

1952

A series of thirteen original radio programs on music appreciation for students in grades five, six, and seven designed for in-school listening

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A SERIES OF THIRTEEN ORIGINAL RADIO PROGRAMS ON MUSIC  
APPRECIATION FOR STUDENTS IN GRADES FIVE, SIX AND SEVEN,  
DESIGNED FOR IN-SCHOOL LISTENING.

by

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B.S. in Radio Broadcasting, Boston University, 1951

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Submitted in partial fulfillment  
of requirements for the degree of  
Master of Science  
1952

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The author is deeply indebted to the following people for their assistance in preparing this thesis: Professor Leo Martin, Director of the Division of Communication Arts and Doctor Bernard Hymovitch, Associate Professor of Research, both of Boston University, School of Public Relations and Communications; Mr. Kelsey Ballou Sweatt, Director of Audio-Visual Education, Massachusetts Department of Education; Professor Samuel B. Gould, Assistant to the President in charge of public relations, Boston University; Mrs. Martina McDonald Driscoll, Supervisor of Music, Massachusetts Department of Education; and Miss Helen Leavitt, Instructor in Music Appreciation Methods, Boston University, College of Music.

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## \* \* \* THE PROBLEM \* \* \*

## PART I

The author's purpose in writing this thesis was to develop a series of programs that would serve to supplement and enrich the existing school curricula in music appreciation. Krehbill says that "the capacity to listen properly to music is better proof of musical appreciation than ability to sing or play an instrument." <sup>1/</sup> One of the most effective ways of developing this capacity to listen properly to music is through directed listening to the world's great music. It is here that the radio program can play a vital role. The radio receiver has the power to bring the world's great orchestras and musical compositions into the classrooms of the most remote school. In the classroom, the listening can be directed by the teacher.

The programs in this series are not intended to replace the teacher, but merely to provide enjoyable listening for young people, and at the same time, establish desirable attitudes towards music. While the programs are intended specifically for students in grades five, six and seven, the content and method of presentation is such as to appeal to pupils in grades four and eight, as well as parents and the general radio audience. The recordings used on these programs are of the type heard on

<sup>1/</sup> H. E. Krehbill, How to Listen to Music, (1897), Scribner, New York

THE PROBLEM - continued

many adult concert broadcasts, and still can be understood and enjoyed by young people. The introductions are short, and can be of interest to both students in the earlier grades and the general radio audience.

The author first became interested in in-school programming when he worked with a committee to inaugurate a series of broadcasts designed for in-school listening. The work of this committee saw fruition in the "Airlanes To Learning" series aired from November of 1950 through May of 1952, over the facilities of WBUR-FM, Boston University's 20,000 watt station. These programs were presented by Boston University in cooperation with the Massachusetts Department of Education. The series included an hour and a half of programs designed for grades four through nine on several subjects. One portion of each day's broadcast dealt with music appreciation.

Maccoby <sup>2/</sup> tested the effectiveness of the "Airlanes To Learning" series during the school year, 1950-1951. His survey was concerned with the listening results of the programs on the part of three controlled groups; an active listening, a passive listening group and a third group that carried on written class assignments while listening to the programs. His report proved that an active listening group derives more benefits from a radio program than one who listens partially. The report also showed that radio is to be an effective teaching tool particularly in the field of music appreciation. Copies of this report are on file in the

<sup>2/</sup> Doctor Nathan Maccoby, The Effects of WBUR'S "Airlanes To Learning" Broadcasts on the Development of Interests in Music Among School Children, (1951), Boston University

THE PROBLEM - continued

library of the School of Public Relations and Communications of Boston  
University.



\* \* \* THE APPROACH TO THE PROBLEM \* \* \*

In planning this series of music appreciation programs, the author first consulted with Mrs. Martina McDonald Driscoll, supervisor of music for the Massachusetts Department of Education. Through Mrs. Driscoll's suggestions, the programs were planned around the basic elements of music; melody, rhythm, harmony, mood and ton-color. Upon her suggestion, each program attempts to cover one or two major points concerning music, rather than dealing with many facts.

In order to understand classroom procedures in music education, the author then enrolled in a course given at Boston University's College of Music. The course, "Music Appreciation Methods in the Elementary School", was taught by Helen Leavitt, well known author of numerous music text books. From this course, the author acquired a knowledge of the types of musical recordings to select for classroom use, and also various techniques in teaching music appreciation.

To better understand the listening habits of young people, the author visited public schools in Everett and Newton, Massachusetts. These two cities represent diametrically opposed economic areas. As a result of these visits, and through talking with the pupils themselves, as well as their teachers, an idea of what the students wanted to hear, and what they already knew was obtained.

Once the author felt he understood what was needed, and what was wanted on the part of the teachers and pupils, he proceeded with the actual writing of the thirteen programs which comprise this series.

THE APPROACH TO THE PROBLEM - continued

The first problem in the writing of the programs was to select the best recording to use. Selections which clearly illustrate a particular element in music were chosen. Several selections were able to be used more than once, because they illustrate several elements in music. The "Trisch Tratsch Polka" was chosen as the opening and closing theme because of its rhythm and lively melody.

Continuity was deliberately kept short, and to the point, in order to avoid having the programs seem a lecture, with incidental emphasis on the music. Names of orchestras and their conductors were omitted in order to leave few important facts to be remembered. The title and composer of each selection were mentioned before each recording was played, and repeated after the selection. At the conclusion of the program, all of the recordings heard were once more mentioned. Selections in a bright mood were alternated with quiet recordings to achieve a balanced program. Each program is thirty minutes long, and includes a wide variety of recordings ranging from the popular tune of today to the great masterwork.

The actual recording process of the thirteen programs, which was part of the preparation of this thesis, was accomplished in the studios of WBUR, Boston University's FM station, in the summer of 1952. An undergraduate of the School of Public Relations and Communications served as recording engineer, and the author announced the programs. No other personnel were involved in the production and recording of the programs. The recordings were made on a Magnacorder, type PT6-J, using 1200 foot reels of Audio-Tapes. The tape recordings, in addition to being on file in Boston University, are also available on loan from the office of

THE APPROACH TO THE PROBLEM - continued

Audio-Visual Education, Massachusetts Department of Education, 200 Newbury Street in Boston.

As a part of the present thesis, a teacher's handbook is also included with this series of programs. This handbook is an essential part of the in-school broadcast and various institutions have developed some which are outstanding. Several of these are: The Standard School Broadcasts of the Standard Oil Company, designed for students on the west coast; the American School of the Air of C.B.S.; the Chicago Radio Council; and the Cleveland Public Schools. Many teachers have the erroneous impression that the radio program is complete without any effort on their part. The teacher's manual therefore, should instruct the teacher on the proper methods of utilization of a radio program. It should make suggestions for the possibilities of integration of the radio program. The teacher's manual should familiarize the instructor with the content of each program so that she may be prepared for any questions that might arise from the class concerning the broadcast. In addition to the description of each program, the handbook should include suggestions for follow-up activities, so that the teacher can use the program as a springboard for worth-while projects of an individual and a creative nature on the part of the students. A list of supplementary recordings which further develop the theme of the program should be included.

A copy of the handbook that accompanies the programs follows. Since copies of the handbook will be distributed to teachers, information which appears in the body of the thesis has been, by necessity, repeated.

THE APPROACH TO THE PROBLEM - continued

The manuals, which have been duplicated by the Massachusetts Department of Education, and are available from that office, are five inches by eight and one half inches. This smaller size is easier to handle in the classroom and is a more attractive form for school use.

MUSICAL TREASURERS

- TEACHER'S HANDBOOK -

A SERIES OF THIRTEEN PROGRAMS ON MUSIC  
APPRECIATION FOR STUDENTS IN GRADES  
5, 6 and 7, DESIGNED FOR IN-SCHOOL LISTENING.

Author's note: The actual cover of the handbook differs from the above. It is illustrated, with large shadowed letters, and has more eye appeal.

## MUSICAL TREASURES

\* \* \* TEACHER'S HANDBOOK \* \* \*

### GENERAL INFORMATION AND SUGGESTIONS

The general purpose of this series of programs is to develop a capacity to listen properly to music. It is just as necessary to train the ears of young people as their fingers, and this may be accomplished only through repeated hearings of good musical compositions. H.E. Krehbill, in his book "How To Listen To Music" said that the capacity to listen to music properly is better proof of musical appreciation than ability to sing or play an instrument."

The programs are thirty minutes long, and feature a wide variety of recorded music ranging from the popular tune of today, to the great masterwork. There are short introductions by the announcer. While these programs are directed specifically for students in grades five, six and seven; the content and method of presentation is such as to appeal to students in grades four and eight, as well as to parents and the general radio audience.

The classroom utilization of these programs may differ widely depending upon the individual teacher and the time allowed in the school day for radio listening. The radio program does not ever replace the teacher,

TEACHER'S HANDBOOK - continued

but is designed rather to supplement and enrich the existing curriculum. It is with this purpose in mind that the writer has presented this series.

The following suggestions may prove helpful:

- 1) The students should be seated comfortably, preferably in their own classroom. "Doubling Up" or auditorium listening is usually not as effective.
- 2) The teacher should be familiar with the information contained in this handbook concerning each program.
- 3) The teacher should obtain charts and diagrams of the instruments of the orchestra before the series begins, and be prepared to display them before the class while the music is being played.
- 4) The teacher should write the names of all the composers and their works mentioned in the programs, on the blackboard so that the pupils may view them during the program.
- 5) Musical terms and phrases should also be written in a place where all of the pupils may read them.
- 6) The activities that follow the broadcast are often more important than the actual broadcast

TEACHER'S HANDBOOK - continued

itself. The teacher should use the radio program as a spring-board for many worth-while follow-up activities. Some possibilities are:

- a) reading of the lives of composers whose music is included in the program
- b) research and oral reports
- c) listening to supplementary recordings in the classroom as well as at home
- d) combining social studies, history and art work with the musical program

7) The showing of films related to the music is highly recommended. Only by doing these things can the integration possibilities of the radio program be fully realized. Because of the limited number of films available at the present time from the Massachusetts Department of Education, several films have been recommended twice.

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Films and supplementary recordings are available on loan from the:  
OFFICE OF AUDIO-VISUAL EDUCATION  
MASSACHUSETTS DEPARTMENT OF EDUCATION  
200 NEWBURY STREET, BOSTON, MASS.



## MUSICAL TREASURES

## PROGRAM NUMBER 1 MELODY

Melody is the element of universal appeal. A melody is a succession of tones that form a theme. All young people are able to identify certain basic melodies. This first program will discuss the element of melody, and the role it plays in music. The program will include:

- |   |              |
|---|--------------|
| 1) VARIATIONS ON POP GOES THE WEASEL<br>-arranged by Caillet          | Col. ML-4118 |
| 2) PRAYER OF THANKSGIVING<br>-old Dutch air                           | Vic. 4322A   |
| 3) PROCESSION OF THE SARDAR (Caucasian Sketches)<br>-Ippolitov-Ivanov | Col. 11738-D |
| 4) LARGO (New World Symphony)<br>-Dvorak                              | Vic. IM 1085 |
| 5) AVE MARIA<br>-Schubert   | Col. ML 2045 |

## Suggestions:

If a piano is available, the teacher may select the basic melodies that were played during the program. A list of the favorite melodies of the class may be compiled. A musical

TEACHER'S HANDBOOK \_ continued

quiz game identifying melodies may be held.

Supplementary recordings:

HOT CANARY by Paul Nero. A lively selection in which the violin carries the melody imitating a bird.

COUNTRY GARDENS by Grainger, an old English tune. In this recording, the simple melody is repeated many times, so that it becomes firmly implanted in the minds of the listener.

UNFINISHED SYMPHONY by Schubert. The main melody is familiar as the popular tune, "Song of Love".

STRAWBERRY ROAN, a traditional western melody that has strong appeal for the boys.

LONDONDERRY AIR, a traditional melody sometimes called "Irish Tune From County Derry" or "Danny Boy". The melody is easily picked out of the music.

Film:

TANGLEWOOD STORY . . . 21 minutes. Serge Koussevitsky conducts the Boston Symphony Orchestra at the annual music festival in the Berkshires.

TEACHER'S HANDBOOK - continued

## MUSICAL TREASURES

## PROGRAM NUMBER 2 RHYTHM

Rhythm is the most distinctive of the elements. We find it expressed even in the primitive man's limited range of emotions. The savage, in his monotonous beating of crude drums laid the foundations of music and established the most vital and enduring element - rhythm. The word rhythm means flowing. Rhythm is the systematic grouping together of notes with regard to duration. RHYTHM IS THE BEAT OR PULSE OF THE MUSIC. Most pupils will respond physically to the rhythm in the music. The teacher should encourage this natural response, if necessary, by directed exercises. This program on rhythm will include:

- |   |                |
|---|----------------|
| 1) DAGGER DANCE (Natoma)<br>-Herbert                              | Vic. 11932     |
| 2) GOLLIWOGG'S CAKE WALK<br>MAID WITH THE FLAXEN HAIR<br>-Debussy | Col. M-560-3   |
| 3) HIGH SCHOOL CADETS MARCH<br>THE THUNDERER<br>-Sousa            | Vic. LM-69     |
| 4) VOYAGE OF THE SWANS (Swan Lake)<br>-Tchaikovsky                | Vic. LM-1003   |
| 5) SLEIGH RIDE<br>-Anderson                                       | Vic. 10-1184-A |
| 6) SABRE DANCE (Gayne Ballet)<br>-Khatchaturian                   | Col. MM 664-1  |

TEACHER'S HANDBOOK - continued

## Supplementary recordings:

CLOCK SYMPHONY (2nd movement) by Haydn. The rhythm simulates the steady beat of a clock.

SYNCOPATED CLOCK by Leroy Anderson. Another composition with the rhythm of a clock. Presented in a comical manner, and has great appeal to young people.

KNIGHTSBRIDGE MARCH by Eric Coates. This is part of his "London Suite", and is highly rhythmic.

SLEEPING BEAUTY WALTZ by Tchaikovsky, illustrating the  $3/4$  waltz time with a delightful melody.

MINUET IN G by Beethoven, still another dance rhythm.

CARIOCA by Youmans. This has a rhumba beat, popular among some young people.

The following recordings may be used to show how rhythm is used for descriptive purposes:

DER ERLKONIG by Schubert, (running horses)

FLIGHT OF THE BUMBLE BEE by Rimsky-Korsakov

ON THE TRAIL from the Grand Canyon by Grofe

SPINNING SONG by Mendelsohn

## Film:

INVITATION TO MUSIC... 15 minutes. Shows the preparation for the annual May Music Festival in Florence, Italy. Includes a rehearsal for an opera.

TEACHER'S HANDBOOK - continued

## MUSICAL TREASURES

## PROGRAM NUMBER 3 HARMONY

For many years, harmony has meant the pleasant sounds obtained by blending together certain tones. During more recent years however, with the music of Schoenberg and other moderns, this meaning has been altered. For this series however, we shall deal only with the pleasant sounding harmonies. Harmony in music can easily be compared to things associated with daily living. As opposed to dogs and cats, for example, a chord of music that sounds well may be compared to apple pie and ice-cream. This program on harmony will include:

- 1) PRINCETON CANNON SONG by Hewitt  
 OLD NASSAU by Greene  
 WHIFFENPOOF SONG by Galloway  
 -sung by the voices of Walter Schuman Cap. H285
- 2) PIANISTS and FINALE (Carnival of Animals) Vic. M-785
- 3) HALLELUJAH CHORUS  
 THE TRUMPET SHALL SOUND (Messiah)  
 -Handel Vic. IM-1117
- 4) GOTT MEINE ZUVERSICHT (Twenty-Third Psalm)  
 -Schubert Cap. P8085
- 5) THE LOST CHORD  
 -Sullivan Col. ML-4272
- 6) NOW THE DAY IS OVER  
 -Barnby Col. ML-2098

TEACHER'S HANDBOOK - continued

Suggestions:

The teacher may want to lead her group in several round songs such as "Three Blind Mice". If a recording machine is available, these songs can be recorded, and then played back to the group.

Supplementary recordings:

PATTER SONGS OF GILBERT AND SULLIVAN. These have been recorded by Nelson Eddy and a male chorus, and are quite popular with young people.

MUSIC FOR TWO PIANOS as recorded by the duo-piano team of Virginia Morley and Livingston Gerheart. A good example of harmony achieved by two pianos.

CLOUDS, FESTIVALS, SIRENS by Claude Debussy contain beautiful harmony.

WORK SONGS AND SPIRITUALS as recorded by the DePaur Infantry Chorus

SCHUBERT SONGS as sung by the Vienna Choir Boys

Film:

ELMONT OVERTURE...9 minutes. Surrounded by the statuary of Belvedere Castle in Vienna, the Vienna Philharmonic Orchestra plays the Egmont Overture by Beethoven.

TEACHER'S HANDBOOK - continued

## MUSICAL TREASURES

## PROGRAM NUMBER 4 MOOD

Music reflects the same moods that we realize each day.

While most young people prefer to listen to lively, spirited selections, this program will attempt to show the beauty of the quiet, peaceful work as well. The program will include the following selections which represent many different moods in music:

- |   |                 |
|---|-----------------|
| 1) THUNDER AND LIGHTENING POLKA<br>-Strauss   | Vic. 4319-B     |
| 2) LARGO (Xerxes)<br>-Handel                  | Vic. 12-11142-B |
| 3) LEZGHINKA (Gayne Ballet)<br>-Khatchaturian | Col. ML 664-6   |
| 4) ASE'S DEATH (Peer Gynt)<br>-Grieg          | Col. ML 4132    |
| 5) FANCY FREE<br>Bernstein                    | 11-9386-A       |
| 6) MORNING MOOD (Peer Gynt)<br>Grieg          | Col. ML 4132    |
| 7) COMEDIANS<br>Kabalevsky                    | Vic. LM 1106    |

## Suggestion:

The students can try writing stories or compositions that

TEACHER'S HANDBOOK - continued

the different mood selections suggest.

Supplementary recordings:

VALSE TRISTE by Sibelius. The music describes a slow dance performed by a mother at the bedside of her sick child. Music in a slow, sad mood.

EROICA SYMPHONY by Beethoven. The second movement is a sad funeral march and the third movement is a scherzo. Offers interesting contrast in mood.

ANITRAS DANCE from the Peer Gynt Suite by Grieg. The music represents a quiet, oriental mood.

ON HEARING THE FIRST CUCKOO IN SPRING by Delius. Captures the mood of the outdoors in springtime.

SUNSET from the Grand Canyon Suite by Grofe, a quiet restful mood at the end of a day.

Film:

MAJESTIC NORWAY.... 20 minutes. This film could be used as a follow-up to the selections by Grieg used on the program. Shows the grandeur of Norway and includes scenes of Edvard Grieg's homeland.



TEACHER'S HANDBOOK - continued

## MUSICAL TREASURES

## PROGRAM NUMBER 5 TONE-COLOR

Music has a strong appeal for young people when it paints a picture for them, or describes an action. By using their own imaginations, they can set their own story to the music. This program features recordings that tell a story, or describe a setting. The program will include:

- 1) SLEIGH RIDE  
-Anderson  
Vic. LM-10-1484-A
- 2) PRAIRIE NIGHT  
CELEBRATION DANCE (Rodeo)  
-Copland  
Col. ML 2167
- 3) FESTIVAL AT BAGHDAD (Scheherezade)  
Rimsky-Korsakov  
Vic. LM 1002
- 4) ON THE TRAIL (Grand Canyon Suite)  
-Grofe  
Vic. LM 1004

## Suggestion:

Here again, the students can write compositions based upon the selections on the program. They can invent plots to go with the music.

TEACHER'S HANDBOOK - continued

Supplementary recordings:

THE WALK TO PARADISE GARDEN by Delius, a musical painting of  
a scene in a garden in England.

BUCKAROO'S HOLIDAY from Rodeo by Copland; a western setting.

HALL OF THE MOUNTAIN KING from the Peer Gynt Suite by Grieg.

The music describes the caves in Norway,  
where the "troll men" made their homes.

THE SNOW IS DANCING from the Children's Suite by Debussy.

This is a musical painting of softly falling  
snowflakes as seen from a nursery window.

LES PRELUDES by List.. This work will be familiar to some as  
the background music on the "Lone Ranger"  
program. It appeals to the boys.

MOLDAU, a tone-poem by Smetana, describing a river.

LITTLE TRAIN OF CAIPIRA by Villa-Lobos. The music describes  
a small train in Brazil as it starts, runs  
along the countryside, and finally comes to  
an "asthmatic" stop.

Film:

NAVAJO INDIANS....10 minutes. This can be used as a follow-up  
to the Copland selection used on this program.

TEACHER'S HANDBOOK - continued

## MUSICAL TREASURES

## PROGRAM NUMBER 6 THE OVERTURE

The word "OVERTURE" literally means introduction or beginning. This program will discuss how overtures are used; and the various roles that an overture must perform. The program will include:

- |  |              |
|--|--------------|
| 1) LA GAZZA LADRA OVERTURE (Theiving Magpie) |              |
| -Rossini                                     | Vic. LM 1044 |
| 2) OVERTURE MINIATURE (Nutcracker)           |              |
| -Tchaikovsky                                 | Vic. LM - 8  |
| 3) OVERTURE TO OKLAHOMA                      |              |
| -Rodgers and Hammerstein                     | Decca 8000   |
| 4) CROWN DIAMONDS OVERTURE                   |              |
| -Auber                                       | Vic. LM-1049 |

## Supplementary recordings:

BARBER OF SEVILLE OVERTURE by Rossini. This is perhaps the most popular overture in the repertoire.

## BRONZE HORSE

MASANIELLO both by Daniel Auber. These are very melodic.

SOUTH PACIFIC OVERTURE by Rodgers and Hammerstein, showing how important melodies in a production are introduced medley fashion in the overture.

TEACHER'S HANDBOOK - continued

The following overtures, which were not written to introduce a work, but are merely independent concert pieces, may also be included:

ACADEMIC FESTIVAL OVERTURE by Brahms, which was written  
in honor of the composer's receiving an  
honorary degree from a university.

1812 OVERTURE by Tchaikovsky, a musical description of war,  
containing a martial mood.

OVERTURE TO THE CONSECRATION OF THE HOUSE by Beethoven,  
composed in honor of the opening of a new  
theatre.

HUSITSKA OVERTURE by Dvorak, based upon an old Hussite  
war hymn.

Film:

EGMONT OVERTURE (previously suggested) The Vienna  
Philharmonic Orchestra plays the Egmont  
Overture surrounded by the Belvedere castle  
in Vienna. 9 minutes.

TEACHER'S HANDBOOK - continued

## MUSICAL TREASURES

## PROGRAM NUMBER 7 THE SYMPHONY

Too many young people, and adults as well, consider the symphony to be a long boring work; one that is difficult to understand and listen to. The purpose of this program is to explain what a symphony is; how it is constructed; and to familiarize the listener with themes from several symphonies. The program will include:

- 1) FIFTH SYMPHONY (1st movement)  
-Beethoven Vic. LM 1085
- 2) CHILDREN'S SYMPHONY  
-McDonald Col. ML 2141
- 3) CLOCK SYMPHONY (second movement)  
-Haydn Col. ML 4268
- 4) SYMPHONY NO. 5  $\frac{1}{2}$  (A Symphony For Fun)  
-Gillis London LPS 177

## Supplementary recordings:

The album "Heart Of The Symphony" recorded by the Boston Pops contains abridged versions of themes from symphonies by Brahms, Franck, Tchaikovsky, Beethoven, Dvorak, Schubert, and others.

## Film:

MYRA HESS...10 minutes. The artist plays the first movement of Beethoven's SONATA IN F MINOR.

TEACHER'S HANDBOOK - continued

## MUSICAL TREASURES

## PROGRAM NUMBER 8 BALLET MUSIC

Music from the ballet is very expressive and colorful. While many boys consider ballet music a little too delicate for their tastes, this program will include ballet music of the type that will appeal to the boys as well as the girls. The program will include:

- 1) VAISE LENTE  
PIZZICATTO POLKA (Sulvia)  
-Delibes  
Vic. LM 1083
- 2) GRADUATION BALL  
-Strauss  
Vic. LM 1061
- 3) MARCH  
DANCE OF THE SUGAR PLUM FAIRY (Nutcracker)  
-Tchaikovsky  
Vic. 11 - 8916-A
- 4) RODEO  
-Copland  
Vic. LM-32
- 5) GALOP (Coppelia)  
-Delibes  
Col. ML 4145
- 6) GAITE PARISIENNE  
-Offenbach  
Vic. LM 1001

## Suggestion:

Many of the ballets are based upon interesting stories which

TEACHER'S HANDBOOK - continued

the students may want to read. These can be found in the teacher section of many public libraries under the heading of "Music Librettos" or "Childrens Music Stories".

Supplementary recordings:

The album "Heart of the Ballet" includes abridged versions of themes from the following ballets:

GISELLE by Adam

LE SPECTRE DE LA ROSE by Weber

LES SYLPHIDES by Chopin

SYLVIA by Delibes

SWAN LAKE by Tchaikovsky

THE NUTCRACKER by Tchaikovsky

Film:

INVITATION TO MUSIC (previously recommended) 15 minutes.

Shows the preparation for the Florence Music Festival, and includes routines by the ballet company of the Royal Opera House of Rome.

TEACHER'S HANDBOOK - continued

## MUSICAL TREASURES

## PROGRAM NUMBER 9 THE SYMPHONY ORCHESTRA

This program will serve to introduce the symphony orchestra with particular emphasis on the four sections of the orchestra; the strings, woodwinds, brasses, and percussion. The program will include:

- 1) YOUNG PERSON'S GUIDE TO THE INSTRUMENTS OF THE ORCHESTRA  
-Britten

Note: The announcer will speak over the music during this selection. The teacher should be prepared to display illustrations of the instruments of the orchestra as they are being played. Portions of the music will be intentionally repeated, so that the students may see how the basic melody is treated by each of the sections of the orchestra.

- 2) MOTO PERPETUO  
-Paganini

## Suggestion:

Any students in the class who are studying an instrument should bring it to class and demonstrate how it is played.

## Supplementary recordings:

PETER AND THE WOLF by Prokofiev, an excellent recording in which



TEACHER'S HANDBOOK - continued

various instruments imitate animals.

MIDSUMMER NIGHTS DREAM by Mendelsohn, illustrating tonal qualities of the instruments.

COMEDIANS by Kabalevsky, clearly shows the voices of the choirs of the orchestra

Film:

THE SYMPHONY ORCHESTRA

TEACHER'S HANDBOOK - continued

## MUSICAL TREASURES

## PROGRAM NUMBER 10 THE STRINGS

This program will feature selections by the string section of the orchestra which includes violins, violas, cellos, double-basses, and harp. The program will include:

- 1) HOLIDAY FOR STRINGS  
-Rose  
Vic. 27853-B
- 2) HUMORESQUE  
-Dvorak  
Col. ML 2100
- 3) HORA STOCATTO  
-Dinicu-Heifetz  
Col. ML 2100
- 4) TRAUMEREI  
-Schumann  
Col. ML 2100
- 5) THE BEE  
-Schubert  
Col. ML 2100
- 6) FLIGHT OF THE BUMBLE BEE  
-Rimsky-Korsakov  
Col. ML 2100
- 7) HOT CANARY  
-Nero  
Cap. 1495
- 8) PIZZICATTO POLKA  
-Strauss  
Col. ML 2100
- 9) HUNGARIAN DANCE NO. 5  
-Brahms  
Col. ML 2100

TEACHER'S HANDBOOK - continued

Supplementary recordings:

MOTO PERPETUO by Paganini, arranged by Stock

LONDONDERRY AIR, a traditional melody recorded beautifully  
by Andre Kostolanetz.

LULLABY by Brahms, another familiar melody that lends itself  
beautifully to the strings.

THE SWAN from Carnival of Animals by Camille Saint-Saens. This  
is a very beautiful cello solo.

KAMENNOI-OSTEOW, a selection featuring the harp by Rubinstein.

SWAN LAKE BALLET by Tchaikovsky, in which the strings are used  
to describe the graceful movements of white  
swans.

Film:

THE STRING CHOIR...10 minutes. Describing the appearance  
of the string instruments. Illustrates  
the techniques of bowing, pizzicato,  
and finger techniques. Explains the tonal  
qualities of the violin, viola, cello,  
double-bass and harp.

TEACHER'S HANDBOOK - continued

## MUSICAL TREASURES

## PROGRAM NUMBER 11 THE WOODWINDS

This program will serve to introduce the members of the woodwind section of the orchestra. This group comprises the flutes, piccolos, oboes, clarinets, English horn, and bassoon. The program will include:

- |   |              |
|---|--------------|
| 1) MORNING MOOD<br>HALL OF THE MOUNTAIN KING (Peer Gynt)<br>-Grieg    | Col. ML 4132 |
| 2) LARGO (New World Symphony)<br>-Dvorak                              | Vic. LM-1085 |
| 3) PROCESSION OF THE SARDAR (Caucasian Sketches)<br>-Ippolitov-Ivanov | Col. 11738-D |
| 4) GUAJIRA (Spanish dance)<br>-Gould                                  | Col. ML 4260 |
| 5) DANCE OF THE HOURS (La Gioconda)<br>-Ponchielli                    | Col. 11738-D |

## Supplementary recordings:

CHINESE DANCE from the Nutcracker by Tchaikovsky

MIDSUMMER NIGHTS DREAM MUSIC (Nocturne) by Mendelsohn

SORCERER'S APPRENTICE by Dukas

DANCE OF THE SUGAR PLUM FAIRY from Nutcracker by Tchaikovsky

TEACHER'S HANDBOOK - continued

WILLIAM TELL OVERTURE (The Calm) by Rossini

DON JUAN a tone poem by Richard Strauss

CONCERTO FOR OBOE AND STRINGS by Cimarosa

Film:

THE WOODWIND CHOIR...10 minutes. Reveals the appearance, tonal qualities and functions of the members of the woodwind choir. Also, illustrates playing techniques.

TEACHER'S HANDBOOK - continued

## MUSICAL TREASURES

## PROGRAM NUMBER 12 THE BRASSES

This program will introduce the members of the brass choir of the symphony orchestra, which includes French horns, trumpets, tubas, and trombones. It will illustrate the tonal qualities of each instrument, and will show how the brasses lend themselves to operatic music, as well as military band music. The program will include:

- 1) OVERTURE TO TANNHAUSER  
-Wagner  
Cap. Tel. 8980094
- 2) THE PARADE OF THE WOODEN SOLDIERS  
-Jessel  
Cap. H 150
- 3) SEMPER FIDELIS  
-Sousa  
Cap. H 150
- 4) WEDDING MARCH (A Midsummer Night's Dream)  
-Mendelsohn  
Decca DL 8516
- 5) PRELUDE TO ACT III (Lohengrin)  
-Wagner  
Col. ML 4054

## Supplementary recordings:

Marches by John Philip Sousa, recorded by Boston Pops

WILLIAM TELL OVERTURE by Rossini, familiar to young people  
as the theme of the "Lone Ranger" program.

TEACHER'S HANDBOOK - continued

THE TRUMPET SHALL SOUND from Handel's MESSIAH, in which the trumpet is used to accompany the voice.

THE TRUMPETER'S LULLABY by Anderson, illustrating the soft, sweet tones that can be produced by the trumpet.

EROICA SYMPHONY by Beethoven, includes many passages by the French horns.

Film:

THE BRASS CHOIR . . . 10 minutes. Explains the functions of the brass choir. Illustrates playing techniques. Presents musical masterpieces best suited to trumpets, trombones, French horns, and tubas.

Note:

Since the percussion instruments will not be featured in this series, the following film could also be shown with this program:

THE PERCUSSION GROUP . . . 10 minutes. Explains the functions techniques of the percussion instruments.

TEACHER'S HANDBOOK - continued

## MUSICAL TREASURES

## PROGRAM NUMBER 13 MUSICAL AMERICANA

This final program in the series features music written by Americans describing scenery and life in the United States. The program will include:

- |   |              |
|---|--------------|
| 1) OKLAHOMA<br>-Rodgers and Hammerstein         | Decca 8000   |
| 2) DEEP TIDES (California coastline)<br>-Cowell | Col. X-235   |
| 3) PAINTED DESERT (Grand Canyon)<br>-Grove      | Vic. LM 1004 |
| 4) EXULTATION (Hudson River Valley)<br>-Cowell  | Col. X-235   |
| 5) FATHER OF WATERS (Mississippi)<br>-Grove     | Col. ML 2046 |
| 6) COWBOY RHAPSODY<br>-Gould                    | Col. ML 4218 |

## Suggestion:

This program offers endless opportunities for follow-up activities. It may be integrated with social studies, history, or art work.



TEACHER'S HANDBOOK - continued

## Supplementary recordings:

NEW ENGLAND IDYLS by McDowell

ARIZONA SKETCHES by Victor Young

MANHATTAN SERENADE by Alter

MANHATTAN TOWERS by Jenkins

THE ALAMO by Gillis

## Note:

In discussing music by American composers, the following should be included, because of their important contribution to American music. These composers are commonly regarded as basic to any study of music of this country.

John Philip Sousa      Stephen Foster

Ethelbert Nevin      Victor Herbert

Edward McDowell

## \* \* \* CONCLUSIONS AND SUGGESTIONS \* \* \*

## PART III

Most educators are in agreement that there is a definite need for more programs designed specifically for in-school listening. While the field of music appreciation lends itself very well to radio broadcasting, other subjects such as history, social studies, and literature may be adapted into a radio program.

The writer of an educational program should attempt to teach but a few important facts in each program, and keep the program as entertaining as possible. Programs of the straight "lecture type" are not too desirable for broadcast to young people. While the radio program can be used to teach, it must be remembered that it should also entertain. After testing several types of programs on the "Airlines To Learning" series, this writer saw evidence that a few vital facts repeated several times in a program is more effective than attempting to cover a great deal of information.

A teacher's manual is very important to the success of educational broadcasts. In addition to listing each selection to be played on a program, the manual should include the catalogue number of recording so that the classroom teacher, if she so desires, can secure the recording for her class or school library. The teacher's manual should also recommend films which could be used as a follow-up to the radio program. Lists of educational films are available in catalogues

CONCLUSIONS AND SUGGESTIONS - continued

which can be obtained from all major film companies.

In the opinion of the author, more teachers should be urged to enroll in courses and workshops which teach the proper use of audio-visual aids material in the classroom. The teachers should be taught that the radio program is not a complete unit in itself, but requires her assistance and cooperation. This opinion was reached after observing the classroom behavior of teachers in the Everett and Newton Public Schools, before, during and after the radio program. Simply stopping class work, playing the program, and immediately returning to the school work limits the benefits of the program. The teacher must prepare her class for what they are about to hear, then assist the pupils as they listen to the program by following prescribed suggestions in her manual, and carefully observing her class, and finally, by conducting worthwhile follow-up activities which should also be suggested in the manual.

In writing music programs for young people, selections should be fairly short, and the music well balanced. Music educators feel that a four or five minute selection for students in grades four and five, is the maximum length to use. This principle was first realized by this writer during a course in music appreciation methods taught at Boston University's College of Music. Since most radio programs designed for in-school listening will also be broadcast to the general radio audience, the method of presentation should be such as to appeal to adults as well as young people.

CONCLUSIONS AND SUGGESTIONS - continued

Programs designed for in-school listening should be either fifteen minutes or thirty minutes in length. Many teachers feel that an hour long program exceeds the listening span of the younger pupil. The shorter program can be more easily made to fit into the daily class schedule.

In a series of programs designed for in-school listening, the same announcer or narrator should always be used. The Newton and Everett teachers reported to this writer that their students became used to a familiar voice, and a constant shifting of voices proved disturbing.

If possible, the radio program should be recorded and made available to teachers at a later date. This practice is being carried on successfully by the Office of Audio-Visual Education of the Massachusetts Department of Education. It enables classes who miss a program in a series, or who are unable to obtain a radio receiver, to listen to the program at their convenience.