOOSE
SHE'LL BE COMIN' ROUND THE MOUNTAIN

To Hear: WINTERTIME

The clarinet has a unique sound that children like. So many young people play the clarinet these days that you should be able to find a willing intermediate grade demonstrator for your classroom.

Note:

On January 19 and 21 we will be presenting the second of our "Favorites" programs. Please turn in your children's voting for their favorite songs soon. Thank you very much.

JOHN'S SONG

Tuesday, January 12
2:15 p.m.

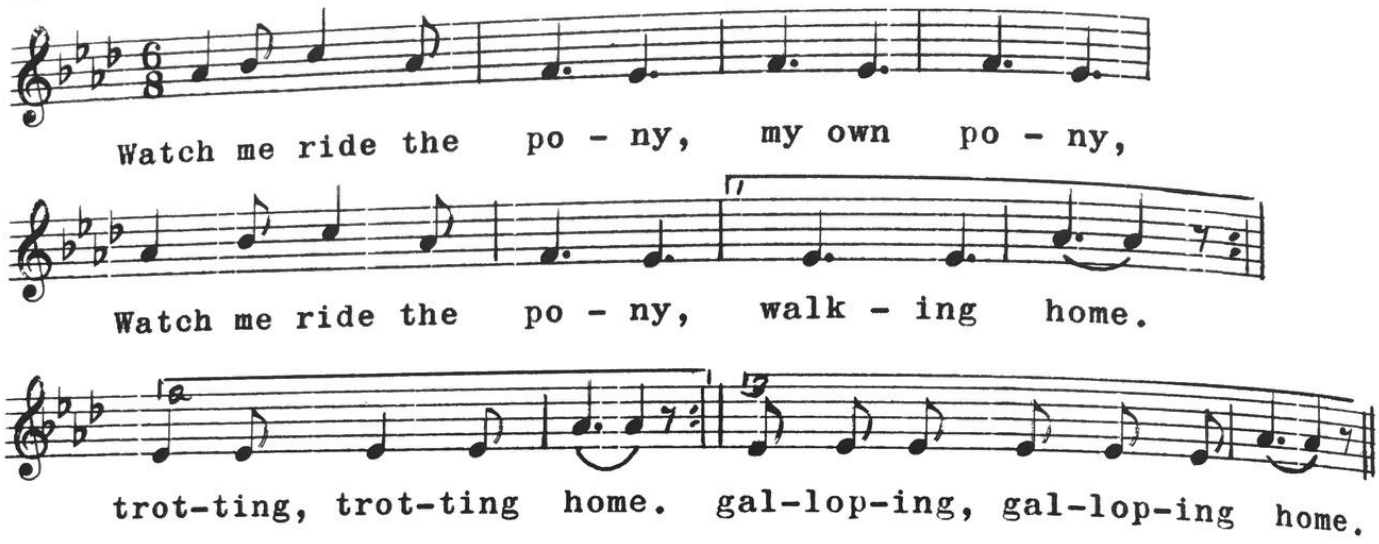
Thursday, January 14
10:30 a.m.

John's uncle is visiting him from a western ranch, and John demands a western-type song from the Music Shop's seemingly unending song

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

supply. The guitar is necessary for western music and inspires both Mr. and Mrs. Vee to add some relatively familiar western songs to the new one they present.

New Song: WATCH ME RIDE THE PONG



Review: IN WINTERTIME
HIKING

To Hear: HOME ON THE RANGE
MY HOME'S IN MONTANA

A great deal of our folk music stems, quite naturally, from Western influences. There are many cowboy songs that children love to sing. This week is a good time to use them. Prepare the children for Mrs. Vee's singing of "Home on the Range." She sings two stanzas that are not usually heard. Also, we have not had time to make a point about the rhythms in "Watch Me Ride the Pong." You will want to indicate the fact that "walking home," "trotting, trotting home," and "galloping, galloping home," are all sung in the same space of time.

FAVORITES

Tuesday, January 19
2:15 p.m.

Thursday, January 21
10:30 a.m.

The second of our "FAVORITES" shows.

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

THE THREE BILLY GOATS GRUFF

Tuesday, January 26
2:15 p.m.

Thursday, January 28
10:30 a.m.

Miss Betty is back in the Music Shop, ready with this familiar Nordic folk tale. Mr. Olson has adapted some children's piano pieces of Bartok for use as mood music for this story. Miss Girling's imaginative telling and the stirring folk-based music make a lively combination.

Review: WATCH ME RÎDE THE PONY
IN WINTERTIME

Here's a story that your children could dramatize with rhythms (for the hooves tapping across the bridge).

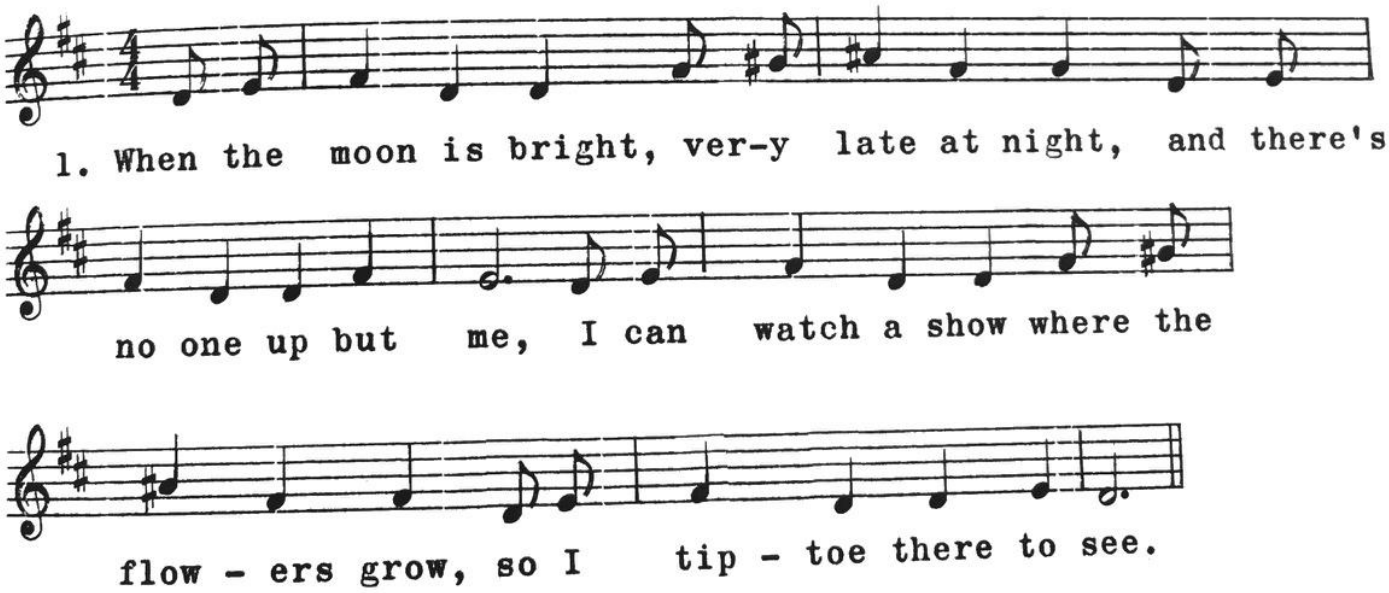
THE FLOWERS DANCE AT NIGHT

Tuesday, February 2
2:15 p.m.

Thursday, February 4
10:30 a.m.

Our Music Shop friends hear two piano duets from Mrs. Vee and Chipper. One of them is the "Waltz of the Flowers," a piece whose title puzzles the children somewhat. But flowers do dance, and a song is brought out with plenty of evidence of this fact in its charming lyrics.

New Song: THE FLOWERS DANCE AT NIGHT



2. Mrs. Rose is dressed in her ver-y best,
and the dai-sies all wear white.
Lit-tle pan-sies sway and the breez-es play
while the flow-ers dance at night.

3. All the ferns keep time while the sweet peas climb
(so they get a bet-ter view).
And the dance keeps on till the night is gone,
and it's time for morn-ing dew.

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

Review: WATCH ME RIDE THE PONY
IN WINTERTIME
THE PUPPY

To Hear: Piano duets: "March," Beethoven (original)
"Waltz of the Flowers," Tschaikowski (arranged)

Please make sure the children don't miss our brief explanation of what a "duet" is. We think you'd better prepare them for the lyrics of the new song, too. They are interesting but slightly complicated.

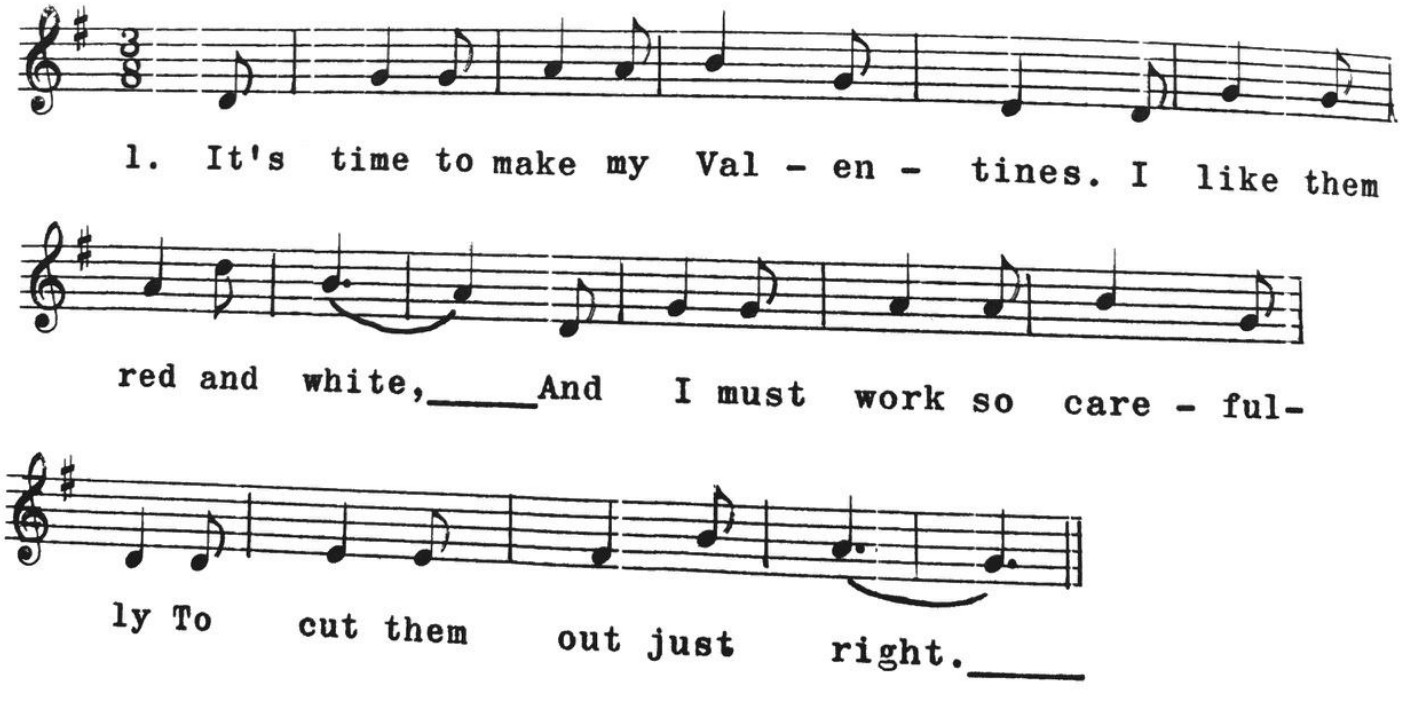
MY VALENTINES

Tuesday, February 9
2:15 p.m.

Thursday, February 11
10:30 a.m.

Chipper will not show his Valentines until the end of the special Music Shop party, but Mrs. Vee brings food and Valentine materials and Mr. Vee has a new Valentine song.

New Song: MY VALENTINES



2. So I will start my Val-en-tines,
Or I will not be through
In time to mail them or to bring
A Val-en-tine to you.

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

Review: THE FLOWERS DANCE AT NIGHT
MISTER FOX, YOU STOLE THE GOOSE
WATCH ME RIDE THE PONY

Occasionally we like to emphasize the advisability of reviewing songs with a view toward improving their rendition. Just reviewing is enjoyable for children, because they always like something they know, and if they really like it they'll sing it over and over again. But as a teacher you like to be sure that you have your chance to instruct at the same time. When a song is reviewed be sure to set up some musical criteria for good performance. One easy and yet essential activity is to work for a more musical interpretation (more like a march, lovelier, quieter, more like the wind, and so on) with specific suggestions for success.

CHIPPER'S SURPRISE PARTY

Tuesday, February 16
2:15 p.m.

Thursday, February 18
10:30 a.m.

Guess who has a birthday? Right! And our little elf is being surprised by the whole Music Shop crowd. He receives a violin for his present from Mr. and Mrs. Vee and is allowed to choose all the songs. At Chipper's request, Mrs. Vee repeats her lovely rendition of "When There Is Music," heard on the first program in this series.

Review: WATCH ME RIDE THE PONY
SHE'LL BE COMIN' ROUND THE MOUNTAIN
MUSIC JUST FOR ME

To Hear: WHEN THERE IS MUSIC (repeat)

If you invite someone to your classroom to play a violin for the children, make sure that the person is fairly good. A violin played badly sounds particularly awful, and we want the child's first impressions to be favorable.

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

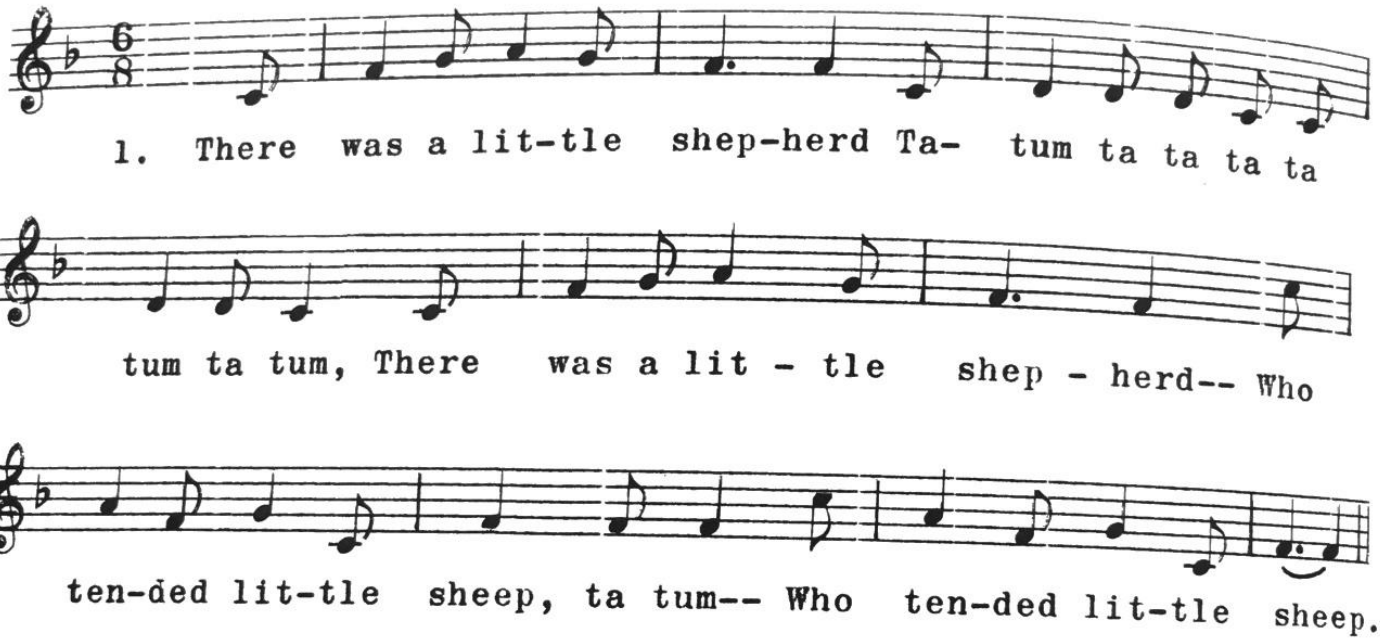
JOAN'S SONG

Tuesday, February 23
2:15 p.m.

Thursday, February 25
10:30 a.m.

A singing of the popular favorite, "Are You Sleeping," leads to an attempt at its French lyrics and an invitation to the French lady next door to visit the Music Shop and give some assistance. Not only does Miss Martineau sing "Frere Jacques" but adds "Au Clair de la Lune" and "There Was A Little Shepherd." The children learn "Shepherd" in English.

New Song: THERE WAS A LITTLE SHEPHERD



2. The shep-herd made a round cheese
Ta tum ta ta ta ta tum ta tum,
The shep-herd made a round cheese
It came from milk of sheep, ta tum--
It came from milk of sheep.

3. A kit-ten watched the shep-herd
Ta tum ta ta ta ta tum ta tum,
A kit-ten watched the shep-herd
And watched so care-ful-ly, ta tum--
And watched so care-ful-ly.

4. "Now if you put your paw in"
Ta tum ta ta ta ta tum ta tum,
"Now if you put your paw in
I'll chase you with the stick," ta tum--
"I'll chase you with the stick."

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5. He did-n't put his paw in
Ta tum ta ta ta ta tum ta tum,
He did-n't put his paw in
He put his chin in-stead, ta tum--
He put his chin in-stead.

6. The shep-herd then got an-gry
Ta tum ta ta ta ta tum ta tum,
The shep-herd then got an-gry
And chased him with the stick, ta tum--
And chased him with the stick.

7. The shep-herd then was sor-ry
Ta tum ta ta ta ta tum ta tum,
The shep-herd then was sor-ry
And said, "Dear cat, for-give," ta tum--
And said, "Dear cat, for-give."

Review: THE FLOWERS DANCE AT NIGHT

To Hear: AU CLAIR DE LA LUNE
FRERE JACQUES

Note:

On March 16 and 18 we will be presenting the third of our "Favorites" programs. May we have your children's votes soon? Thank you very much.

MARCH WINDS

Tuesday, March 2
2:15 p.m.

Thursday, March 4
10:30 a.m.

My, what a windy day -- and so appropriate for March! The Music Shop door refuses to shut quietly and Chipper has a horrid time carrying his cello in the wind. The day calls for a wind song from our elf and an entirely different one for the children to learn.

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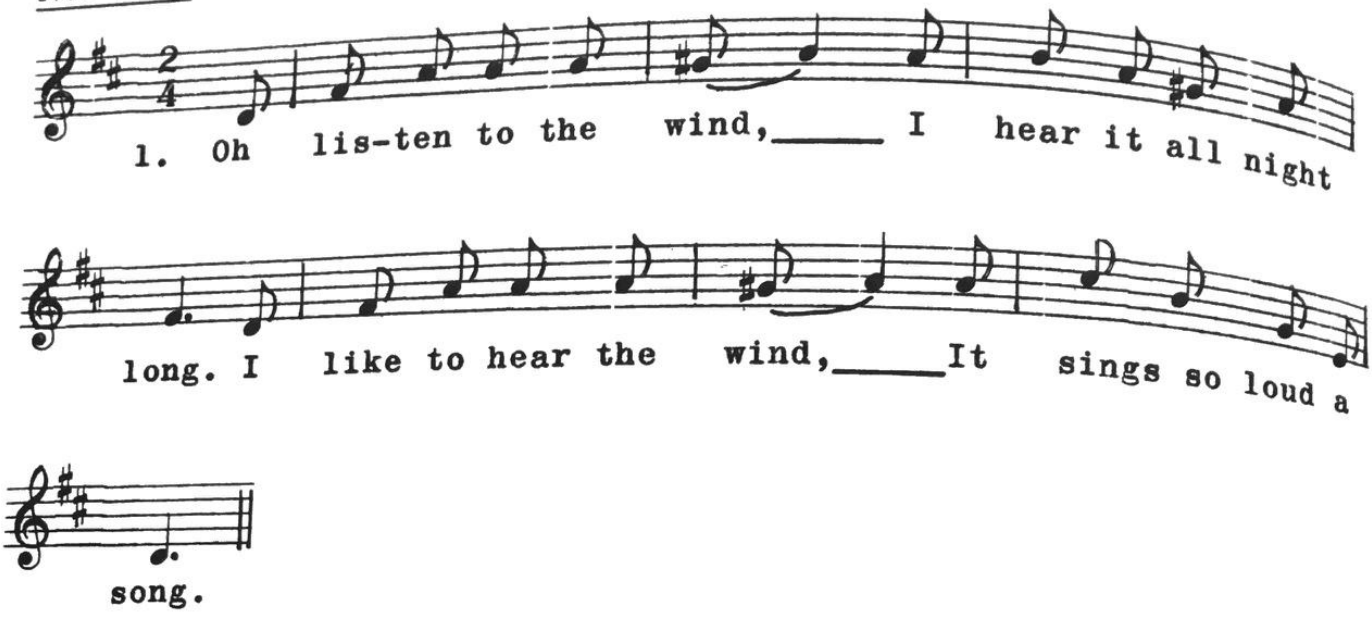
New Song: THE WIND



Review: THERE WAS A LITTLE SHEPHERD

To Hear: I'VE NEVER SEEN THE WIND

If you cannot get a cello into the classroom, you can at least find a picture of one. The one time we long for visual reinforcement of our radio approach is when we are introducing instruments, because children do enjoy seeing them played, especially up close.

THE UGLY DUCKLING

Tuesday, March 9
2:15 p.m.

Thursday, March 11
10:30 a.m.

Betty Girling is back again to tell another story and charms everyone with her pastoral version of "The Ugly Duckling." The cello plays the part of the swans (and, of course, the "duckling") while the violin plays the ducks.

Review: THERE WAS A LITTLE SHEPHERD
THE WIND

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

FAVORITES

Tuesday, March 16
2:15 p.m.

Thursday, March 18
10:30 a.m.

The third of our "Favorites" programs.

MIKE'S SONG

Tuesday, March 23
2:15 p.m.

Thursday, March 25
10:30 a.m.

Mike's older brother visits the Music Shop and sings a Hebrew song and a Yiddish song, the latter of which the children learn.

New Song: I HAD A LITTLE OVERCOAT

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2. I had a lit-tle jack-et, it was...
So I thought a lit-tle while,
and made my-self a tie...

3. I had a lit-tle tie, it was...
So I thought a lit-tle while,
and made my-self a but-ton...

4. I had a lit-tle but-ton, it was...
So I thought a lit-tle while,
and made my-self a noth-ing...

5. I had a lit-tle noth-ing, it was...
So I thought a lit-tle while,
and made my-self a song...

Review: THE WIND

To Hear: KUKURIKU

There is every possibility that your children (especially the younger ones of our audience) will not be able to sing all of "Overcoat" right away. But it will grow on them. Believe us, the song has an infectious quality that is nearly phenomenal. (Every so often we still hear our engineering staff singing it!)

Note:

I HAD A LITTLE OVERCOAT is from the volume TUMBALALAIKA compiled and arranged by Schwartz and Kevess, and is used with the permission of its publisher, Hargail Music Press, New York. (Copyright, 1956).

RAINY DAY

Tuesday, March 30
2:15 p.m.

Thursday, April 1
10:30 a.m.

What a gloomy day in the Music Shop -- raining and dark! But Chipper cheers everyone up with a series of lively review songs. Only one gloomy note enters -- a new song about rainy days. Mrs. Vee plays a piano solo to entertain everyone, and the rain doesn't seem so bad after all.

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New Song:

RAINY OLD DAY

Review: I HAD A LITTLE OVERCOAT
THE FLOWERS DANCE AT NIGHT
THE WIND

To Hear: Piano solo: TOCCATINA, by Kabalevsky

The piano is discussed briefly, a good opportunity for you to let your children see the inside of a piano. Encourage your children to sing "Rainy Old Day" as gloomily and "bluesy" as they wish.

IT'S SPRINGTIME

Tuesday, April 6
2:15 p.m.

Thursday, April 8
10:30 a.m.

Chipper insists that "Rainy Old Day" is not an appropriate review song when such a lovely spring day is in evidence. So Mr. Vee sings a

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beautiful solo about spring and Mrs. Vee introduces a spring song for the children to learn.

New Song: IT'S SPRINGTIME

Review: I HAD A LITTLE OVERCOAT
MISTER FOX, YOU STOLE THE GOOSE

To Hear: I HEAR A ROBIN SING

The rhythm of "It's Springtime" is not easy, but our rote system should help. If confusion exists when the children are without the aid of the instrumental accompaniment they hear on the series, try clapping the rhythm, having them copy it, and then clapping the rhythm and saying the words at the same time (all this to be done in short phrases).

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Note:

IT'S TIME FOR MUSIC will return to the air after a week's Spring Vacation. Have a fine vacation!

THE BREMMEN TOWN MUSICIANS

Tuesday, April 20
2:15 p.m.

Thursday, April 22
10:30 a.m.

Miss Betty's back again with another of her fine stories, in fact, the last one for this series. She has chosen "The Bremmen Town Musicians."

Review:

IT'S SPRINGTIME!
RAINY OLD DAY

Mr. Olson intentionally produced a rural "German band" effect. Listen for the instrumental ensemble, indicating that the odd companions are going down the road together.

We want to take this space to once again thank Miss Betty T. Girling for her participation as "Miss Betty," reading stories to music in her well-known and excellent manner.

DOWN THE RIVER

Tuesday, April 27
2:15 p.m.

Thursday, April 29
10:30 a.m.

Considerable concentration of effort goes into the teaching and discussion surrounding "Down the River." The Music Shop children get an excellent feeling for the atmosphere in which this song first appeared in our culture and for the strong rhythmic emphasis with which it should be sung.

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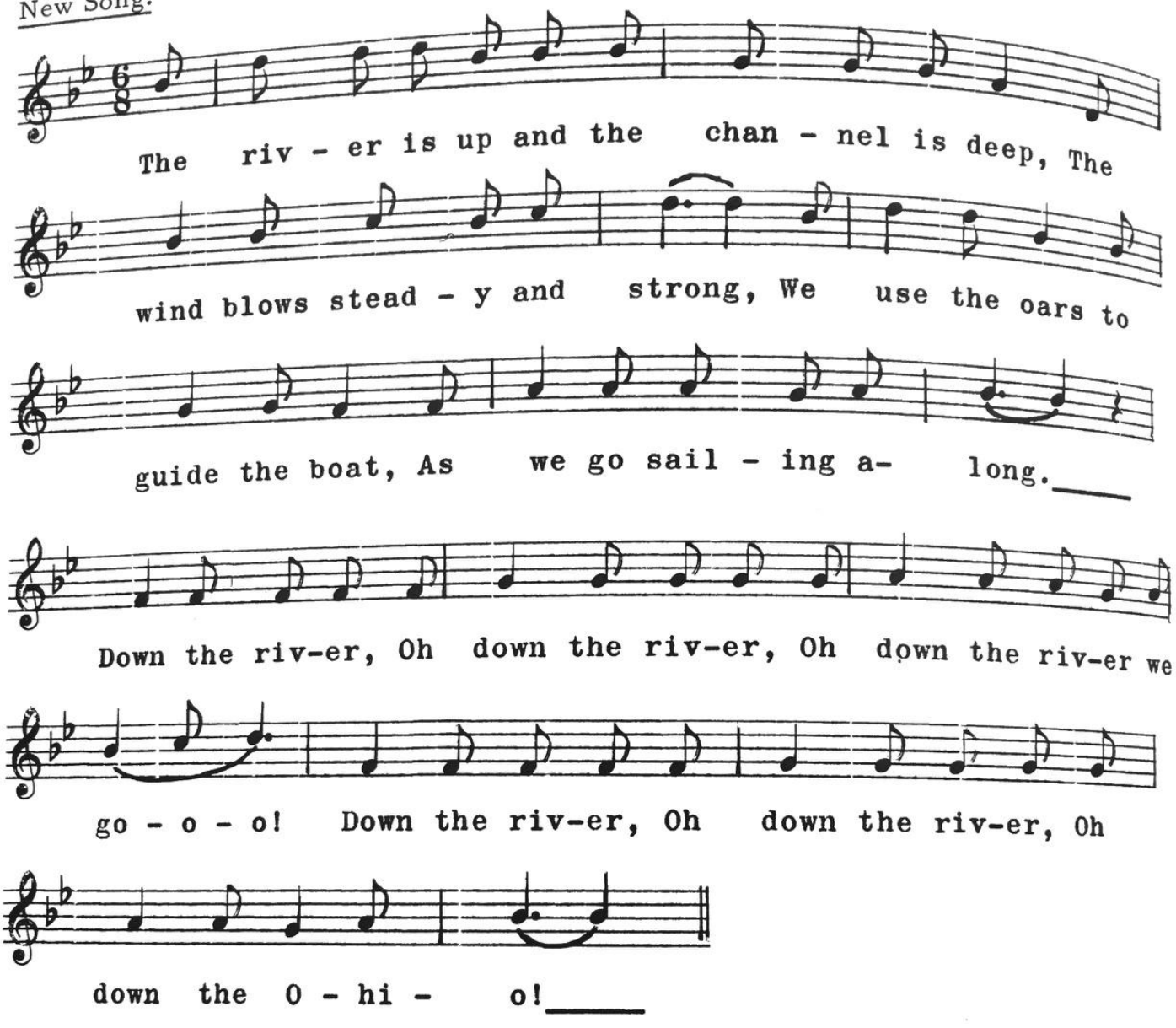
New Song: DOWN THE RIVER



Review: THERE WAS A LITTLE SHEPHERD
BA, BA, SNOWY LAMB
MISTER FOX, YOU STOLE THE GOOSE

All but one of the songs on today's program are folk songs. Certainly you make the distinction between folk songs and songs of formal composition for your children. But point out just where these folk songs come from. How much more interesting to sing "Down the River" when you know you're really pushing the oars!

Note:

The last program of this year's series will be one of our "Favorites" programs. Please turn in the voting cards soon. We want to take this

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opportunity to thank each one of you for your cooperation with our "Favorites" project.

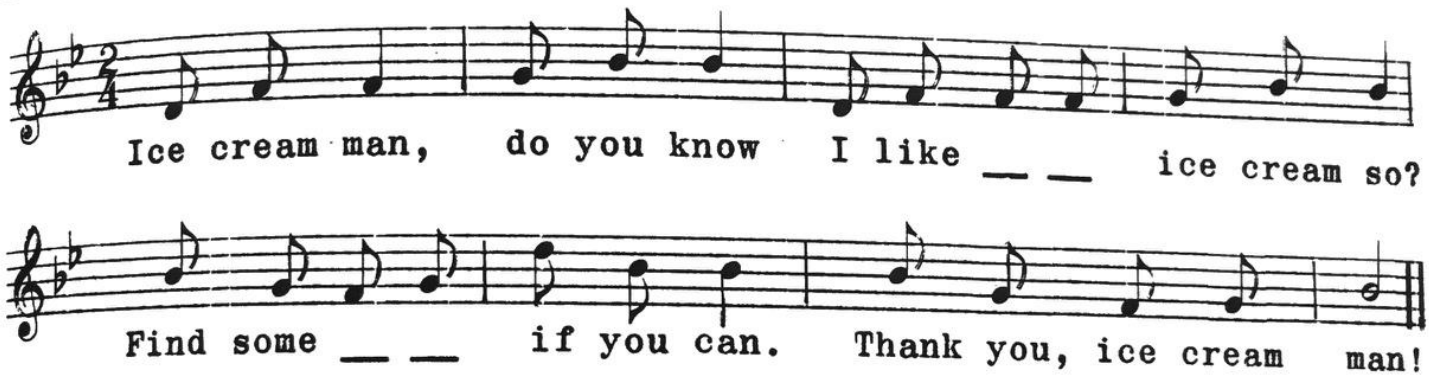
ICE CREAM MAN

Tuesday, May 4
2:15 p.m.

Thursday, May 6
10:30 a.m.

Because the Music Shop children are quite busy with the ice cream truck, Mr. Vee introduces "Ice Cream Man." After the song, Chipper has a surprise: a shiny trumpet!

New Song: ICE CREAM MAN



Review: DOWN THE RIVER
IT'S SPRINGTIME!

To Hear: GONNA PLAY MY TRUMPET

Who's going to play his trumpet for your children? Someone, we hope! What an exciting instrument for them to hear! And, oh yes, let the children add as many flavors as they can remember to the ice cream list.

THE PORPOISE

Tuesday, May 11
2:15 p.m.

Thursday, May 13
10:30 a.m.

The Music Shop gang is planning a trip to the zoo. In anticipation of the visit, Chipper has written a song about a porpoise -- a song with a tune that sounds like a propoise diving and with lyrics that are immensely good-humored.

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New Song: THE PROPOISE

2. See the por-poise, fun-ny por-poise,
Play-ing bas-ket-ball with his din-ner.
Oh, it's eas-y for the por-poise,
but it's not for you and me!

3. See the por-poise, fun-ny por-poise,
Bounc-ing big round balls while he's swim-ming.
Oh, it's eas-y for the por-poise,
but it's not for you and me!

Review: ICE CREAM MAN
DOWN THE RIVER

Mr. Olson wrote "The Porpoise" with the motions of the diving ocean clown in mind. Re-emphasize the melodic "diving" of the song and the humorous words.

FAVORITES

Tuesday, May 18
2:15 p.m.

Thursday, May 20
10:30 a.m.

This is the final show of the season. IT'S TIME FOR MUSIC will return next fall with new songs and stories for your children. Many first and second grade teachers have found it wise to inform the second and third grade teachers that children have been regular listeners to IT'S TIME FOR MUSIC. Certainly you will want to use it with your next year's class. In the meantime, we would be honored and delighted to have your com-

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ments on the series and the names of any teachers who would like to have our free materials and be on our mailing list. Thank you again for a wonderful opportunity to share our enthusiasm for music with you. Please accept our wishes for an affluent and restful summer vacation.

The Staff

IT'S TIME FOR MUSIC

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SERIES: IT'S TIME FOR MUSIC
TITLE: "Music Just For Me"
DATE: September 22, 1964
WRITER: Lynn F. Olson

MRS.V: There! I think the music shop looks a lot neater and cleaner now, don't you, dear?

MR. V: It certainly does. I must say, it really takes a woman's touch around here. The Music Shop gets dusty with so many people coming in and out every day...

MRS.V: ...trying the instruments and listening to music. Since you have to wait on customers, and I have to keep everything clean - it's a good thing we have Chipper to help in dusting and polishing the instruments!

MR.V: When Chipper wants to, he can be a very busy elf.

CHIPPER: (OFF) Did you call me, Mrs.Vee? Huh?

MR.VEE: No, she didn't, Chipper! We were just talking about how helpful you are.

CHIPPER: (ON) Gee! Thanks! Thanks, Mr. Vee. You know, I think a Music Shop is the most wonderful place an elf can live.

MRS.V: I'm sure you're right, Chipper. Say, you two, are you ready for our guests today?

MR.VEE: That's right, dear - the kids will be here soon. Well, I'M ready - I have a new song to teach them. What about you,Chipper?

CHIPPER: I'm ready too! I'm going to play for the singing today. Are you going to do something special, Mrs. Vee?

MRS.V: Why yes, Chipper, as a matter of fact, I have a new song to sing.

MR.V: All these things are wonderful ways to welcome the kids back to the Music Shop after summer vacation.

MRS.V: They'll have lots to talk about...

MR. V: Sure...they're in a new grade with a brand-new teacher!

CHIPPER: ...and they've all been on vacations!

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MRS.V: And, don't forget, they're going to be hungry, too. I'd better get out in that kitchen. (FADE) See you two later.

SOUND: DOOR OPENS

MR.V: Hello! Come on it! Welcome to the Music Shop!

SOUND: DOOR CLOSES UNDER

NAN: (UNSURE) Are you Mr. Vee?

MR.V: That's right! And this is Chipper, the Elf.

NAN: I'm Nan Worthington. I - I - heard that you let kids come in here after school...

CHIPPER: Sure we do. All the time!

NAN: (HALF WHISTER) Hey! Is he <u>really</u> an elf? Gosh! He's funny!

CHIPPER: Humph! 'Course I'm an elf!

MR.V: Yes, Nan, Chipper's our musical elf. You know, he can play any musical instrument in the world!

CHIP: (GIGGLE) That's right...

NAN: You're so short, Chipper!

CHIP: All elves are small. 'Sides...I'm just the right height for climbing on the shelves and getting down sheet music.

MR. V: And for doing lots of other things around here, too!

NAN: Are any other kids coming today?

CHIP: Oh, gosh, yes! Lots of 'em. And I think we're going to have cookies too...

MR.V: Shh - Chipper - don't give away <u>all</u> the surprises...

NAN: (AMAZED) Does Chipper bake cookies too?

CHIP: Naw - I don't bake cookies - Mrs. Vee does --

NAN: Mrs. Vee?

MR.V: My wife, you know. You'll meet her in a minute...

CHIP: (OFF) Mr.Vee! Mr.Vee! They're coming - the kids are coming!

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MR.V: Good!

SOUND: DOOR

KIDS: (TALKING)

SOUND: DOOR

MR.V: Hi, kids!

KIDS: Hi, Mr. Vee!

MR.V: And I think some else wants to say hello...

CHIP: Hi, kids!

KIDS: Hi, Chipper!

BILLY: Gee! The Music Shop looks the same!

CHIP: (GIGGLING) Do I look the same too?

KIDS: (LAUGH)

BILLY: You sure didn't grow any!

MR.V: I don't think Chipper will ever grow any taller - but he gets better and better at playing musical instruments.

NAN: Will you play something now, Chipper?

CHIP: Sure, Nan! Hey! Mr.Vee, I'm going to play one of our surprises.. ..the new song --

KIDS: Oh, boy!

MRS.V: (OFF) Wait for me! I don't want to miss this!

KIDS: Hi, Mrs. Vee!

MRS.V: Hello, everyone. My! It's good to see you all again. Ready to hear the tune of your new song?

KIDS: Yes!

EXITMR.V: Go ahead, Chipper.

MUSIC: PIANO PLAYS "MUSIC FOR ME"

MR.V: Say, isn't that a good tune, kids?

MR.V: It has words, too - words you'll like--sing the song for them, dear

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MR.V: Alright. Chipper, ready to play it for me this time?

CHIP: Sure, Mr. Vee?

MRS.V: You'll want to listen carefully--this song is for all of you.

MR.V: (SINGS) CHurch bells ringing, robins singing,
Music just for me. Music just for me, music just for me.
Roosters crowing, rivers flowing,
Music just for me. All around there's music for me.
Leaves are flying, wind is sighing,
Music just for me. Music just for me, music just for me.
Rain is splashing, thunder's crashing,
Music just for me. All around there's music for me.

MRS.V: Very good, dear. Would you all like to learn it?

KIDS: Yes!

MRS.V: That's easy - just copy what I sing to you. (SING)
Church bells ringing, robins singing, music just for me.

KIDS: (SING) Church bells ringing,robins singing,music just for me.

MRS.V: (SING) Music just for me, Music just for me.

KIDS: (SING) Music just for me. Music just for me.

MRS.V: That far from the beginning. Ready? Sing!

KIDS: (SING) Church bells ringing, robins singing, music just for me.
Music just for me, music just for me.

MRS.V: Fine! Copy again. (SING)Roosters crowing,rivers flowing, Music just for me.

KIDS: (SING) Roosters crowing,rivers flowing, Music just for me.

MRS.V:/ (SING) All around there's music for me.

KIDS: (SING) All around there's music for me.

MRS.V: Now, from "Rooster crowing" - ready? Sing!

KIDS: (SING) Rooster crowing, rivers flowing, music just for me.
All around there's music for me.

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MRS.V: Alright. That far from the beginning. Ready? Sing!

KIDS: (SING) Church bells ringing, robins singing, music just for me.
Music just for me, music just for me.
Roosters crowing, rivers flowing, music just for me.
All around there's music for me.

MRS.V: Excellent!

MR.V: The second stanza starts like this. Copy me:
(SING) Leaves are flying, wind is sighing, music just for me.

KIDS: (SING) Leaves are flying, wind is sighing, music just for me.

MR.V: (SING) Music just for me, music just for me.

KIDS: (SING) Music just for me, music just for me.

MR.V: (SING) Rain is splashing, thunder's crashing, music just for me.

KIDS: (SING) Rain is splashing, thunder's crashing, music just for me.

MR.V: (SING) All around there's music for me.

KIDS: (SING) All around there's music for me.

MR.V: That far from "leaves are flying." Ready? Sing!

KIDS: (SING) Leaves are flying, wind is sighing, music just for me.
Music just for me, music just for me.
Rain is splashing, thunder's crashing, music just for me.
All around there's music for me.

MRS.V: Very, very good. Now, the whole song. It starts: "Church bells ringing." Ready? Sing!

KIDS: (SING) Church bells ringing, robins singing, music just for me.
Music just for me. Music just for me. Rooster crowing, rivers flowing, music just for me. All around there's music for me.
Leaves are flying, wind is sighing, music just for me.
Music just for me. Music just for me.
Rain is splashing, thunder's crashing, music just for me.
All around there's music for me.

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MR.V: VEry good! You learned the song perfectly, kids.

CHIP: I like the part about the thunder and rain.

NAN: Thunder and rain. I guess that's music...

CHIP: I think so!

MR.V: What else that you hear all the time makes music--besides musical instruments? Billy?

BILLY: My Dad writes letters on the typewriter. When he goes real fast --gosh--it sounds kinda like music--least it does to me..

JOAN: The crickets---they make music when they chirp -

JOHN: The ice cream man makes music with that bell--Mmmmm--good music!

KIDS: (LAUGH)

MR.V: Yes! And the thing that's so good about music is that it can describe so many wonderful things and places--and you have the feeling you're seeing them!

MRS.V: I know just what you mean, dear. Chipper and I have a song about that. Will you get me started,Chipper?

CHIP: Sure, Mrs.Vee! I love that song.

MUSIC: INTRO UNDER

MRS.V: Do you know what can happen when there's music? (SING) When there is music I stop to ~~mmm~~ dream. Music can take me away. Quiet glide to some far away shore. Places I've heard of so often before. Walking in valleys, sailing a stream. I'll climb a mountain today. Music will take me where I long to go. Music will take me away.

KIDS: (General Enjoyment)

MR.V: That's a beautiful song dear.

BILLY: Gosh! You have a pretty voice, Mrs. Vee.

MRS.V: Thank you, Billy. I like to sing when I like the song! Now, if you'll all excuse me for just a moment, I have something to do in the kitchen - something you'll like!

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CHIP: Oh, I betcha I know, I betcha...

MRS.V: (WARNING, FADE) Now, Chipper...

MR.V: You know, kids, what Mrs.Vee says goes for me too. I like to sing when I like the song. How about you.

KIDS: Yes!

NAN: I like the song we learned today.

BILLY: Let's sing it!

KIDS: (AGREE)

MR.V: Okay, but first let's see how well you remember the words. Starts with something ringing. What?

KIDS: Church bells!

MR.V: Let's start from there. With me...

KIDS: Church bells ringing, robins singing, music just for me. Music just for me. Music just for me.

MR.VE: Now what --?

CHIP: I know!

MR.V: Of course you do, Chipper. You knew the song a long time ago. We're seeing how well the kids know it. Well, what's next? Billy?

BILLY: Roosters crowing, rivers flowing, music just for me.

MR.V: Right! Let's sing the whole first part.

KIDS: (SING) Church bells ringing, robins singing, music just for me. Music just for me. Music just for me.

Rooster crowing, rivers flowing, music just for me.

All around there's music for me.

CHIP: The second part's about rain and thunder!

MR.V: But it begins with leaves and wind, Chipper, remember?

CHIP: Oh, year!

MR.V: Let's sing that part, kids. Ready? Sing?

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KIDS: (SING) Leaves are flying, wind is sighing, music just for me.
Music just for me. Music just for me.
Rain is splashing, thunder's crashing, music just for me.
All around there's music for me.

CHIP: Hey! Here comes Mrs. Vee again.

MRS.V: And look what I've got! Cookies and cold punch!

KIDS: Oh, boy (AND TALKING UNDER)

MR.VEE: (TO NAN) Well, Nan - how do you like the Music Shop?

NAN: I love it! Can I come back all the time?

MR.V:) Of course you can!

MRS.V: Your're always welcome in the Music Shop. Right, Chipper?

CHIP: Right (GIGGLE) Come any time! Any time at all!

# # # #

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SERIES: IT'S TIME FOR MUSIC
DATE: January 5 - 7, 1965
TITLE: "In Wintertime"
WRITER: Lynn F. Olson

MR.V: Hi Kids!

KIDS: Hi, Mr. Vee!

MR.V: We sure have a snappy day on our hands!

KIDS: Yes, uh huh, yeah, etc.

MR.V: Don't you think so, Chipper?

CHIP: Oh, Mr. Vee...it's more than snappy...it's cold!

KIDS: I rather like cold weather - chance to skate - walk in the snow -- go skiiing --

CHIP: Aw...sure...but you gotta remember...I'm little! I get cold -- specially my ears -

NAN: You sure have big ears, Chipper. Why don't youwear ear muffs?

CHIP: Well -- ah --

MRS.V: (OFF) I confess! I confess! (FADE ON) It's all my fault, Nan.

CHIP: Yes, that's right!

MR.V: Why - what do you mean, dear?

MRS.V: I promised Chipper I'd knit a nice warm pair of ear muffs for him.

CHIP: Uh-huh!

MRS.V: But I ran out of yarn just before the holidays and then we got so busy around here...

CHIP: And I never got my ear muffs

MRS.V: But - look! I'm working on them right now

BILLY: Hey! They're gonna be purple

CHIP: I <u>love</u> purple

MRS.V: That's the color he asked for!

MR.V: Then you'll soon be all ready for our winter weather, Chipper - Until your earmuffs are ready, how about a nice warm song? Like "She'll be Comin' Round the Mountain!"

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KIDS: Good!

MR.V: Come on Chipper, help me play. Mrs. Vee has to keep knitting.

CHIP: I know what instrument to play, too. Uh--here it is - Listen!

MUSIC: CLARINET 10"

CHIP: Does anyone know what this is?

NAN: I think so -- a clarinet?

CHIP: Right!

MR.V: Is a clarinet anything like a flute? Billy?

BILLY: Sure! You blow into it!

MR.V: That's right. But how is it different from a flute? Nan?

NAN: You gotta hold the flute sideways - but the clarinet goes striaght up and down.

CHIP: Uh-huh! And I move my fingers on these keys...

MUSIC: CLARINET 5" NOTES UP

CHIP: And the keys cover and uncover the little holes

MUSIC: CLARINET FIVE NOTES DOWN

CHIP: And that way the sounds change

MUSIC: CLARINET FIRST PHRASE OF "SHE'LL BE COMIN@" 5"

MR.V: And that's the song we're going to sing - Now, we can sing one/ stanza.

CHIP: And then I can play -

MR.V: While you all clap! And then another stanza - and so on

CHIP: That means I can sing and play...

MR.V: You can start, Little Mister Do Everything, by playing an introduction on the clarinet.

MUSIC: CLARINET INTRO. FOUR MEASURE

KIDS: (SING FIRST STANZA) SOME THING HAPPENS RIGHT HERE WHICH IS INEXPRESSABLE

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She'll be coming round the mountain when she comes (Toot, toot)
She'll be coming round the mountain when she comes, toot, toot
mountain, She'll be coming round the mountain, she'll be coming round the
toot
mountain when she comes, toot,/

MUSIC: ONE STANZA

KIDS: (SING) She'll be driving six white horses, when she comes (whoa, back
She'll be driving 6 white horses, when she comes, whoa, back
She'll be driving 6 white horses, She'll be driving 6 white horses,
She'll be driving six white horses when she comes, whoa, back, toot, toot

MUSIC: ONE STANZA

KIDS: (SING) Oh, we'll all go out to meet her, when she comes, Hi, Babe,
Oh, we'll all go out to meet her, when she comes, Hi Babe
Oh, we'll all go out to meet her, Oh, we'll all go out to meet her.
Oh, we'll all go out to meet her, when she comes, Hi, Babe, Whoa,
Back, toot, toot

MUSIC: ONE STANZA

KIDS: (SING) Oh, we'll kill the old red rooster, when she comes,
Cockadoodledoo
Oh, we'll kill the old red rooster, when she comes, Cockadoodledoo.
Oh, we'll kill the old red rooster, oh, we'll kill the old red
rooster
Oh, we'll kill the old red rooster, when she comes, Cockadoodledoo,
Hi babe, Whoa back, toot toot

MUSIC: ONE STANZA

KIDS: (SING) And we'll all have chicken & dumplings when she comes, yum,/
yum
And we'll all have chicken and dumplings, when she comes, yum, yum.
all
And we'll/have chicken and dumplings, and we'll all have chicken and
dumplings, and We'll all have chicken and dumplings, when she comes,
yum yum, cockadoodledoo, hi babe, whoa back, toot toot!

MRS.V: Very exciting, everyone! Makes me knit faster and faster! These

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purple ear muffs are almost done! Haven't you got a winter song to sing? A winter song would make me feel much more like knitting earmuffs.

CHIP: Gosh! We know lots of winter songs, don't we Mr.Vee?

MR.V: Sure, Remember this one, Chipper?

MUSIC: INTRO TO IN"WINTERTIME" CHIPPER'S KEY UNDER

CHIP: Oh, yeah! Listen, kids! You can learn this one! (SINGS)

MR.V: Very easy to learn, you know. Just copy me ... (SINGS)
Sledding and sliding with skates to go gliding, In wintertime.

KIDS: (SING) Sledding and sliding with skates to go gliding, In wintertime

MR.V: Sleighbells are calling while snowflakes are falling, In wintertime.

KIDS: Sleighbells are calling while snowflakes are falling, In wintertime.

MR.V: Snowy hills for sliding, icy hills to climb

KIDS: Snowy hills for sliding, icy hills to climb

MR.V: We play together, enjoying the weather, in wintertime.

KIDS: We play together, enjoying the weather, in wintertime.

MRS.V: There! Purple ear muffs for Chipper!

CHIP: Oh, boy! They look great.

MR.V: And, they'll keep those large ears warm when you're playing in the snow, Chipper -- which reminds me of this winter song.

MUSIC: (SING) WINTER SONG

The temperature is dropping and my ears are getting red
But I don't really notice when I'm coasting on a sled
In wintertime, in wintertime. My cheeks and nose will have a rosy/glow,
In wintertime, in wintertime, I'm always having fun in the snoW!

MUSIC: CLARINET ONE STANZA OF SAME SONG

MR.V: I think I'll make a snowman 'cause the snow is right today
And then I'll make another if the first one melts away.

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In wintertime, in wintertime. My cheeks and nose will have a rosy/ glow.
In wintertime, in wintertime, I'm always having fun in the snow!

CHIP: Gosh! That's great, Mr. Vee.

JOHN: Yeah, I like it when you sing, Mr. Vee.

MR.V: Why, thank you, John! I like it when all of you sing too. How about a review song?

KIDS: YEAH

NAN: Hey, "Mister Fox, you stole the Goose", I like that one!

MR.V: Alright, here goes!

KIDS: SING) Mr. Fox, you stole the goose, you'd b etter bring it here.
Better bring it here.
If you don't the hunter's sure to shoot you, Foxy dear...
If you don't the hunter's sure to shoot you, Foxy dear...
Little Fox, don't be a thief, oh, please take our advise,
please take our advise.
You don't need a roasted goose, be happy catching mice
You don't need a roasted goos, be happy catching mice!

MRS.V: Hadn't you better review the new winter song too?

MR.V: Almost forgot dear. Of course, Chipper would you remind us of the words (PAUSE) Chipper!

CHIPPER: (SURPRSED) Oh! I had my ear muffs on. Couldn't hear you..

MR.V: Please - the words to the new song.

CHIP: (SAYS) Sledding and sliding with skates to go gliding, in wintertime
Sleighbells are calling while snowflakes are falling, in wintertime.
Snowy hills for sliding, icy hills to climb..
We play together, enjoying the weather, in wintertime.

MR.V: And now we'll sing...

KIDS: (SING) Sledding and sliding, with skates to go gliding, in wintertime
Sleigh bells are calling while snowflakes are falling, in wintertime
Snowy hills for sliding, icy hills to climb
We play together, enjoying the weather, in wintertime.

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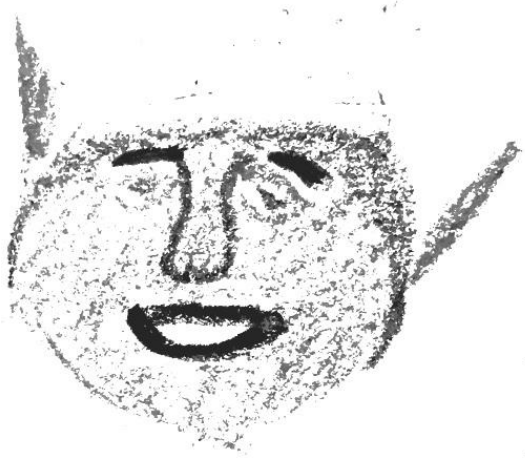


Dear Chipper,

I like to learn all the new songs you teach us!

Love,

Kate

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

Best wishes to
a music shop
friend. I like your
songs. They are very
nice.

A Pal,
Roberta Minkel

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

Hancock School
St. Paul, Minn.
Sept. 23, 1965

Mr. and Mrs. Vee
Minnesota School of the Air
Minneapolis, Minnesota

Dear Mr. and Mrs. Vee,

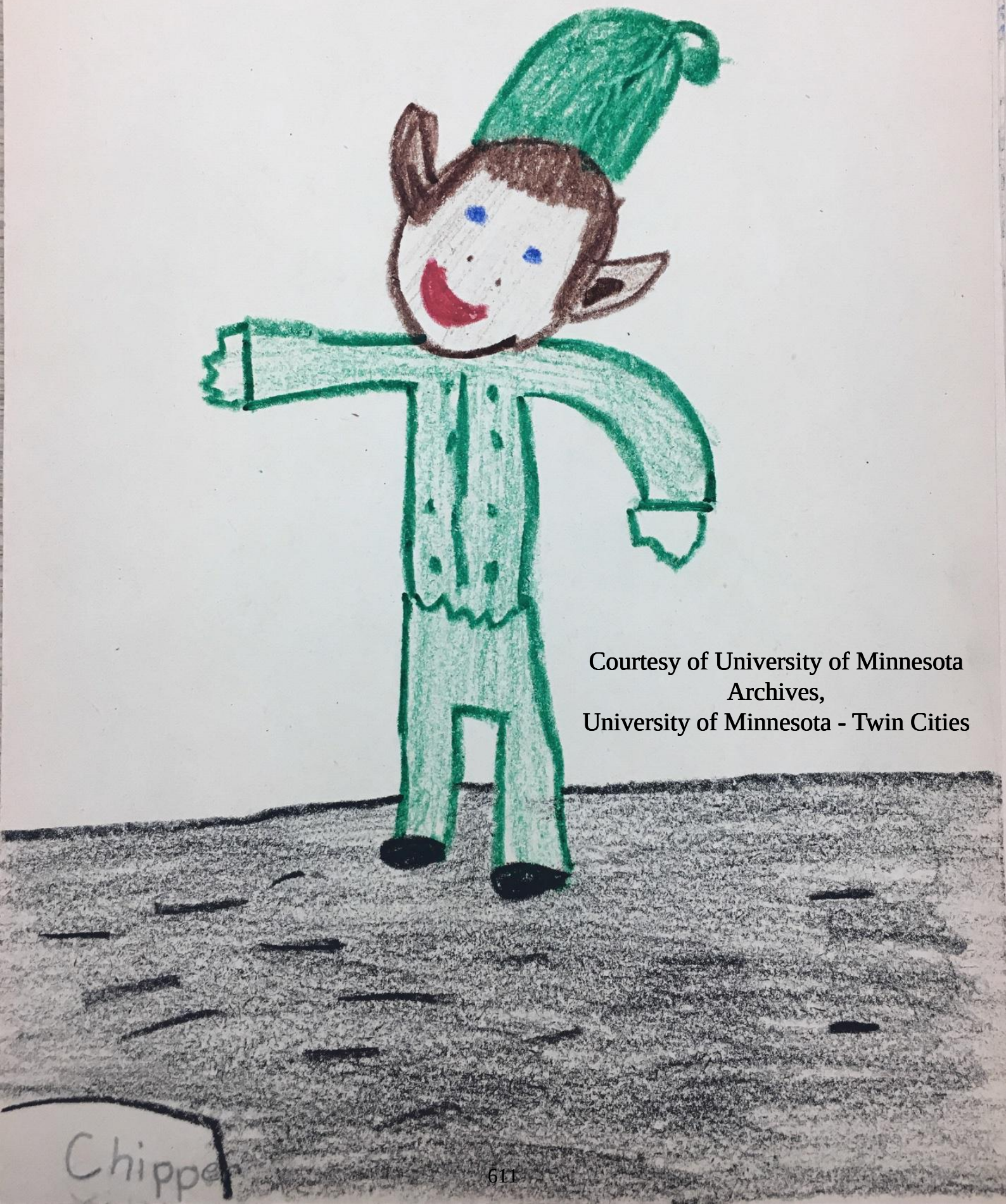
We are again listening to your program "It's Time For Music". I want you to know that my class has always looked forward to your "Chipper" program. We made these pictures for your enjoyment after listening to your first program.

I am happy to see that you are repeating this program which my class enjoyed so much in 1963.

Thank you for giving us so much pleasure.

Yours Truly,
Hilda Haugen
Second grade teacher.
Hancock School

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities



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Archives,
University of Minnesota - Twin Cities

Dear Chipper,

We listen to your program every Thursday morning. We like There was a little Shepherd the best. We liked the storyies too.

From,

The Boys and Girls in Mrs Johnson's Second Grade

Roosevelt School in So. St. Paul

Courtesy of University of Minnesota Archives,
University of Minnesota - Twin Cities

1500 49th Ave. N.E.
Minneapolis, Minn.
March 5, 1968

Dear Chipper,

Our class listens to your music program every week and enjoy it very much.

Our favoite song is "Watch Me Ride the Pony." We will be listening for it on March 12.

Thank you,
First Grade Class
Room 6
Highland School
Columbia Heights

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

April 11, 1967

Dear Sir,

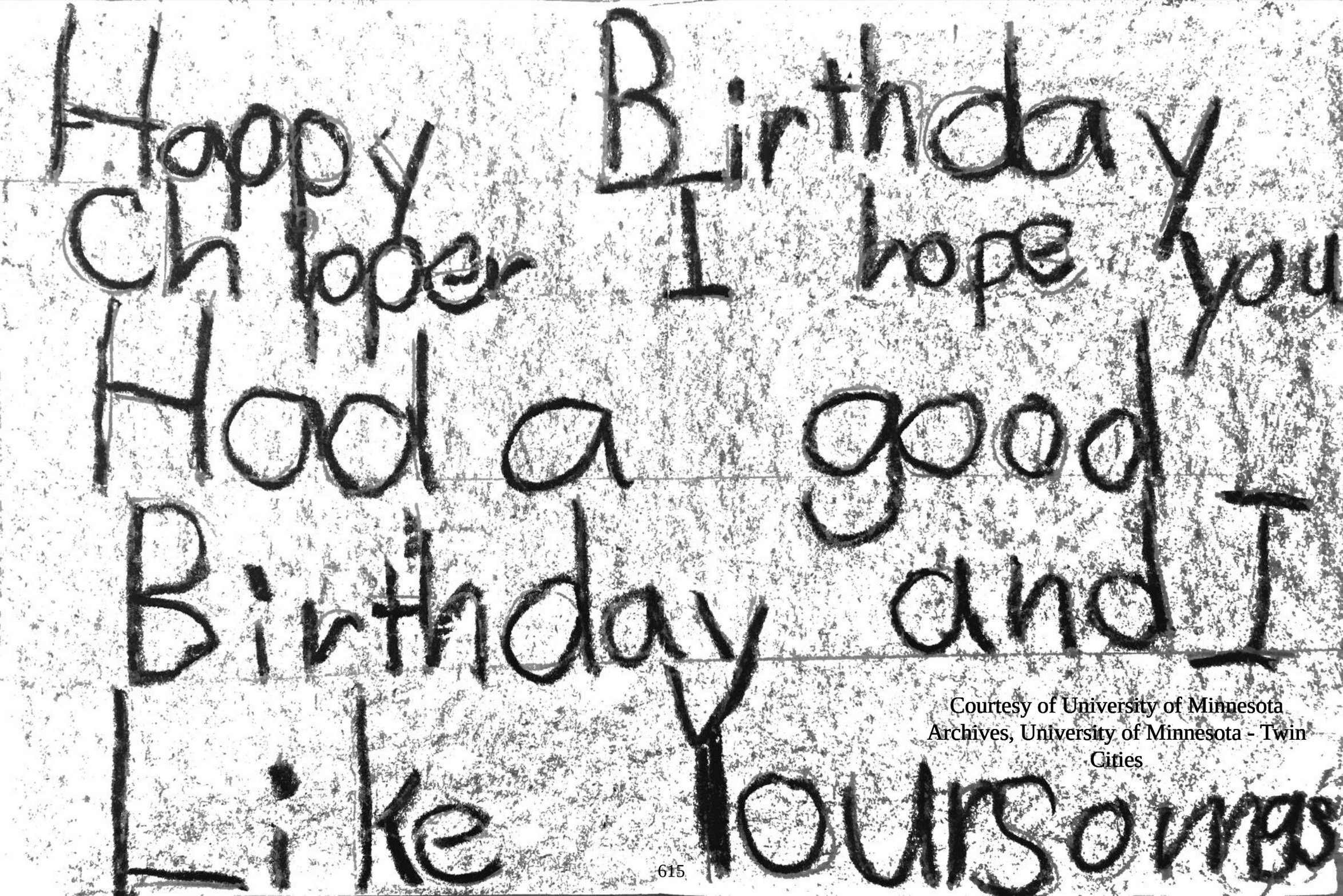
Enclosed are my pupils' birthday greetings for "Chipper" -

The programs this year are very delightful and so appealing to the children -

Thank you,

Marion S. Masica
Teacher - Grade One
Lincoln Hills School
Richfield, Minnesota

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities



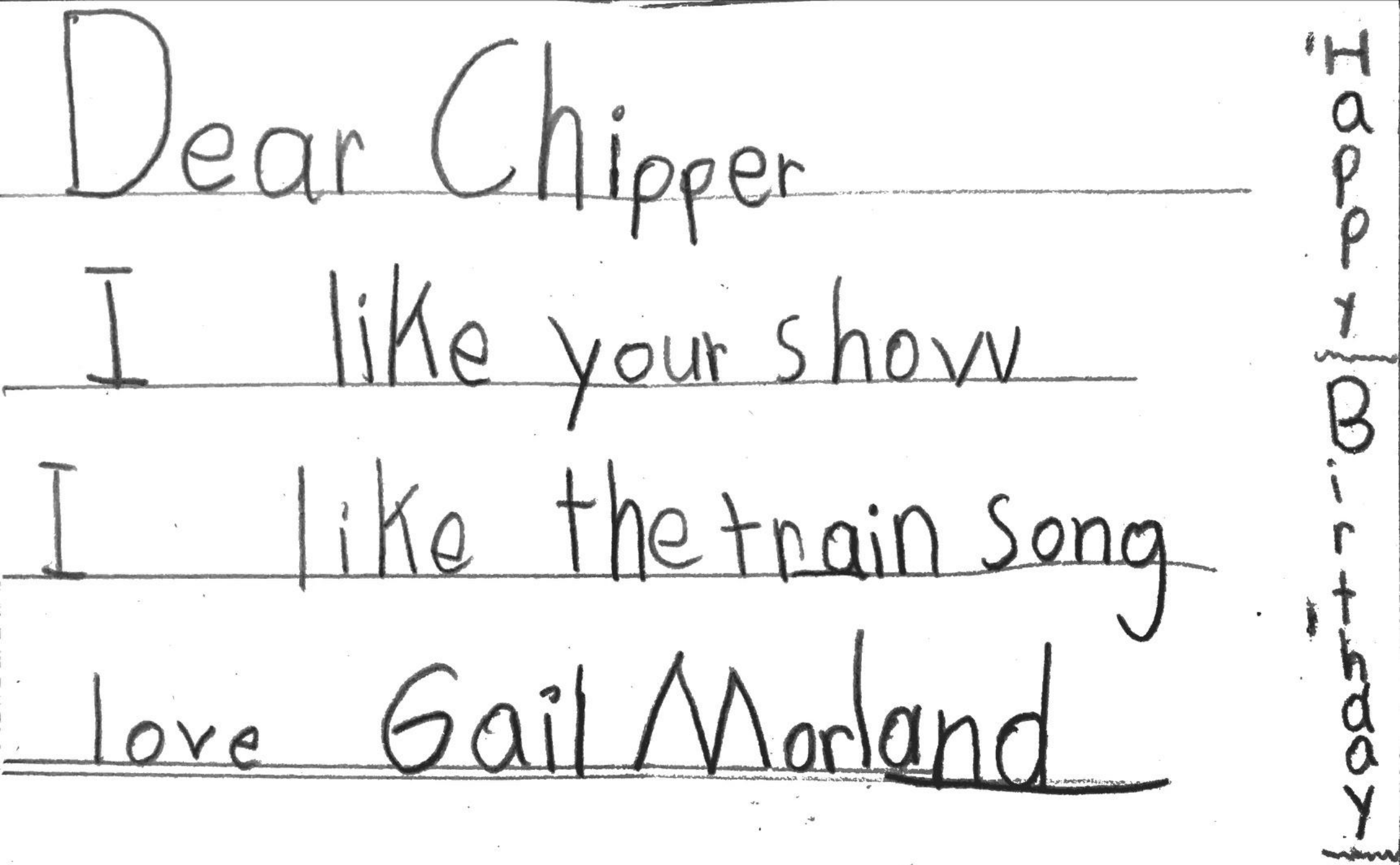
Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities

This is BATMAN

Happy Birthday!
Dear Chipper
I like the songs
that you teach us.
this is a Birthday
card for you Birthday

from Scott

Courtesy of University of Minnesota Archives, University of Minnesota - Twin Cities


Dear Chipper
I like your showv
I like the train song
love Gail Morland
"Happy Birthday

Minnesota SOA Repertoire Chart - Created by K. Donaldson

Course	Year	Song Title	Style of Song	Key Signature	Time Signature	Voicing	Composer/ Arranger	Pubilsher
Allis Rice Bens' and Marlene Forsberg's "Let's Sing"	1958 - 1959	Happy Birthday	20th Century	C Major	4/4	Unison	Allis Rice Bens and Marlene Forsberg	MSOA
		If I See	20th Century	D Major	4/4	Unison	Allis Rice Bens and Marlene Forsberg	MSOA
		If I Were	20th Century	G Major	4/4	Unison	Allis Rice Bens and Marlene Forsberg	MSOA
		Who, Who, Who?	20th Century	C Major to G Minor (Key Signatures Incorrect)	4/4	Unison	Allis Rice Bens and Marlene Forsberg	MSOA
		A Fierce Friend	20th Century	D Minor	4/4	Unison	Allis Rice Bens and Marlene Forsberg	MSOA
		Cousins	20th Century	C Major	6/8	Unison	Allis Rice Bens and Marlene Forsberg	MSOA
		All In Fun	20th Century	G Minor to G Major (Key Signatures Incorrect)	4/4 to 6/8	Unison	Allis Rice Bens and Marlene Forsberg	MSOA
		Turkey Talk	20th Century	G Major	4/4	Unison	Allis Rice Bens and Marlene Forsberg	MSOA
		Happy Hannukah	20th Century	D Minor	4/4	Unison	Allis Rice Bens and Marlene Forsberg	MSOA
		A Song of Christmas	20th Century	G Minor	4/4	Unison	Allis Rice Bens and Marlene Forsberg	MSOA
		The Bees Came Buzzing	20th Century	D Major	6/8	Unison	Allis Rice Bens and Marlene Forsberg	MSOA
		Shoo, Bees Shoo!	20th Century	C Major	4/4	Unison	Allis Rice Bens and Marlene Forsberg	MSOA
		Sky Feathers	20th Century	F Major	4/4	Unison	Allis Rice Bens and Marlene Forsberg	MSOA
		Ice	20th Century	A Major	3/4	Unison	Allis Rice Bens and Marlene Forsberg	MSOA
		The Window Artist	20th Century	E Minor	6/8	Unison	Allis Rice Bens and Marlene Forsberg	MSOA
		The Snowman	20th Century	A Flat Major	3/4	Unison	Allis Rice Bens and Marlene Forsberg	MSOA
		The Whooshing Wind	20th Century	D Minor	4/4	Unison	Allis Rice Bens and Marlene Forsberg	MSOA
		A Muddle Song	20th Century	F Major	3/4	Unison	Allis Rice Bens and Marlene Forsberg	MSOA
		An Easter Rainbow	20th Century	B Flat Major	4/4	Unison	Allis Rice Bens and Marlene Forsberg	MSOA
		A Springtime Shower	20th Century	F Major	4/4	Unison	Allis Rice Bens and Marlene Forsberg	MSOA
		The Flying Flower	20th Century	F Major	4/4	Unison	Allis Rice Bens and Marlene Forsberg	MSOA
Lynn Freeman Olson's "It's Time for Music"	1964 - 1965	Please Play Some Music	20th Century	A Major	4/4	Unison	Lynn Freeman Olson	MSOA
		Music Just for Me	20th Century	B Flat Major	4/4	Unison	Lynn Freeman Olson	MSOA
		Hiking	20th Century	G Major	2/4	Unison	Lynn Freeman Olson	MSOA
		Indian Summer	20th Century	A Flat Major	4/4	Unison	Lynn Freeman Olson	MSOA
		Ba, Ba, Snowy Lamb	20th Century	F Major	2/4	Unison	Lynn Freeman Olson	MSOA
		Halloween	20th Century	D Minor	4/4	Unison	Lynn Freeman Olson	MSOA
		The Puppy	20th Century	F Major	4/4	Unison	Lynn Freeman Olson	MSOA
		Mister Fox, You Stole the Goose	20th Century	D Major	2/4	Unison	Lynn Freeman Olson	MSOA
		She'll Be Comin' Round the Mountain	20th Century	G Major	2/4	Unison	Lynn Freeman Olson	MSOA
		Time to Light the Candles Bright	20th Century	G Major	4/4	Unison	Lynn Freeman Olson	MSOA
		In Wintertime	20th Century	D Major	3/8	Unison	Lynn Freeman Olson	MSOA
		Watch Me Ride the Pony	20th Century	A Flat Major	6/8	Unison	Lynn Freeman Olson	MSOA
		The Flowers Dance at Night	20th Century	D Major	4/4	Unison	Lynn Freeman Olson	MSOA
		My Valentines	20th Century	G Major	3/8	Unison	Lynn Freeman Olson	MSOA
		There Was a Little Shepherd	20th Century	F Major	6/8	Unison	Lynn Freeman Olson	MSOA
		The Wind	20th Century	D Major	2/4	Unison	Lynn Freeman Olson	MSOA
		I Had a Little Overcoat	20th Century	C Major	4/4	Unison	Lynn Freeman Olson	MSOA
		Rainy Old Day	20th Century	E Flat Major	3/4	Unison	Lynn Freeman Olson	MSOA
		It's Springtime	20th Century	G Major	4/4	Unison	Lynn Freeman Olson	MSOA
		Down the River	20th Century	B Flat Major	6/8	Unison	Lynn Freeman Olson	MSOA
		Ice Cream Man	20th Century	B Flat Major	2/4	Unison	Lynn Freeman Olson	MSOA
		The Propoise	20th Century	F Major	4/4	Unison	Lynn Freeman Olson	MSOA