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Music Appreciation Programs for Rural Clubs

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*Music Appreciation
Programs*

for

Rural Clubs

Second Year

SOUTH DAKOTA STATE COLLEGE
EXTENSION SERVICE
C. Larsen, Director
Brookings, S. D.

Foreword

The interest manifested in rural clubs in the first year Music Appreciation Course has been an incentive to the preparation of the second year bulletin. Since music is a required study in all our schools interest should continue upon completing the required course.

Homemakers are given an opportunity to continue in the enjoyment of life through musical expression as they do with reading, writing and arithmetic after school.

The music program of the South Dakota Extension Service is planned to cover a four-year period. Its purpose is to give to rural communities inexpensive recreation through creative activity. This material will appear in four yearly bulletins. If it is carefully studied and used, the members of the family will feel that they have accomplished much towards their musical education.

The song material for the course is selected from a splendid compilation of songs being used in the rural schools of South Dakota. This enables parents, who are taking the course, to coordinate their singing with that of their children. If the club members will buy a few copies of the song book for their own meetings, the community will be well supplied since it will be easy to find extra copies locally.

The bulletin contains a music program for nine months consisting of singing and listening numbers with an interesting discussion of each. The songs of each month will be sung over radio station KFDY, State College, Brookings, by H. L. Kohler, professor of music at the college, at 12:45 on the second Tuesday of each month. He will give an interpretation of each number and make suggestions for its study. Every home radio should be tuned in for this program because it will give the family a new inspiration and a desire to study music in club meetings and at home.

Training schools for music leaders will be held during the year in every home demonstration agent county by Mrs. Lela Linn Smith.

The leaders will be drilled in the principles of music, interpretation and singing, in the hopes that they will be able to inspire their club membership to a new appreciation of music.

Phonograph records of all numbers are available and probably can be purchased at a reduction if used by groups for educational purposes. It is not necessary, however, to buy records for any except the listening numbers, although the records are worth the additional price since they are productions by famous musicians.

Principles of singing as outlined for the first year continue through the second year with practical features added.

A study of these principles is fundamental to the development of the speaking and singing voice. The secret of mastering these principles lies in knowing what to do and then trying out the suggestions repeatedly until one is proficient.

Music appreciation is proving very popular with rural clubs. Throughout the state, the home demonstration agents, with the assistance of community leaders, are organizing community and county choruses of farm women. In a number of cases the directors are farm women who have had excellent musical training and are glad to have the opportunity to direct a local chorus. The choruses are encouraged to give public programs at achievement days, farm bureau picnics and fairs.

Music appreciation has been adopted as the main project of the Federation of Home Extension Clubs, which is a state-wide organization of rural women who are interested in promoting a program for better living and enjoyment in the country.

The programs planned for Farm and Home Week and Farm and Home Day at State college, offer a very fine opportunity to homemakers who wish to take part in them. These programs will consist of singing numbers selected from the Music Appreciation Course.

All singing numbers are taken from "A One Book Course in Music" by Prof. C. A. Fullerton.

Music Appreciation Programs for Rural Clubs

(Second Year)

by

Harry L. Kohler, Assistant Professor of Music

and

Susan Z. Wilder, Extension Nutritionist and Supervisor of
Home Extension Work

Music appreciation consists of two essentials, listening to and actual participation in musical expression. Both involve musical experience. Music can hardly be thought of as something to be talked about or taught. It must be experienced. The most musical community is that community which has made music a vital experience in the life of its people. This can be brought about in the rural communities of South Dakota.

First Year.—A folk-song program was selected for the first year musical experience. The program included choice selections that emanated from the folk of the most musical countries. They were studied in the light of the national characteristics of these countries. The conditions under which the people live have always affected and inspired their art, literature, and music.

Second Year.—The second year includes a study of the music of the American Indian, the negro and American composers. The listening numbers are based on selections that are the product of Americans.

Third Year.—The third year will include the most interesting of the art songs of the world's greatest composers. They are simple in nature, for great art is always simple. They will have a direct bearing upon the cultural life of those who avail themselves of the opportunity to learn them. Many are familiar songs. They will be easily learned with the help of group leaders, the phonograph and radio.

Fourth Year.—The fourth year will include a study of many of the great hymns and other songs that have been a part of American religious life. Folk-songs, art songs and national songs deal largely with the temporal things of life. A well planned life does not omit the things pertaining to the religious nature that exists in everyone.

Listening numbers will include solos and choruses from the great oratorios; anthems and masses sung by well trained groups; and instrumental compositions that are a part of the sacred music of the church.

Second Year Music Appreciation Programs

Song Numbers

OCTOBER:	My Old Kentucky Home	Stephen Collins Foster	150	V. 6509
	My Little Owllet	American Indian Melody	55	
NOVEMBER:	Battle Hymn Of The Republic	William Steffe-Howe	188	V. 22083
	America The Beautiful	Samuel A. Ward	7	V. 22083
DECEMBER:	The Birthday Of A King	W. H. Neidlinger	194	V. 19833
	O Little Town of Bethlehem	Lewis H. Redner	204	V. 35788
JANUARY:	Old Folks At Home	Stephen Collins Foster	152	V. 21950
	Deep River	Negro Spiritual	147	V. 20793
FEBRUARY	America	Henry Carey	186	V. 22083
	See The Conquering Hero Comes	G. F. Handel	116	V. 20620
MARCH:	Carry Me Back To Old Virginy	James Bland	94	V. 19887
	Sourwood Mountain	Kentucky Folk Song	80	V. 21751
APRIL:	Swing Low, Sweet Chariot	Slave Hymn	141	V. 20068
	Nobody Knows The Trouble I See	Negro Spiritual	143	V. 20068
MAY:	Pippa's Song	Margaret Ruthven Lang	134	
	Today's The First Of May	Singing Game	212	
JUNE:	The Little Brown Church	Wm. S. Pitts	129	V. 22616
	The Home Road	John Alden Carpenter	124	V. 22616

Listening Numbers

OCTOBER:	Old Black Joe and Uncle Ned	Stephen Collins Foster	V. 1265
NOVEMBER:	Stars and Stripes Forever	Sousa	V. 20132
DECEMBER:	Hallelujah Chorus from The Messiah	Handel	V. 35768
JANUARY:	Largo from The New World Symphony	Dvorak	V. 6566-67
FEBRUARY:	My Days Have Been So Wondrous Free	Francis Hopkinson	V. 4010
MARCH:	The Sunrise Call	Traditional Zuni Indian	V. 20983
APRIL:	Negro Spirituals: Good News and Live a-Humble		V. 20520
MAY:	To A Wild Rose	Edward MacDowell	V. 1152
JUNE:	To A Water Lily	Edward MacDowell	V. 1152

Music Appreciation Programs

The songs for the months of the second year may be arranged in two attractive programs. These may be supplemented with singing games as the occasion permits. The following programs are planned for Achievement Days, programs, or festivals that can be arranged locally. They will be used at the Farm and Home Week in February and at the Farm and Home Day held in July at State college.

Farm and Home Week Program

1. Battle Hymn of the Republic
Old Folks at Home
My Old Kentucky Home
2. Swing Low Sweet Chariot
Deep River
3. The Birthday of a King
O Little Town of Bethlehem
4. A Group of Singing Games—selected
5. See The Conquering Hero Comes
America

Farm and Home Day Program

1. America The Beautiful
Old Black Joe
2. Nobody Knows the Trouble I See
The Little Brown Church
3. My Little Owllet
Sourwood Mountain
Carry Me Back to Old Virginny
4. A Group of Singing Games—selected
5. Pippa's Song
The Home Road

Music Training School Program

1. Principles of singing and how to use them:
 - a. Exercises for correct breathing and body posture.
 - b. Diction.
 - c. Study of tone in relation to songs. How to get good tone.
2. Analysis of songs and how to teach them.
3. Classification of voices.
4. Questions and problems.
5. Presentation of listening numbers.

This will be the general outline followed in the leaders' training schools. The numbers for each month will be practiced with the leaders and examples to illustrate the principles of singing taken from them. Special suggestions will be made on request to county choruses after the regular training school is carried through.

Music Appreciation

Music appreciation often defines all the message of music may have for the person or group that experiences either the production or the listening of music. The greatest degree of enjoyment may come when one can experience both forms of participation. One must hear his voice or instrument as music is produced. These salient factors form a basis for the best possible enjoyment of music.

An understanding of the structure of music is quite essential to the one who produces music. This involves a knowledge of the four elements which are always present in singing or playing. These are melody, harmony, rhythm and tone quality. Each of these elements produces an appeal to the singer. We often hear: I like that song so much because of the tune, the harmony, or the rhythm and less frequently because of the quality of tone used to express the thought through the first three elements. Some knowledge of these factors will accentuate the degree of appreciation for the performer. Group performance, as in community singing or congregational singing often includes many who do not have this knowledge.

They sing by ear. Nevertheless they experience the joy of active participation.

One must listen to beautiful music often in order to cultivate a discriminating sense of appreciation through hearing. This is especially true in the cultivation of taste for the best music in children. Poor music will leave a scar in the memory of the child which good music later in life can hardly erase. "The best in music for my children" should be the slogan for every parent. This may be heard through the phonograph, the concert, or by radio.

The listening lessons for the Music Appreciation Bulletin are supplemented by the programs of the United States Marine Band. These are especially designed for the many 4-H clubs in the entire nation. This will be a splendid opportunity for parents to cooperate with the 4-H club members in listening, by radio, to the selections played by this famous band. These programs will be heard this Fall and Winter over the National Broadcasting chain on the first Saturday of each month, 11:30 to 12:30 o'clock central standard time. It will be a good plan to get the clubs or families together to listen to and discuss the programs. The exchange of ideas on how the music affects different people is interesting.

A series of programs that will be very helpful in selecting the best that comes to us by radio is the "Music Appreciation Hour" conducted by Mr. Walter Damrosch. Anyone interested in these programs may secure free from the National Broadcasting company, 711 Fifth avenue, New York, a booklet containing the entire year's programs. This booklet will give complete information as to the time of the broadcasts. Follow Dr. Damrosch carefully for he has a most worthwhile message that comes through projection of his dynamic personality.

The "Westminster Choir" will be heard in weekly radio programs on Wednesdays at 1:15 p. m., on the National Broadcasting chain.

Three words will enable you to grow in music appreciation: LISTEN, HEAR, REMEMBER.

Singing

Singing is an activity that involves mind, body and soul. The mind is trained through the sense of hearing and feeling. An individual must hear the quality of the tone which he produces in expressing the thought of any song. He must also feel the condition of that tone. He must cultivate a subtle sense of hearing and feeling. He can be his own voice teacher until a professional teacher can be procured.

The body is the instrument that responds to the dictates and demands of the mind. The body response consists of natural processes that are the same for all people. The energy applied in singing comes from the muscles of breathing. They consist of the abdominal muscles and diaphragm. If he senses a supporting energy in this region of the body that is active but not rigid he will have a proper set-up for singing.

Good posture is one of the best means of acquiring correct breathing as well as natural bodily activity. If he sings while seated he should "sit up rather than sit down." He should stand with his weight thrown well on the toes rather than on his heels.

Physical exercises that develop the energy muscles for singing are both helpful and healthful. Strengthen the side muscles above the hips, and the muscles of the back and abdominal muscles through a series of exercises as follows: Beginning with ten times and gradually increasing to thirty use a scythe swinging motion with body bent forward and pulling arms from right to left with considerable strength in the back muscles. In the second exercise sway the body from left to right, pivoting on hips with arms stretched to horizontal and alternating right and left to the vertical, right hand down when left hand is up. In this exercise feel a pull on the part of the side and back muscles. In the third exercise with both arms extended to the vertical, palms forward, bend so that fingers touch toes. While standing on toes clench fists and thrust each hand forward with force as if shadow-boxing. Any and all of these exercises should be done moderately at first, increased as endurance develops. Anyone having a weak heart should consult a physician before attempting strenuous exercises.

Careful distinct pronunciation of syllables and words in singing is the surest way to get the best tone quality. Let each word possess all the sounds of vowels and consonants to make that word understood distinctly. Sounds of vowels may be classified as we find them in phonetic spelling:

Fundamental vowels as in—soon, so, saw, psalm, say, see.

Subordinate vowels as in—soot, sod, sung, sat, set, sit.

Diphthongs as in —vow, vie, view, voice, say, so. For most purposes vowel sounds in singing will be found to belong to the above classification.

Further principles of singing are given in the First Year Music Appreciation bulletin.

The soul response is felt in the emotional experience which the thought of each song may call forth. This emotion should be evident in the quality of tone used. It is the dynamic element that projects the intrinsic value of music from producer to listener. The emotional feeling may be love, anger, joy, patriotism, devotion, awe, grief, etc.

October Music Appreciation

"A man should hear a little music, read a little poetry, and see a fine picture every day of his life, in order that worldly cares may not obliterate the sense of the beautiful which God has implanted in the human soul."—GOETHE.

"My Old Kentucky Home."—Stephen Collins Foster—Page 150 (V.6509). There is no American composer of music whose songs are more universally sung and loved than those of Stephen Collins Foster. He belongs to the Civil War Period. There are nearly 175 songs credited to him. Foster frequently visited the home of Judge John Rowan, a mile east of Bardstown, Ky. As a child he enjoyed the intimacies of the Rowan home and became endeared to the estate with all of its enjoyments. Upon a visit in 1853 Mr. Foster wrote this immortal song that beautifully describes the life of the plantation.

The words of the song should be read before singing. This will establish a bond of sympathy with the life of the composer and the environment of the song. Sing the number as a native Kentuckian would feel the fervor of the song.

"My Little Owlet."—American Indian Melody—Page 55. The melodies of the different Indian tribes of the Americas are quite similar in form and structure. They contain simple themes which are repeated in a regular rhythmic pattern. Most of the songs are in a sad, minor mode. The scale consists of only five tones while that which we are accustomed to has seven. Because the short scale is used by Indians, Chinese, Japanese and others their music sounds extremely queer to us. "My Little Owlet" is from Longfellow's Indian legend "Hiawatha." Everyone knows the story. Sing the song with a rapid rhythm and imagine the enthusiasm of the American Indian as he sings and dances.

Listening Number:

"Old Black Joe."—Stephen Collins Foster—Page 153 (V.1265). Many of the songs of Stephen Foster reflect in thought and music the joys and sorrows of the negro slaves. At the time this song was being written there was much interest throughout the entire country in negro music. This was especially true of the North where the songs found a ready market. "Old Black Joe," written in 1860 was one of the last of the negro songs. It is the story of an old Negro who heard the angels calling him to heaven. Whites as well as negroes enjoy singing this selection. Although Foster is given credit for these two songs, the real sources are the people about whom he wrote. He has caught the heart throbs of this simple folk.

November Music Appreciation

"The voice is the sounding-board of the Soul. God made it right. If your soul is filled with Truth your voice will vibrate with love, echo with sympathy and fill your hearers with the desire to do—to be and to become."—

ELBERT HUBBARD.

"Battle Hymn of the Republic."—William Steffe Howe—Page 188

(V.22083). This song belongs to the early days of the Civil War when the Union forces had just established camp at Washington. The famous Tiger battalion of the 12th Massachusetts regiment was waiting to be sent into the thick of the fight. The men were known as the Singing Regiment because they enjoyed singing while on the march. They loved to sing an old march tune telling of a hero, John Brown of Harper's Ferry, that was originally a camp meeting song of the negroes. Because the soldiers did not like the words they improvised words relating their dislike of a Scotch officer, John Brown, of their regiment. Julia Ward Howe, President Lincoln and other notables listened to the Tigers sing. They disliked the kind of words used with this splendid tune. Upon her return to Washington Julia Ward Howe wrote the words which are used today. This song was very popular in the English and American armies during the World War. It is a battle hymn of righteousness. Sing the song with a march rhythm which expresses righteous thought and feeling.

"America the Beautiful."—Samuel A. Ward—Page 7 (V.22083). The words of this song, written by a brilliant woman, Katherine Lee Bates, has taken a rightful place in the patriotic song literature of America. The music was composed by an American, Samuel A. Ward who died in 1903.

This song is one of the most beautiful and dignified of the patriotic songs. It lauds the extensive natural resources of the land and recognizes the Creator as the source of all. The song exhorts Americans to live so that they will be worthy of this great heritage. It is a song of Thanksgiving. It should be sung with this thought dominant in the interpretation.

Listening Number:

"Stars and Stripes Forever"—Sousa (V.20132). John Philip Sousa, who died about a year ago has been an outstanding personality in the development of American music. Many high school and college bands have originated because of the inspiration of the march music of this famous conductor and composer. Born in Washington of German-Spanish descent he began to achieve musical triumphs in his early youth. These culminated in being chosen director of the United States Marine Band when he was a young man. For over fifty years he was director. This famous band was heard by many in South Dakota during Sousa's Jubilee Tour. The "Stars and Stripes Forever" is permanent in the affection of the people and is a national anthem more eloquent in Americanism than many tunes which bear the official seal as such. Sousa has struck the vital spirit of the national emblem, "The Stars and Stripes."

December Music Appreciation

"How many of us ever stop to think of music as a wondrous magic link with God; taking sometimes the place of prayer, when words have failed us 'neath the weight of care. Music, that knows no country, race or creed; and gives to each according to his need."—ANONYMOUS.

"The Birthday of a King."—W. H. Neidlinger—Page 194 (V.19833). William Harold Neidlinger, a native of Brooklyn was an organist, a voice teacher and a composer of some note. His compositions deal largely with the simplicity of the nature of children. His songs are song groups for children. The Christmas selection describes the birth of the Christ Child. The thought should be followed carefully in singing. Humility, gentleness, awe, reverence and exultant praise of the singing angels can be felt through the music. The accompaniment and words may be obtained in several keys suitable for high or low voices. This is a composed Christmas Carol.

"O Little Town of Bethlehem."—Lewis H. Redner — Page 204 (V.35788). O Little Town of Bethlehem is a Christmas song which owes its existence to the famous Philips Brooks. The song challenges the attitude and actions of all persons on the sacred day. The carol should be sung with an appreciation of the great contribution that comes to humanity from Bethlehem. The institutions of civilized society exist because of its contribution.

Listening Number:

"Hallelujah Chorus."—from "The Messiah"—Handel (V.35768). The "Hallelujah Chorus," except for the carols, is the most noteworthy Christmas music. Although of English origin, the chorus is one of the most popular with choral groups of all nations. It is the great triumphal climax of the oratorio. After hearing it sung for the first time, the composer exclaimed, "I did think I saw God Himself." No composer has ever equaled the force of this wonderful chorus. Is it any wonder that King George II rose to his feet when the oratorio was first performed in London, in 1743? Since then it has been the custom to stand during the singing of the "Hallelujah Chorus."

January Music Appreciation

The power of enjoying and loving the best music is not a rare and special privilege, but the natural inheritance of everyone who has ear enough to distinguish one tune from another, and wit enough to prefer order to incoherence."

W. H. HADOW.

"Old Folks at Home."—Stephen Collins Foster—Page 152 (V.21950). "Old Folks at Home" by Stephen Collins Foster is the most popular of his songs. He calls it his best song. It is often called "Swanee River." The story is that the composer wrote the words and music but lacked the name of a river of the South of only two syllables. He and his brother searched the maps of the southern states, and finally discovered a small, practically unknown river in Florida. The name of the river fits the song perfectly.

This song was a great favorite of President Lincoln who said "Old Folks at Home" and "Uncle Tom's Cabin," did more to free the slaves than he.

Foster uses the Negro dialect in the song. It should be used in singing. The music is intensely expressive of the thought of the song. It is called "America's best folk song." The composer must have had his parents in mind when he wrote this song.

"Deep River."—Negro Spiritual—Page 147 (V.20793). The original melodies of the African Negro were quite similar to those we call Negro melodies, plantation songs or spirituals. The contribution of the race has had a more worthwhile effect upon the musical expression of America than the melodies of the American Indian. Many of our best composers have found their themes and inspiration in the simple musical expression of the Negro.

The Spiritual "Deep River" is an outburst of intense longing for the heavenly home which lies over Jordan. The song reflects the religious fervor of the Negro who has come under the influence of the Christian missionary or has caught some of the religion of the master. He considers that peace, freedom and everlasting joy are to be experienced only after death, hence, the longing for death which is evident in most spirituals. The spiritual should be sung with this deep-seated religious emotion of the Negro in mind. It should not be considered a light-hearted form of amusing expression because it is the sacred music of the race.

Listening Number:

"Largo"—from the "New World Symphony"—Dvorak. (V. 6566-67). "Largo" is the second movement of Antonin Dvorak's Fifth Symphony. It was written after his visit to a Bohemian settlement in Iowa. In it he employs the Negro music to express the homesickness of the immigrant who has come to the "New World" in search of fortune. The first theme is played by the English horn, while the muted strings play a quiet accompaniment. The second theme is more agitated and is played by the flutes and oboes of the orchestra, after which the first theme is repeated. The principal melody has been adapted to the songs "Goin' Home" and "Massa Dear." Even though the composer is not American the composition is essentially an American impression of an artist.

February Music Appreciation

"If you want knowledge, you must toil for it; food, you must toil for it; and if pleasure, you must toil for it. Toil is the law. Pleasure comes through toil, and not by self-indulgence or indolence. When one gets to love work his life is a happy one."—JOHN RUSKIN.

"America."—Henry Carey—Page 186 (V.22083). Several nations use this splendid dignified tune, either as a national anthem or as a composition of the utmost importance. Parts of the melody have been traced back to Dr. John Bull (1563–1628), but the composer of the melody in its present form is unknown, though many continue to credit it to Henry Carey, an Englishman, (1690–1743). The words, "God save the King," are used with the song as the English national anthem. The words which we sing were written by the Rev. S. F. Smith, an American clergyman. The song was sung publicly for the first time at a children's celebration of American Independence in the Park Street Church, Boston, July 4, 1832.

Although the song is international in origin it is the medium through which Americans express their deepest admiration for their country. The song rekindles the spirit of democracy in the minds and hearts of all who sing it. This is the ultimate purpose of the song. It must be sung in appreciation of all that our fore-fathers have given us.

"See the Conquering Hero Comes."—G. F. Handel — Page 116 (V.20620). An English composer has given us this very fitting choral selection that is often used in commemoration of George Washington. We can today sing "See the Conquering Hero Comes" as it was sung by the girls in white, decked with wreaths of flowers, as President Washington passed under the Triumphal Arch on the bridge at Trenton, April 21, 1789. Washington was on his way to New York for his inauguration as the first President of the United States of America. The words used at that time are:

"Welcome, mighty chief, once more,
Welcome to this grateful shore.
Now no mercenary foe
Aims again the fatal blow.
Virgins fair and matrons grave,
Those thy conquering arms did save.
Build for thee triumphal bowers,
Strew our Hero's way with flowers."

The above verse may be used effectively at any George Washington birthday celebration along with the original "See, the Conquering Hero Comes." The original scene may even be staged while a group of girls sing as someone impersonating Washington passes under the arch.

Listening Number:

"My Days Have Been So Wondrous Free"—Francis Hopkinson (V.4010). Francis Hopkinson (1737–1791) was the first American composer of music. He was a composer, an organist, and harpsichordist of note. He was one of the first Americans to organize and direct concerts in Philadelphia, his native city. He was a signer of the Declaration of Independence, a member of the convention which drew up the Constitution in 1787, and the first judge of the Admiralty court of Pennsylvania. He was an intimate friend of George Washington, Thomas Jefferson, Benjamin Franklin and other great men of the day.

George Washington accepted the song of Hopkinson as his favorite. The sentiment of the words as well as the music appealed to him. It is fitting that we listen to this song in February when we honor the First President.

March Music Appreciation

"Music is one of the most glorious gifts of God. It removes from the heart the weight of sorrows and fascinations of evil thoughts."—MARTIN LUTHER.

"Carry Me Back to Old Virginy."—James Bland—Page 94 (V.19887). This is a remarkable example of the vital musical quality to be found in

many of the early songs of Negro origin. James Bland was a southern negro who composed and sang simple songs and ballads in the southern fashion sixty years ago. Few of his songs have survived but "Carry Me Back to Old Virginny" seems destined never to die. The song is descriptive. It gives many reasons for wanting to be carried back to the old plantation with its memorable experiences. Sing it with a feeling of longing for the old home that has meant much to your early life whether it be in "Virginny," Indiana, or South Dakota.

"**Sourwood Mountain.**"—Kentucky Folk Song—Page 80 (V.21751). Wherever there are mountains there seem to be people who in a characteristic manner express their happy, jovial nature in light, lilting music. This is true in the folk songs of all mountainous countries—the "Yodel" of the Swiss, the tunes of the Spaniard of the Pyrenees and the jig of the Irish. This Kentucky folk song closely resembles the collection of Carl Sandburg's "My American Song-Bag." The tune and words belong together so that the singer is carried along happily in the singing of the song.

Listening Number:

"**The Sunrise Call.**"—Traditional Zuni Indian (V.20983.) In 1888 Carlos Troyer went to live with the Zuni Indians of the Southwest. He has translated and harmonized many of the best traditional melodies of that tribe, thought to be descendants of the ancient Cliff Dwellers. The Zunis are sun-worshippers. This song is part of an early morning ceremonial. Before dawn the Sun-Priest has the chime-p'ates beaten and summons the people of the various mesas to the roofs of the houses to greet the rising sun, the "Mother Life-God." His call is echoed from the surrounding mesas as the sun appears. The Sun-Priest offers a prayer for aid and guidance.

April Music Appreciation

"I know nothing more fatal than the abuse or neglect of a divine gift, and I have no sympathy with those who trifle with it."—MENDELSSOHN.

"**Swing Low, Sweet Chariot.**"—Slave Hymn—Page 141 (V.20068). The negro Spiritual is a form of musical expression that has resulted in the fusion of the native musical and rhythmical talent with that of Christianity as the negro knew and experienced Christianity. All spirituals have a fascinating rhythm. The melodies are simple in structure with much repetition of the principal themes. They may be called true folk songs and were originally intended only for group singing. Very likely they are the product of talented individuals who offered them at the camp-meetings and were whole-heartedly accepted by the masses.

This particular Spiritual is one of the most beautiful in melodic structure and sentiment. It was intended to be sung responsively by a leader and congregation, the congregation singing "Coming for to Carry Me Home" after each exclamation of the leader. In group singing this principle can be followed very effectively. The leader calls for the chariot that is to swing from heaven and pick up the negro who is intent in his longing for his heavenly home. Follow this thought and spirit of the selection and the interpretation will be correct.

"**Nobody Knows the Trouble I See.**"—Negro Spiritual—Page 143 (V.20068). The capacity to feel the emotion of these songs while singing them is really more important than an observance of the artistic principle. A deep religious fervor must dominate the singer in giving expression to this spiritual. It is really sacrilege to sing it in a light humorous vein. This is an example of the sacred music of the negro. The spirituals express the religious hopes and fears, the faith and doubts of this Christianized race. Wide range, of course is given to the imagination.

Listening Number:

Negro Spirituals.—"Good News" and "Live a Humble" (V.20520). Booker T. Washington says: "The plantation songs known as the 'Spirituals' are the spontaneous outburst of intense religious fervor, and had their origin chiefly in the camp-meeting, the revival, and other religious

exercises. They breathe a childlike faith in a personal Father, and glow with a hope that the children of bondage will ultimately pass out of the wilderness of slavery, into the land of freedom. The music of these songs goes to the heart, because it comes from the heart."

"Good News, the Chariot's Coming" is one of the most popular of the "shouting spirituals," while "Live a Humble" is an earnest plea for God's guidance. A quartet of negroes from the Tuskegee Institute sings these selections.

May Music Appreciation

"True love is a love of beauty and order, temperance and harmony—and what should be the end of music, if not the love of beauty?"—PLATO.

"Pippa's Song."—Margaret Ruthven Lang—Page 134. Robert Browning expressed beautifully in verse, in the "Year's at the Spring," man's hopes, faith, aspirations and trust in God and fellowmen. Margaret Ruthven Lang, born November 27, 1867, was the daughter of an eminent musician. She is classed among the leaders of women composers. Her compositions have been played by the great symphony orchestras of America and sung by the great singers of this country and Europe. She has caught the thought and the spirit of Pippa's Song and expressed it well in music. The interest develops gradually as the song proceeds toward the climax, God's in His Heaven.

"Today's the First of May."—Singing Game—Page 212. The month of May is a joyous time of the year. It is really the first month when outdoor life is enjoyed most. The teeming vegetation and the early summer breezes put new life in people. The song lends itself in thought and musical rhythm to the following action. The players form in couples in a large double circle. Where boys and girls are present the boys are in the inner circle. The couples face the right with hands joined, free hands are placed on hips.

The players use change-step, starting with inside foot, swinging their joined hands back and forth, turning alternately from and toward each other. At "Good-bye" partners face each other, and with right hand shake, take leave of each other. At "meet" they drop hands, and with accented step, march—the girls to the right, the boys to the left. When each boy reaches the girl who stood in front of his partner, he halts, faces about, joins hands with her and the game continues until he meets his original partner. In "Good-bye, farewell to you, dear friend," these two measures may be taken half as fast as the others.

Listening Number:

"To a Wild Rose."—Edward MacDowell (V.1152). Edward MacDowell is the greatest composer America has produced. He was born in New York City, December 18, 1861, and died there January 23, 1908. Every library has books on the life and works of MacDowell. Interested persons should read about this foremost composer of our land. His greatest popularity came through the writing of short piano compositions which have been transcribed for the orchestra as well as for the voice. They are known as, "Woodland Sketches," "New England Idyle," "Sea Pieces," "Marionettes," "Fireside Tales." Of all MacDowell's compositions "Woodland Sketches" has been universally popular. "To a Wild Rose" belongs to this cycle. It is a gem which contains and reflects poetic thought. Let your imagination have full sway while you listen to this number beautifully played by the Chicago Symphony Orchestra.

June Music Appreciation

"For appreciation is not easily and quickly achieved, but must be slowly sought and won."—TAGORE.

"The Little Brown Church."—William S. Pitts—Page 129 (V.22616). Many have probably seen the historic "Brown Church" at Nashua, Iowa. The spot is sacred to those who have sung this song, written by one of the pastors of that church, Rev. Wm. S. Pitts. It is said that the fees, col-

lected for the performing of marriage ceremonies at this church at the present time, are sufficient to pay the pastor's salary as well as take care of the upkeep of the church property.

Each verse contains a sentiment that is noble and dear to all. The thought vitalizes the memory of many similar experiences of those who sing the song. The song is sung with feeling and respect for the influence of the rural as well as the city church which is far-reaching.

"The Home Road."—John Alden Carpenter—Page 124 (V.22616). The author and composer of this simple song, John Alden Carpenter, is one of America's foremost composers. His music is widely known in Europe and America. "The Home Road" was written during the World War and aims at the principles of democracy and its peaceful homes. Mr. Carpenter was awarded the Cross of the French Legion of Honor for his work in composition. The song is sung with an appreciation of what freedom, liberty and the pursuit of happiness mean in America.

Listening Number:

"To a Water Lily"—Edward MacDowell (V.1152). "To a Water Lily" like its companion "To a Wild Rose" is a remarkable piece of tone painting. MacDowell was a devout lover of nature. Many of his compositions were written in the forest near Peterborough, New Hampshire, where he built a small log cabin in which he wrote and worked. Since his death many ambitious composers have gone to the colony at this place and have obtained inspiration in the quiet and beauty of the woodland.

This number suggests the water lily floating on the lake. The first part is quiet, the middle part describes the disturbance of the water, the third part returns to the opening theme. The Chicago Symphony Orchestra plays this beautiful selection.

Words to Songs

October

MY OLD KENTUCKY HOME

The sun shines bright in the old Kentucky home,
'Tis summer, the darkies are gay;
The corn top's ripe and the meadow's in bloom,
While the birds make music all the day,
The young folks roll on the little cabin floor,
All merry, all happy and bright;
By'n by hard times comes a knocking at the door,
Then my old Kentucky home, good night!

CHORUS:

Weep no more, my lady, O weep no more today!
We will sing one song for the old Kentucky home,
For the old Kentucky home, far away.

They hunt no more for the possum and the coon,
On the meadow, the hill, and the shore;
They sing no more by the glimmer of the moon,
On the bench by the old cabin door.
The day goes by like a shadow o'er the heart,
With sorrow where all was delight;
The time has come when the darkies have to part,
Then my old Kentucky home, good night!

The head must bow and the back will have to bend,
Wherever the darky may go,
A few more days and the trouble all will end,
In the field where the sugar canes grow.
A few more days for to tote the weary load
No matter, 'twill never be light;
A few more days till we totter on the road,
Then my old Kentucky home, good night!

MY LITTLE OWLET

E -- wa -- yea, my little owlet;
Who is this that lights the wigwam?
With his great eyes lights the wigwam, lights the wigwam?
E -- wa -- yea, my little owlet,
Who is this that lights the wigwam?

November

BATTLE HYMN OF THE REPUBLIC

Mine eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful light'ning of his terrible swift sword;
His truth is marching on.

CHORUS:

Glory, glory, hallelujah!
Glory, glory, hallelujah!
Glory, glory, hallelujah!
His truth is marching on.

He has sounded forth the trumpet that shall never call retreat;
He is sifting out the hearts of men before His judgment seat.
Oh, be swift, my soul, to answer Him! be jubilant, my feet,
Our God is marching on.

In the beauty of the lilies Christ was born across the sea,
With a glory in His bosom that transfigures you and me;
As He died to make men holy let us die to make men free,
While God is marching on.

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 pilgrim feet whose stern impassioned stress,
A thoroughfare for freedom beat Across the wilderness.
America! America God mend thine ev'ry flaw,
 onfirm thy soul in self-control, Thy liberty in law.

O beautiful! for heroes prov'd In liberating strife,
Who more than self their country loved, And mercy more than life.
America! America! May God thy gold refine
Till all success be nobleness And ev'ry gain divine.

O beautiful for patriot dreams 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.

December

THE BIRTHDAY OF A KING

In the little village of Bethlehem,
There lay a child one day,
And the sky was bright with a holy light
O'er the place where Jesus lay.

CHORUS:

Alleluia! O how the angels sang,
Alleluia! how it rang;
And the sky was bright with a holy light:
'Twas the birthday of a King.
'Twas a humble birth-place, but
Oh how much God gave to us that day!
From the manger bed what a path hath led:
What a perfect holy way.

O LITTLE TOWN OF BETHLEHEM

O little town of Bethlehem, How still we see thee lie!
Above thy deep and dreamless sleep The silent stars go by;
Yet in thy dark streets shineth The everlasting Light;
The hopes and fears of all the years Are met in thee tonight.

For Christ is born of Mary; And gather'd all above,
While mortals sleep, the angels keep Their watch of wond'ring love.
O morning stars, together Proclaim the holy birth,
And praises sing to God the King, And peace to men on earth.

How silently, how silently, The wondrous gift is giv'n!
So God imparts to human hearts The blessings of His Heav'n.
No ear may hear His coming, But in this world of sin,
Where meek souls will receive Him still, The dear Christ enters in.

O holy Child of Bethlehem, Descend to us, we pray;
Cast out our sin and enter in Be born in us today.
We hear the Christmas angels The great glad tidings tell;
O come to us, abide with us, Our Lord, Emmanuel.

January

OLD FOLKS AT HOME

'Way down upon de Swanee Ribber, Far, far away
Dere's wha' my heart is turning ebber,
Dere's wha' de old folks stay.
All up and down de whole creation, Sadly I roam,
Still longing for de old plantation,
And for de old folks at home.

All 'round de little farm I wandered When I was young,
Den many happy days I squander'd
Many de songs I sung.
When I was playing wid my brudder, Happy was I ;
Oh! take me to my kind old mudder,
Dere let me live and die.

One little hut among de bushes, One dat I love.
Still sadly to my mem'ry rushes,
No matter wha' I rove.
When will I see de bees a humming, All 'round de comb?
When will I hear de banjo tumming,
Down in my good old home.

CHORUS:

All de world am sad and dreary, Eb'ry where I roam ;
Oh! darkies, how my heart grows weary,
Far from de ald folks at home.

DEEP RIVER

Deep river, my home is over Jordan,
Deep river, Lord, I want to cross over into camp ground
Deep river, my home is over Jordan,
Deep river, Lord, I want to cross over into camp ground.
Oh don't you want to go to that gospel feast,
That promised land where all is peace? Oh deep river Lord,
I want to cross over into camp ground.

February

AMERICA

My country 'tis of thee, Sweet land of liberty,
Of thee I sing! Land where my fathers died,
Land of the pilgrims pride; From ev'ry mountain side
Let freedom ring!

My native country, thee, Land of the noble free,
Thy name I love; I love thy rocks and rills,
Thy woods and templed hills; My heart with rapture thrills,
Like that above.

Let music swell the breeze, And ring from all the trees
Sweet freedom's song; Let mortal tongues awake,
Let all that breathe partake, Let rocks their silence break,
The sound prolong.

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!

SEE! THE CONQUERING HERO COMES

See the conqu'ring hero comes!
Sound the trumpets, beat the drums!
Sports prepare, and laurel bring,
Songs of triumph loudly sing.

See the god-like youth advance!
Breathe the flutes and lead the dance!
Myrtle wreaths and roses twine,
Deck the hero's brow divine!

March

CARRY ME BACK TO OLD VIRGINNY

Carry me back to old Virginy,
There's where the cotton and the corn and tatoes grow,
There's where the birds warble sweet in the spring time,
There's where this old darkey's heart am long'd to go.
There's where I labor'd so hard for old massas,
Day after day, in the field of yellow corn ;
No place on earth do I love more sincerely
Than old Virginy the state where I was born.

CHORUS:

Carry me back to old Virginy,
There's where the cotton and the corn and tatoes grow ;
There's where the birds warble sweet in the spring time,
There's where this old darkey's heart am long'd to go.

Carry me back to old Virginy,
There let me live till I wither and decay ;
Long by the old dismal swamp I have wandered,
There's where this old darkey's life will pass away.
Massa and Misses have long gone before me,
Soon we shall meet on that bright and golden shore ;
There we'll be happy and free from all sorrow,
There's where we'll meet and we'll never part no more.

SOURWOOD MOUNTAIN

Chicken crowing on Sourwood Mountain, Hey de ing dang diddle ally day
So many pretty girls I can't count 'em, Hey de ing dang diddle ally day
My true love she lives in Letcher, Hey de ing dang diddle ally day
She won't come and I won't fetch her, Hey de ing dang diddle ally day.

My true love's a blue eyed daisy, Hey de ing dang diddle ally day
If I don't get her I'll go crazy, Hey de ing dang diddle ally day
Big dog bark and little one bite you, Hey de ing dang diddle ally day
Big girl'll court and little one'll slight you, Hey de ing dang diddle ally day

My true love lives up the river, Hey de ing dang diddle ally day
A few more jumps and I'll be with her, Hey de ing dang diddle ally day.
My true love lives in the hollow, Hey de ing dang diddle ally day.
She won't come and I won't follow, Hey de ing dang diddle ally day.

April

SWING LOW, SWEET CHARIOT

I looked over Jordan, and what did I see,
Coming for to carry me home?
A band of angels coming after me,
Coming for to carry me home?

CHORUS:

Swing low, sweet chariot,
Coming for to carry me home,
Swing low, sweet chariot,
Coming for to carry me home.

If you get there before I do,
Coming for to carry me home,
Tell all my friends I'm coming too,
Coming for to carry me home.

The brightest day that ever I saw,
Coming for to carry me home,
When Jesus wash'd my sins away,
Coming for to carry me home.

I'm sometimes up and sometimes down,
Coming for to carry me home,
But still my soul feels heav'nly bound,
Coming for to carry me home.

NOBODY KNOWS THE TROUBLE I SEE

Sometimes I'm up, sometimes I'm down, Oh, yes, Lord!
Sometimes I'm almost to the groun', Oh, yes, Lord!
Although you see me goin' 'long so, Oh, yes, Lord!
I have my troubles here below, Oh, yes, Lord!
What makes old Satan hate me so, Oh, yes, Lord!
'Cause he got me once and let me go, Oh, yes, Lord!

CHORUS:

Oh, nobody knows the trouble I see, Nobody knows but Jesus;
Nobody knows the trouble I see, Glory hallelujah!

May

PIPPA'S SONG

The year's at the spring, And day's at the morn;
Morning's at sev'n, The hill sides dew pearl'd;
The lark's on the wing; The snail's on the thorn;
God's in His heav'n, All's right, All's right with the world.

TODAY'S THE FIRST OF MAY

Today's the first of May, Today's the first of May.
May, May, Today's the first of May, Today's the first of May.
Goodbye, farewell to you, dear friend,
We'll meet again tho' now we part, We'll meet again some day,
Before the first of May.

June

THE LITTLE BROWN CHURCH

There's a church in the valley by the wild wood,
No lovelier place in the dale.
No spot is so dear to my childhood,
As the little brown church in the vale.

CHORUS:

Come to the church in the wildwood,
O, come, come, come, come, come, come,
come, come, come, come, come, come,
O, come to the church in the vale,
come, come, come, come, come, come, come,
No spot is so dear to my childhood
As the little brown church in the vale.

How sweet on a bright Sabbath morning
To list to the clear ringing bell;
Its tones so sweetly are calling,
O' come to the church in the vale.

There, close by the church in the valley,
Lies one that I loved so well;
She sleeps, sweetly sleeps 'neath the willow;
Disturb not her rest in the vale.

THE HOME ROAD

Sing a hymn of freedom, Fling the banner high!
Sing the songs of Liberty, Song that shall not die.

CHORUS:

For the long, long road to Tipperary
Is the road that leads me home,
O'er hills and plains,
By lakes and lanes,
My Woodlands! My Cornfields!
My Country! My Home

In the quiet hours Of the starry night,
Dream the dreams of far away Home fires burning bright.

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