INFORMATION TO USERS

This material was produced from a microfilm copy of the original document. While
the microfilm and microreproduction process is photomechanical and mechanical, the
reproduction has been used, the quality is heavily dependent upon the quality of the original
submitted.

The following explanation of techniques is provided to help you understand
markings or patterns which may appear on this reproduction:

1. The sign or "target" for pages apparently lacking from the document
photographed is "Missing Page(s)." If it was possible to obtain the missing
page(s) or sections, they are recorded in the film along with adjacent pages.
This may have necessitated cutting thru an image and duplicating adjacent
pages to insure you complete continuity.

2. When an image on the film is obliterated with a large round black mark, it
is an indication that the photographer suspected that the copy may have
moved during exposure and thus caused a blurred image. You will find a
good image of the page in the adjacent frame.

3. When a map, drawing or chart, etc., was part of the material being
photographed, the photographer followed a definite method in
"sectioning" the material. It is necessary to begin photographing at the upper
left-hand corner of a large sheet and to continue photographing from left to
right in equal sections with a small overlap. If necessary, sectioning is
continued again—beginning below the first row and continuing on until
complete.

4. The majority of users indicate that the actual content is of greatest value;
however, a somewhat higher quality reproduction could be made from
"in-process." If necessary, the identification of the microfilm or
microreproduction may be secured at microfilm office by writing
the Order Department, giving the catalog number, title, author and
specific page you wish to reclaim.

5. PLEASE NOTE: Some pages may have indistinct print. Filmed as
received.

Xerox University Microfilms

Ann Arbor, Michigan
CORNELL, Helen Loftin, 1935-
AN EVALUATION OF VOCAL MUSIC BY AMERICAN WOMEN
COMPOSERS AS TO ITS APPROPRIATENESS IN THE
ELEMENTARY SCHOOL.
The Ohio State University, Ph.D., 1973
Music

University Microfilms, A XEROX Company, Ann Arbor, Michigan

© 1974

HELEN LOFTIN CORNELL

ALL RIGHTS RESERVED

THIS DISSERTATION HAS BEEN MICROFILMED EXACTLY AS RECEIVED.
AN EVALUATION OF VOCAL MUSIC BY AMERICAN WOMEN COMPOSERS
AS TO ITS APPROPRIATENESS IN THE ELEMENTARY SCHOOL

DISSERTATION
Presented in Partial Fulfillment of the Requirements for the
Degree Doctor of Philosophy in the Graduate School
of The Ohio State University

By
Helen Loftin Cornell, B.M., M.A.

The Ohio State University
1973

Reading Committee:
Dr. Elsie Alberty
Dr. Marshall Barnes
Dr. Henry Cady
Dr. Peter Costanza

Approved by
Adviser
Department of Music Education
ACKNOWLEDGMENTS

The writer wishes to thank all who have participated in this dissertation. She is particularly grateful to her adviser, Dr. A. Peter Costanza for his patient guidance and continued encouragement, and to members of the reading committee, Dr. Elsie Alberty, Dr. Marshall Barnes, and Dr. Henry Cady, for their invaluable criticisms and their assistance in the preparation of this dissertation.

The author appreciates the cooperation of those music educators in Columbus, Ohio, and Nashville, Tennessee, who completed questionnaires.

Finally, appreciation is extended to author and composer, Julia Smith for her pertinent advice; and to the music publishing industry and the many American women composers who contributed the music essential to this study.
1950-56 ........................ Member of Nashville Choral Society, Affiliate of The Nashville Symphony, William Strickland, conductor, Nashville, Tennessee

1954-56 ........................ Organist, Church of the Advent (Episcopal), Nashville, Tennessee

1956 ............................. B.M., George Peabody College for Teachers, Nashville, Tennessee

1956-57 ........................... Teaching Associate, preparatory piano department, University of Louisville, Kentucky

1957 .............................. Piano soloist, Mozart Double Piano Concerto, awards concert, University of Louisville Orchestra, Sidney Harth, conductor

1958 .............................. Private piano teaching, Las Vegas, New Mexico

1958-59 ............................. Piano and organ instructor, Truett-McConnell College, Cleveland, Georgia

1959-63 ............................. Organist-choir director, and private piano teacher, Owensboro, Kentucky

1960 .............................. Piano duo concert, Kentucky Wesleyan College, Owensboro, Kentucky

1961 .............................. Solo piano recital, Kentucky Wesleyan College, Owensboro, Kentucky

1962-63 ............................. Piano instructor, preparatory department, Kentucky Wesleyan College, Owensboro, Kentucky

1963-64 ............................. Elementary vocal music teacher, Des Plaines Public Schools, Des Plaines, Illinois
1964–present .......... Elementary and junior high school vocal music teacher, Metropolitan Nashville Public Schools, Nashville, Tennessee

1965–70 ............... Vocalist, Christ Episcopal Church choir, Nashville, Tennessee

1966 ................. ESEA Workshop: Compensatory Education for Cultural Deprivation, Nashville, Tennessee

1970 ................. Original compositions performed at Vanderbilt University, Nashville, Tennessee

1970 ................. Contemporary Music Project, Peabody College, Nashville, Tennessee

1971 ................. Black Studies in Music Workshop, Fisk University, Nashville, Tennessee

1971 ................. M.A., University of Louisville, Louisville, Kentucky

1971 and 1972 ........ Original compositions performed at The Ohio State University, Columbus, Ohio

1971–73 .............. Teaching Associate, elementary music education, The Ohio State University, Columbus, Ohio
AWARDS

La Vergne Noyes Scholarship 1952-56; Sigma Alpha Iota Scholarship 1955-56; State Winner, National Federations of Music Clubs College Student Auditions, 1952, 1954, and 1956 (piano); Sigma Alpha Iota Sword of Honor, 1956.

HONORARY AND PROFESSIONAL MEMBERSHIPS

Sigma Alpha Iota (Alumni Chapter, Nashville, Tennessee); Music Educators National Conference; Ohio Music Educators Association; Tennessee Music Educators Association; Orff-Schulwerk Association; Association for Supervision and Curriculum Development.

FIELDS OF STUDY

Major Field: Music Education

Professors Henry L. Cady, A. Peter Costanza.

Minor Field: Music

Professors Marshall Barnes, Behrman, Burdette Green, J.A. Huff

Minor Field: Educational Supervision

Professor Charles Galloway

Minor Field: Humanities

Professors Rolf H. Soellner, Carl C. Schlam
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>ii</td>
</tr>
<tr>
<td>VITA</td>
<td>iii</td>
</tr>
<tr>
<td>Chapter</td>
<td></td>
</tr>
<tr>
<td>I. INTRODUCTION AND PROBLEM STATEMENT</td>
<td>1</td>
</tr>
<tr>
<td>Problem</td>
<td></td>
</tr>
<tr>
<td>Purpose</td>
<td></td>
</tr>
<tr>
<td>Significance</td>
<td></td>
</tr>
<tr>
<td>Questions</td>
<td></td>
</tr>
<tr>
<td>Assumptions</td>
<td></td>
</tr>
<tr>
<td>Definitions</td>
<td></td>
</tr>
<tr>
<td>Delimitations</td>
<td></td>
</tr>
<tr>
<td>Methodology</td>
<td></td>
</tr>
<tr>
<td>Personnel and Facilities</td>
<td></td>
</tr>
<tr>
<td>II. RELATED LITERATURE</td>
<td>11</td>
</tr>
<tr>
<td>Women and Music</td>
<td></td>
</tr>
<tr>
<td>Creativity Research</td>
<td></td>
</tr>
<tr>
<td>Pedagogical Factors</td>
<td></td>
</tr>
<tr>
<td>The Child Voice and Vocal Capabilities</td>
<td></td>
</tr>
<tr>
<td>Criteria for Evaluating Music</td>
<td></td>
</tr>
<tr>
<td>Summary</td>
<td></td>
</tr>
<tr>
<td>III. METHODOLOGY</td>
<td>40</td>
</tr>
<tr>
<td>Securing of Music</td>
<td></td>
</tr>
<tr>
<td>Development of Evaluative Instrument</td>
<td></td>
</tr>
<tr>
<td>Evaluation of Music</td>
<td></td>
</tr>
<tr>
<td>IV. FINDINGS</td>
<td>56</td>
</tr>
<tr>
<td>Compositions Appropriate to the Upper</td>
<td></td>
</tr>
<tr>
<td>Elementary Singing Program</td>
<td></td>
</tr>
<tr>
<td>Compositions Judged Inappropriate to the</td>
<td></td>
</tr>
<tr>
<td>Upper Elementary Singing Program</td>
<td></td>
</tr>
<tr>
<td>Application of criteria: Compositions</td>
<td></td>
</tr>
</tbody>
</table>
CONTENTS (CONT' D)

<table>
<thead>
<tr>
<th>V. SUMMARY, CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summary</td>
<td>70</td>
</tr>
<tr>
<td>Purpose</td>
<td></td>
</tr>
<tr>
<td>Procedure</td>
<td></td>
</tr>
<tr>
<td>Findings</td>
<td></td>
</tr>
<tr>
<td>Conclusions and Implications</td>
<td></td>
</tr>
<tr>
<td>Recommendations</td>
<td></td>
</tr>
</tbody>
</table>

APPENDICES

<table>
<thead>
<tr>
<th>A</th>
<th>79</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>81</td>
</tr>
<tr>
<td>C</td>
<td>83</td>
</tr>
<tr>
<td>D</td>
<td>92</td>
</tr>
<tr>
<td>E</td>
<td>94</td>
</tr>
<tr>
<td>F</td>
<td>96</td>
</tr>
<tr>
<td>G</td>
<td>217</td>
</tr>
<tr>
<td>H</td>
<td>219</td>
</tr>
<tr>
<td>I</td>
<td>221</td>
</tr>
<tr>
<td>J</td>
<td>230</td>
</tr>
</tbody>
</table>

BIBLIOGRAPHY

vii
CHAPTER I

INTRODUCTION AND PROBLEM STATEMENT

Singing has been the dominant activity of elementary classroom music programs in this country. The research of Davis\(^1\) attests this fact. Yet, within these singing programs certain areas of music literature have received profound neglect. One such area, the music of other cultures, is at present the recipient of attention long overdue as evidenced in the *Music Educators Journal* and certain federal programs. An area of equal or perhaps greater neglect is the music of women composers. "Only two of the hundreds of pre-twentieth century composers listed in the Schwann Long Playing Record Catalog are women—Clara Schumann of the Romantic period and Elizabeth J. de la Guerre of the Baroque."\(^2\) Stratton, in his study of the topic, found only thirty names of female composers listed in *Grove's Dictionary of Music and Musicians*.\(^3\) High Fidelity Magazine

---


\(^2\)AB, "You Won't Have 'Lady Musicians' to Kick Around Much Longer," *Music Educators Journal*, LIX, (September, 1972), i.

lists only twenty-nine available recordings of works by women composers. Many women composers have been forced to use "noms de plumes" in order to receive publication or performance, among these, Hermann Zenta, E.M. Smyth, and Clem. de Bourges. An investigation of Book Four of the Discovering Music Together series, one of the most widely used music texts in our elementary schools, reveals not one name of a woman composer.

Yet women universally outnumber men in concert attendance and the young female child, with music achievement scores equal to those of the male, exhibits greater enthusiasm for music than the male child.

The woman composer, the patron, music, and music education are victims of traditionally imposed sex roles. Patrons of music, generally men, have patronized male artists. "Bach had the Margrove of Brandenburg and Prince Leopold of Anhalt-Cöthen; Haydn had Prince Nicholas Joseph of Esterháza, and Wagner had Ludwig, the Mad King

---


of Bavaria...." The patrons of music are the employers. It is they who have greatly limited opportunities available to women composers. "This form of exclusion has permeated all levels of musical opportunity for female composers."^6

A few have managed to endure such odds. Rosen, in a recent High Fidelity Magazine article, cites outstanding accomplishments of the lady composer: Prominent from the Renaissance are Francesca Caccini who won the favor of Queen Maria de Medici for her operas, Tarquini Molza who was both conductor and composer, and the previously mentioned Clementine de Bourges. Of the Baroque era Rosen lists Antonia Bembo and harpsichordist Elizabeth Jacquet de la Guerre, both of whom were aided by Louis XIV due to the encouragement of one of his mistresses. Rosen considers as superior the classical piano music of Maria Szymanouska and other classical works by Maria Theresia von Paradis, god child of the Empress of Austria. The Romantic composers, Clara Wieck-Schumann, pianist-composer Teresa Carreno of Venezuela, and Fanny Mendelssohn, whose songs were frequently incorporated in her brothers compositions, are in Rosen's commentary praised for music of highest caliber. Grand Prix de Rome winner, Lili Boulanger; first female Guggenheim winner,


Ruth Crawford Seeger (step mother of folk singer Peter Seeger), young English composer, Nicola LeFanu, and the electronic music composer, Pauline Oliveros, are listed by Rosen as significant contemporary composers.8

In contrast, Rosen's co-author, Grace Rubin-Rabson points out that Clara Schumann was panned by her contemporary critics, and Louise Bertin, though respected by Berlioz for her intelligence, was not for her music; that college teacher Marion Bauer had no plan to her music; and that Cecile Chaminade and Germaine Tailleferre were criticized respectively by Grove's Dictionary of Music and Musicians for "agreeable drawing-room music" and "slender talent."

"The inclusion of the latter in Le Six," says Grove's, "was undoubtedly due to enthusiasm for the sex on the part of the five male members."

One female composer, Ethel Smyth, has the distinction of being jailed as a suffragette.10

Grace Rubin-Rabson does offer some praise for the Boulanger sisters, Nadia and Lili, both winners of the Prix de Rome; and to Louise Talma for her design and rich orchestration.

Though most women composers lack recognition (for reasons to be later emphasized), Germaine Taillefere, Ethel Smyth, and Lili Boulanger are best known abroad; and from this country, Marion Bauer, Mabel Daniels, Radie Britain, Gena Branscombe, and Louise Talma have achieved some minor fame.11

8 Ibid., 51-52.
10 Ibid., 47-48.
11 Ibid., 47.
As writer Virginia Woolf relates: "The woman composer stands where the actress stood in the time of Shakespeare." Citing Cecil Gray's *Survey of Contemporary Music*, Woolf quotes his remark regarding Germaine Tailleferre: "Sir, a woman's composing is like a dog's walking on his hind legs. It is not done well, but you are surprised to find it done at all." (A remark also used in describing Shakespearean actresses and later female preachers.)

From this discussion it is apparent that the music of women composers is rarely performed in the elementary school or elsewhere, that though such music does exist it is virtually unknown, and that a variety of opinion exists as to its value, both by those who have heard and those who have not.

Cognizant of two factors, one, that a prime duty of music education is to present representative compositions of all musics, and two, that the music of women composers has not as of this date been represented in our schools, an evaluation of vocal compositions by American women composers as to their appropriateness in the elementary school is a logical step.

---

Purpose

The purposes of this study were:

1. To evaluate unison and two-part (SA) secular vocal music written by American women composers, and through such evaluation to select compositions appropriate for use in the elementary school;

2. To design an instrument capable of evaluating vocal literature appropriate to the elementary school child.

Sub-Purposes

In addition, the study sought to:

1. Increase knowledge of both the music of women composers and woman as a composer;

2. Determine requirements of appropriate elementary vocal literature.

Significance

An investigation of this topic has revealed no research or information dealing with woman as a composer. A significant fact in the study of woman's creative efforts is the lack of published material on the topic.

The result of the research will form a bibliography of vocal compositions written by American women composers, which are appropriate to the elementary school. Such a list should be useful to the elementary music teacher, and indirectly to her students; to the music historian, and to all who are concerned with elementary vocal literature or with woman as a creative artist.
Specifically, in the area of music education, this research will increase the body of music literature for children and will enable the music teacher to present representative compositions by women composers.

In addition, psychological benefits are offered by such a study. Viewing woman as a composer, and hearing and performing compositions that she has written should increase the available roles for future music makers; and will enable the observer to see woman in a creative role in society.

Questions

Considering the investigator's present knowledge of this topic, the following questions appear reasonable and answerable:

1. What is the quality of vocal music written by American women composers?

2. Which of the published vocal compositions by American women composers are most suitable for use in the elementary school?

3. What guidelines are appropriate in the selection of elementary vocal literature?

Assumptions

The study assumes that the National Federation of Music Clubs Directory of American Women Composers contains a representative listing of feminine composers and categories of composition. In addition this research assumed the cooperation of music publishers
and American women composers in securing music essential to this research.

**Definitions**

Elementary school: a school containing grades K-6, or in the absence of a kindergarten, grades 1-6.

Choral music: music composed or arranged for a chorus or a choir.

Vocal music: music composed or arranged for the human voice.

**Delimitations**

This study is delimited to secular unison and two-part SA vocal compositions by American women composers, to published compositions of this nature, and to their application to grades four, five, and six of elementary school.

**Methodology**

There were three major tasks in this research: unison and two-part SA vocal music by American women composers was secured, an evaluative instrument was designed, and the music obtained was evaluated by the designed instrument.

Procedures for securing and evaluating this music were as follows:

1. A list of published choral music, vocal music and songs from the National Federation of Music Clubs Directory of American Women Composers was made.
2. A second list was formed from the first list, grouping compositions according to publisher, to facilitate the ordering of music.

3. A form letter was designed to be sent to publishers requesting complimentary or "on-approval" copies of listed works which are unison or two-part SA and secular. Such letters were mailed at various time intervals, allowing time for the arrival of music, its evaluation and its return.

4. A check sheet was kept for the arrival and return of music.

5. A second letter was designed to those publishers who do not comply with the first, requesting the purchase of such music.

6. The music was evaluated using the instrument designed, and a record was kept of scores relative to each composition.

7. Results of the evaluation was tabulated, analyzed, and interpreted.

8. A summary and conclusions were drawn from such findings, including a bibliography of recommended vocal compositions by American women composers suitable for use in the elementary school.

Designing an evaluative instrument included the following procedures:

1. A consideration of research and statements by authorities regarding elementary vocal music and the critique of music, including pedagogical factors, vocal factors, criteria for evaluating music,
and rating scales.

2. Drafting the evaluative instrument based upon a synthesis of available information and including criteria for the evaluation of music, and a rating scale.

3. Reviewing the instrument with authorities.

4. Incorporating suggested modifications into the instrument of evaluation.

**Personnel and Facilities**

The study will demand cooperation of publishers, since such works are not readily available in most libraries and music stores. Difficulty is not anticipated here, for other dissertations have enlisted the aid of publishers with reasonable success.

In addition, it may be necessary or desirable to correspond with the National Federation of Music Clubs headquarters or Sigma Alpha Iota music fraternity, with Brown University or Rutgers where departments exist in women studies, and with William Strickland, conductor, who has recorded numerous symphonic works by women composers. Due to the keen interest of these persons and agencies in topics of a similar nature to this study, the writer did not anticipate difficulty soliciting their aid should this be needed.

No unusual facilities or equipment will be required in this study. A piano, a typewriter and duplication facilities are the necessary tools.
CHAPTER II
RELATED LITERATURE

This writer was unable to find research dealing specifically with the music of women composers or the use of such music in education. There are, however, articles pertinent to this topic, studies related to this matter, and at least one significant directory.

A review of related literature will include the following areas: women and music, creativity research, pedagogical factors, the child voice and vocal capabilities, and criteria for evaluating music.

Women and Music

A document significant to this study is the 1970 Directory of American Women Composers compiled and edited under the auspices of the National Federation of Music Clubs. The advent of such a document evidences both the growing number of women composers and increasing interest in the topic. The directory contains names of over six hundred composers, their addresses, types of music composed by each, and publishers, where applicable.

Stratton, in 1883, listed several hundred women composers, though not an exhaustive or systematic investigation, nor one limited
to any particular geographical region. While considering these compositions and acknowledging the effectiveness of woman in roles ranging from queen to beast of burden, both Stratton and his twentieth century counterparts, Nochlin and Rubin-Rabson, state that woman has failed to produce a great musical composition. Stratton adds in his commentary that most of the listed compositions he has not heard.

In contrast, women of early cultures and of twentieth century primitive societies are held in high esteem as composers. Here woman is found to be procreator and guardian of music, responsible for creating music in honor of birth, death, love, work and even war. Woman's creativity as a composer was employed in ancient Greece where she was frequently hired as a professional mourner.

Present attitudes regarding woman's possibilities as a composer are discussed by Rosen who blames the rise of Western Civilization, primarily the Christian Church, for the current situation. The canonical law, "mulier tacet in ecclesia" (women are silent in the church), greatly influenced possibilities for women in music, Rosen argues. "When music was finally freed from the

---


14 Rosen and Rubin-Rabson, "Women Composers", p. 46.
church... thousands of years of custom had established men as the musical leaders."

Stratton's 1883 commentary and a recent MENC student article cite reasons for woman's lack of success as a composer. Outstanding deterrents listed are: matrimony, lack of physical strength and fighting power, defective education, traditional positions of music and musicians; and the realities that

...women were discouraged and even prevented from expressing themselves fully,... they were never given proper musical training,... their time was consumed with child rearing, and... works they did produce were put down by critics and others as the efforts of 'lady composers.'

On the contrary, Rubin-Rabson states that "factors transcending social repression must be at work." While citing woman's lack of motivation in this art, the author suggests that the nature of higher order musical composition and the nature of women hold the answer to this puzzle.

Early attitudes regarding woman as composer are reflected in nineteenth century Niecks' remark: "Even if she try, it will only be a woman's work."

15 Ibid., 51.
17 FAB, "Lady Musicians", p. iii.
18 Rosen and Rubin-Rabson, "Women Composers", p. 47.
Several contemporary writers discuss the future of the woman composer. Rosen and Rubin-Rabson agree that it is only out of quantity that quality will emerge, emphasizing the point with their question, "How many male composers had there been before there was one Bach?" 

Psychologist Grace Rubin-Rabson states that should a great woman composer appear, she will be

...naturally possessed of marked musical talent, [and exhibit] aptitudes for abstract and quantitative thinking, tenacity in the face of deep discouragement, patience in developing skills until the talent flows free and masterpieces have time to evolve, and a conviction that composition is the primary purpose of her existence. Like other high achieving women she will be socially aloof, self-sufficient, minimally nurturant, indifferent to outside influence, innovative, agonistic. She will also demonstrate a working knowledge of machines and electronics if she is to carry musical sound forward.

Faith in the woman composer and her future is observed in the New York Times quote of California electronic composer, Pauline Oliveros: "Critics can quit being cute and start studying scores."

The limitation of woman's possibilities in music are not found exclusively in the field of composition. A study of members of Music Educators National Conference reveals that 80 percent of

---


Ibid., p. 50

FAB, "Lady Musicians", p. iii.
elementary music teachers are female, 75% of secondary school and college music teachers are male, 68 percent of choral teachers are female, 63 percent of instrumental music teachers are male, and 73 percent of music administrators and supervisors are male. Such statistics are further verified in the research of Harrison and Belcheff.

In a Music Journal study of 1,427 persons under concert management, only 31 percent were women, and of these 74 percent were singers. Of other performance areas surveyed in the study, women were found primarily as harpists, flautists, harpsichordists, violists, pianists and organists, but even on these instruments females were outnumbered by males. No female brass performers were found in the study. Of the nations five leading orchestras, thirty-eight out of the total 527 members were female, most of these, string players.

Some change in this situation is apparent in an American Music Conference survey which shows that between 1970 and 1971 amateur women trumpeters increased from 12 percent to 31 percent and female drummers from 14 percent to 27 percent.

---

23 Ibid., 1
From these findings and statements by Nochlin and Rosen it is observed that women have been accepted in music primarily as singers. Where there is a need there is a way institutionally speaking. "Once the public and the authors themselves demanded more realism and range than boys in drag or piping castrati could offer, a way was found to include women in the institutional structure of the performing arts," states Nochlin.  

Student MENC-ers insist men overlook "advantages they too will enjoy when careers are no longer rigidly identified as male or female domains."  

Thus is shown the precarious position of women in music endeavors, particularly that of composition.  

Numerous writers have been attracted to this dilemma, and attempt to explain the question. Significant is Ozick's statement from the collection, *Woman in Sexist Society*: "Until now no one has been serious, passionate and argumentative concerning attitudes about women," and indeed, "she [woman] joins the general mockery at her possibilities." Ozick adds that it is to society's advantage to keep woman at home and out of the job market. Stratton in an 1885 discussion of "Woman in Relation to Musical Art" cites social law, prejudice and lack of freedom and opportunity for independent action as limiting factors. Feminist Rosen, in a recent *High Fidelity Magazine* article, stresses that the requirements for the

---


28 FAB, "Lady Musicians", p. iii.
successful functioning of the creative imagination; a position with resulting financial rewards, and audience recognition were denied woman. Artist Nochlin emphasizes that woman has no model to emulate, that equal achievement is not encouraged, that our white, middle-class, male oriented institutions and education limit woman, and that women have been warned against trying to excel in any one thing, even as recently as Friedan's *Feminine Mystique*. A 1972 student MENC article expresses, "Sex roles, which we learn from birth can be great blinders." The article further states that our life options have been controlled by forces of which we were not fully aware: "From infancy we have fallen into a sexual trap--males are supposed to be aggressive, active, and pulsing with creative energy; females are to be submissive, sedentary, sensitive to the needs of others, and attentive to minor details." The article expresses that females "may hesitate to pursue many of their interests because society has decreed that certain things are unfeminine or worse, that they are beyond female capabilities."

Contrary to these opinions are statements by psychologists Abraham Maslow and Grace Rubin-Rabson. Maslow insists that men are messianic, women are not, and while man subordinates all to his messianic mission, women often do not bother to publish a good work.

---

Rubin-Rabson concludes that "fundamental, and deriving from the sexual function, are differences in interests and motivations"; and that "high-level human creativity is investigative, innovative, agonistic, receptivity and passivity will not conjure it into being." 30

Pointing to future realization of woman's creative capacity, Stratton remarks: "The right estimate of woman's genius belongs to the future"; and pioneer, Virginia Woolf speaking of the fictitious "Shakespeare's sister" writes: "Drawing her life from the lives of the unknown who were her forerunners, as did her brother before her, she will be born." 31

Creativity Research

In addition to writings of opinion regarding woman and creativity, pertinent to this study is the research of creativity.

Paul Farnsworth concluded from a Stanford University study that

...women appear to be so impressed by the dismal picture history has so far given of their contributions to the arts that they picture creativity as an enduring characteristic of the male role; [and that] so long as they retain this picture of themselves, it is likely that relatively few will be willing to put forth the effort essential to sustained creativity. 32

30 Rosen and Rubin-Rabson, "Women Composers", p. 49.


Helson, in a Mills College study, found that "women who show the ability to do original work of value in the arts, sciences or humanities, have narrower interests than comparison women, whereas creative men do not differ in this respect from comparison men."33

In a second study of the topic, Helson concluded that "the combination of enrichment of personality, assertiveness and outer orientation was more characteristic of creative men as compared with other men than of creative women as compared with other women; [and that] a directed reflective inner-oriented pattern was more characteristic of creative women."34

Stringer and Littlejohn studied creativity and masculinity-femininity. Stringer found that the mean Dynamic Personality Inventory scores for both sexes tended to depart significantly from student norms over a wide variety of measures; that male art students showed sex-role deviation with high scores for tactile interests and creative interests, and with low scores on authoritarianism, exhibitionism, masculinity, and initiative; and that female art students showed sex-role deviation with high scores on verbal aggression, drive for achievement (active), interest in exploration and adventure, and sexuality and with low scores for emotional


dependence, femininity, social roles, and interest in children." The study of Littlejohn shows that on the Welsh Figure Preference Tests Female-Male, both high-creative adolescent boys and girls scored significantly higher than the low-creatives.35

Two studies of the personality of creative adolescents are pertinent to this research. Kurtzman's findings were that creative students tend to be more intelligent, adventurous, extroverted, and self-confident; they have a less favorable attitude toward school; and while higher creative boys receive greater peer acceptance, the more creative girls are less accepted by classmates. The findings of Cashdan and Welsh indicate that creative adolescents are very similar despite sex or specialty differences.36

Getzels and Csikszentmihalyi concluded from their study of creativity in prospective artists that "the most effective understanding of creative achievement will have to come from the study of the reciprocal interaction of the person, the process, and the product."37 To this investigator's knowledge, such a study has not


been done.

**Pedagogical Factors**

Though a multitude of pedagogical writings are applicable to this study, one is significant: *Musical Characteristics of Children* by Zimmerman. This 1971 document is a synthesis of research regarding music and children with recommendations to the teacher, based upon research in the areas of perception, conceptual development, affective development, and vocal and manipulative development. Of prime importance to this study are the text's discussion of Piaget's theory of the development of intelligence, Petzold's research based upon this theory, and the findings of Smith concerning vocal development in children.

Piaget, from his research, isolated four stages in the development of intelligence: sensori-motor, pre-operational, concrete operations and formal operations. The latter three stages, but primarily the middle two stages, pre-operational (approximate ages 18 months to 7 years) and the period of concrete operations

---


(approximate ages 7 years to 11 or 12 years) fall within the ages of elementary school children. In the preoperational stage perception is dominant and "things are what they seem to be in immediate egocentric perception." During the period of concrete operations the child is able to deal with many relationships and solve problems as long as they lie within the realm of "immediate reality." The child cannot, however, hypothesize, for this is characteristic of the latter period, formal operations. The exceptional child may reach this latter stage of intellectual development by age nine or ten. Thus Piaget shows the development of reason in children, the unfolding of imagination and intelligence as a developmental process, progressing throughout various stages of the child's life.

In a five year study Petzold "investigated the development of auditory perception in the areas of melodic perception, phrase learning, melodic reproduction with varying harmonies and timbres, and rhythmic ability." His major hypothesis that age is a major factor in the development of auditory perception was supported, although with limitations. For most tasks, a plateau in auditory perception was reached by the age of eight (third grade), and indications were that the most significant development occurs between ages six and seven (first and second grade)." Such research

---

39 Ibid., p. 16
40 Ibid., pp. 11-27.
shows the importance of many early singing experiences for the child.

From this and other research findings a developmental sequence of music perception is shown. Loudness discrimination develops first, followed by perception of pitch and rhythm during approximate ages six to eight, and later by the perception of harmony at about age eight.41

Zimmerman's suggestions to the elementary music teacher based upon such research are pertinent to this study. Included are:

1. Singing and playing melody instruments such as the song bells should be a part of every melodic experience since these activities give a concrete representation to pitches that are otherwise abstract.

2. Wide intervals should be used in early experiences in pitch discrimination, with the smaller intervals being introduced gradually and with older children.

3. Experiences to aid tonal memory, for example, immediate repetition of a phrase on the song bells or vocally, should be emphasized with eight- and nine-year-olds.

4. Simple chord progressions and keyboard and autoharp chording should be introduced at about age eight, or the third-grade level.

5. Conventional notation should not be stressed at the primary level until the children have had many opportunities to notate sound according to their own suggestions and ideas.

6. Active participation on the part of the children in the musical experience by performing and moving to the music should be sought continually.

41Ibid.
7. Inversion and modal changes should be taught in the context of familiar songs. Melodic inversion can be introduced by the intermediate level.

8. Music of all styles, periods, ethnic groups, and media should be used. Contemporary and avant-garde music can be used beginning in the kindergarten.

9. Children should be encouraged to organize environmental sounds into patterns of sound. Sounds produced by clapping, patting, tapping, and snapping also should be used.

The text’s discussion of vocal development will be considered in the ensuing section regarding the child voice.

In addition to the writings of Zimmerman based upon music research, are the findings of Colwell, Petzold and Smiley regarding the music textbook series, recommendations of music educator, Robert Smith, and the findings of Creitz, Shull, Sievers, Blyler and Wassum. Such writings are relevant to melody, rhythm, harmony, mode, meter, music reading, and difficulty as they pertain to children’s vocal music literature.

From the analysis of melody within the music text series, certain characteristics are revealed. Smiley found a predominance

---

42Ibid.

43Both Colwell and Petzold extracted from the music text series prevalent items which they later used as a basis for music tests (i.e., the Music Achievement Test by Colwell, and a test of auditory perception used in Petzold’s research of the same).

of scale and tonic, subdominant, and dominant chord arpeggiated melody, with little use of chromatics and minor tonality. The Colwell test items drawn from the basic series contain major, and harmonic and melodic minor melodies. Petsold outlines the sixty-four most frequently used major and minor tonal configurations found in the basic music text series, offering a concise table of melody contained therein (Appendix I).

A rhythmic hierarchy of interest to this study is discussed in Robert Smith's music education text, Music in the Child's Education. The text advocates beginning rhythmic study with even subdivisions in duple meter, followed by triple meter, compound meter, four subdivisions to a pulse, and proceeding to more advanced stages of repeated uneven rhythms and syncopated patterns.

Smith stresses as an important objective of music in upper elementary grades, maintaining a vocal harmony part; and the author suggests as beginning vocal harmonies: chord roots, chants, descants, rounds, canons, harmony in thirds and sixths, echoing


48Ibid., 43-50.
phrases, and partner songs.

An examination of harmonies present in the Colwell Music Achievement Test\(^{48}\) items reveals harmonic accompaniments, both major and minor mode harmonies, and modulation from major to minor, and vice versa.

Key and mode, as they relate to children and their vocal literature, have been studied by various researchers. Blyler\(^{50}\) found that children preferred major mode, and Wassum,\(^{51}\) that upper elementary students preferred C as a tonal center, consistently singing songs a fourth or fifth lower than the teaching key. Petsold\(^{52}\) found that 88.67 percent of songs in music textbook series were written in major keys, while 11.33 percent were minor in tonality. Smiley\(^{53}\) found accidentals in all of the texts examined, and key signatures ranging from C to four sharps and four flats.

Meter, as related to the elementary music text series, is discussed by Petsold,\(^{54}\) who found 60.83 percent of such songs to be in \(\frac{4}{4}\), \(\frac{2}{2}\), or \(\frac{2}{2}\) meter, and 37.02 percent in \(\frac{3}{4}\), \(\frac{6}{8}\), or \(\frac{3}{8}\) meter. Both

---

\(^{48}\)Colwell, Music Achievement Test, Tests 1 and 2.


\(^{52}\)Petsold, Auditory Perception, p. 16.

\(^{53}\)Smiley, Music Texts, Eric Abstract.
dupe and triple meter are found in the Colwell test items,\textsuperscript{53} chosen from the same source.

In the area of music reading, Petzold\textsuperscript{56} found subjects to experience difficulty in reading tonal configurations which commonly appear in songs they sing, and further findings were that instrumental students in grades four, five and six read no better than vocal students.

Efforts to solve such problems are seen in the writings of Smith,\textsuperscript{57} who suggests a particular type of song as appropriate for beginning the development of music reading skills: "The song should have repeated chord outline and stepwise phrases; rhythmic patterns should be extremely simple and match the basic meter as much as possible..........; the song should have musical appeal and value."

In addition, the research of Creitz\textsuperscript{58} shows the use of the piano as a space-frame in the development of music reading skills

\textsuperscript{54}Petzold, \textit{Auditory Perception}, p. 19.

\textsuperscript{55}Colwell, \textit{Music Achievement Tests, Tests 1 and 2}.

\textsuperscript{56}Petzold, \textit{Auditory Perception}, p. 103.

\textsuperscript{57}Smith, \textit{Music in the Child's Education}, p. 54.

to be effective with children.

Difficulty of music for children has been the concern of Colwell, Shull, and Sievers. Sievers\textsuperscript{59} found that varying a rhythmic pattern increased its difficulty for children, and Shull\textsuperscript{60} discovered that among other factors, foreign language text rendered a song more challenging. Colwell\textsuperscript{61} suggests that tonal music is easier for the child to sing than atonal, and that accompanied melody is easier than unaccompanied.

**The Child Voice and Vocal Capabilities**

Any consideration of appropriate music literature for the elementary singing program must recognize findings of research concerning children and singing.

Hartzell studied tonality apprehension and tonal memory in young children. Significant correlations were found between tonal apprehension and tonal memory and between tonality apprehension, age, and grade placement. It was found that children with superior ability in such areas tend to improve with chronological age, whereas


\textsuperscript{61}Colwell, Music Achievement Tests, pp. 13-14.
those with inferior ability do not. Intonation errors were made most frequently on ascending intervals. The most difficult intervals for primary pupils were found to be ascending 4ths, 5ths, minor 6ths, and minor 7ths; and descending 4ths, 5ths, minor 6ths, and major 3rds.\textsuperscript{62}

Similar findings regarding intervals are revealed in a study of older students conducted by Spohn and Poland.\textsuperscript{63} The study reports a hierarchy of intervals ranked from easy to difficult as follows: Perfect 8, Major 2, minor 2, Major 3, Perfect 4, Perfect 5; Major 6, Major 7, minor 3, Tritone, minor 7, minor 6.

Heiliger studied the effect of training upon the musical performance of five year olds. Both control and experimental groups were tested for their ability to reproduce vocally single pitches, intervals and three to five note phrases, an indicator of their interest in music activities. The "improved singing ability


of the experimental group was accompanied by an increase in interest.\textsuperscript{64}

Several studies have dealt with range of children’s voices. In an early study (1923) of Jersild and Bienstock it was found that children are able to sing a wide range of tones at an early age. Vocal range was shown to expand from \textit{d'} to \textit{a'} at age two to \textit{f} to \textit{g''} at age ten.\textsuperscript{65} Smith in his longitudinal study of three and four year olds concluded that “first songs learned by inexperienced singers should range from \textit{c'} to \textit{f} or from \textit{d'} to \textit{g'},” to be followed by those ranging \textit{c'} to \textit{a'} and finally \textit{c'} to \textit{e''}.\textsuperscript{66}

Smith\textsuperscript{67} suggests for the older child (age 9-11) that the extreme range, \textit{b-flat} or \textit{a} to \textit{f''}, be employed on occasion to further develop the vocal range, and that instructors of this age group utilize descending scalewise passages to assist in the development of the transition range, \textit{f'} to \textit{d'} or \textit{e''}.

Boardman in a follow-up study of kindergarten, first and second graders who had participated as three and four year olds in


Smith's research found that both cumulative musical experiences and maturation are important factors in the development of vocal accuracy.68

Suggestions of Zimmerman based upon these and other studies of vocal development are:

1. Songs that lie within the range of a sixth from c' to a' should be used in early singing experiences. These can be followed by songs that encompass a tenth from c' to e''.

2. Songs that have sections in both the lower and upper ranges should be used to develop both parts of the range and to help the children feel comfortable in using their full vocal ranges.

3. In the early stages of vocal study, emphasis should be on maintaining the tonal center rather than on the exact reproduction of each specific interval.

4. Children should be reminded to listen to their own voices in relation to other voices and accompaniments.69

Recent studies by Adcock70 and Wassum71 offer further findings regarding vocal development. In a study of middle school children, Adcock isolated a composite unison range of b to c#". She further

68Ibid., 24.
69Ibid., 26.
found that most songs in music textbook series were inappropriate to the middle school child's vocal range. Wassum reports a mean interval range of a thirteenth for fourth grade students, a fourteenth for fifth grade students, and a fifteenth for sixth grade students when singing scalewise passages; and ranges encompassing a fourteenth, a fifteenth or more, and a sixteenth or more for fourth, fifth, and sixth graders respectively when singing ascending or descending intervals. In addition, the study shows a mean scale vocal register break of g♯ for this age group.

Blyler,72 in her study of children's song preferences, found that when asked to sing, children chose a vocal range of c' to d" or e-flat".

Criteria for Evaluating Music

Both research and philosophical writings exist concerning the evaluation of music. Chambers in his analysis of unison vocal literature subjectively applied the following criteria:

---

1) A four point scale (easy to difficult for melody, including range; 2) a four point scale for piano accompaniment difficulty; 3) a six point scale (poor to excellent) for quality of the selection. Compositions in this study were further categorized by the outstanding problem presented by each. Included categories were reading, diction, technique, vocal problems and artistry. An account was also kept of the historical period of compositions per voice classification.73

Adams developed a questionnaire regarding contemporary music in the high school vocal program in which items were ranked from extremely important to unimportant. Items of the Adams questionnaire which are pertinent to this study include: "employment of choral speech and its variants [and]...humor utilized when appropriate in music and text."74

The song choices of children were studied by Blyler. Favorite out of school music was found to be similar for all elementary grades, jazz ranking first. From this study, no sex differences were observed in song preferences. Favorite songs were characterized


by strong melodic movement, well defined cadences ending on tonic, major mode, primary chordal background, and dynamic variation. Characteristics of disliked songs were: words not in keeping with interests of the various age groups, static melody, frequent use of do and the tonic triad, the imperfect authentic cadence, ending tones other than do, and accompaniments which repeated the melody. The study found that length of song was unrelated to such choices.

Text was found to be the most important determinant of song preference. Text preferences for this age group were: patriotic songs, service songs, love songs, humorous songs, nonsense songs, songs about animals, songs about birds, novelty songs, songs utilizing animal sounds or yodeling, cowboy songs, and lullabies.\(^7_5\)

Gray used the semantic differential to collect opinions from college students on the value of selected recorded folksongs. Conclusions were that performed folksongs can be effectively-evaluated in this manner. The semantic differential included a list of bipolar scales with seven possible degrees of judgment, a mid-degree marking indicating neutrality or indecision. Items of the bipolar scale were:

---

<table>
<thead>
<tr>
<th>Good</th>
<th>Bad</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valuable</td>
<td>Worthless</td>
</tr>
<tr>
<td>Pleasurable</td>
<td>Not Pleasurable</td>
</tr>
<tr>
<td>Meaningful</td>
<td>Meaningless</td>
</tr>
<tr>
<td>Interesting</td>
<td>Boring</td>
</tr>
<tr>
<td>Worth Hearing Again</td>
<td>Not Worth Hearing Again</td>
</tr>
<tr>
<td>Performance Good</td>
<td>Performance Bad</td>
</tr>
<tr>
<td>Material Good</td>
<td>Material Bad</td>
</tr>
<tr>
<td>Relaxed</td>
<td>Tense</td>
</tr>
<tr>
<td>Smooth</td>
<td>Rough</td>
</tr>
<tr>
<td>Delicate</td>
<td>Rugged</td>
</tr>
<tr>
<td>Sociable</td>
<td>Unsocial</td>
</tr>
<tr>
<td>Sentimental</td>
<td>Hard-boiled</td>
</tr>
<tr>
<td>Feminine</td>
<td>Masculine</td>
</tr>
<tr>
<td>Deep</td>
<td>Shallow</td>
</tr>
<tr>
<td>Honest</td>
<td>Dishonest</td>
</tr>
<tr>
<td>Fresh</td>
<td>Stale</td>
</tr>
<tr>
<td>Sensitive</td>
<td>Insensitive</td>
</tr>
</tbody>
</table>

Philosophical writings regarding the evaluation of music include Juva's "Criteria for the Selection of Music Compositions to be used in Esthetics Courses," Reimer's discussion of "Leonard Meyer's Theory of Value and Greatness in Music," and Charles Seeger's Preface to the Critique of Music.

Juva discusses esthetic psychological, and pedagogical criteria as a basis for music selection. Such psychological criteria are here determined by psychological aspects of both general and music education.76


77Vladimir Juva, "Criteria for the Selection of Music Compositions to be used in Esthetics Courses," Sbornik Prací Filosoficke Fakulty Brnenske University, XI, 173-190, abstract.
Meyer's theory that "value has something to do with the activation of a musical impulse having tendencies toward a more or less definite goal and with the temporary resistance or inhibition of these tendencies" is sustained by Reimer. The latter states that in addition music must have consistency of style, clarity of basic intent, variety, and unity. Reimer propounds that variety of events in a theme, delays, deviation, uncertainty, complexity, and musical economy determine value in music. Musical information may be evaluated both quantitatively and qualitatively, and in three areas of musical response and enjoyment: the syntactical (objective) and subjective areas which the author terms "sensuous and associative-characterizing." 78

Seeger parallels the scientific, objective or rational criticism and the impressionistic, subjective or affective criticism to philosophy's logical positivism and existentialism (respectively). Both types of criticism have available to them the following sources or body of evidence:

1. Individual taste
2. Collective taste (General)
   Religion, Ethics, Mores, Folklore, etc.
3. Collective taste (Musical)
   Arbiters, Critics, Box Office, Sales, etc.

---

The author contends:

The two types of speech usage [objective and subjective or rational and affective] must be admitted to be equally indispensable and each, without the other, equally futile. Whether or not this adjustment of the dilemma is acceptable outside of musicology, I hold that we must accept it within musicology...The details of the adjustment are the concern of the critique proper.79

Summary

Writings regarding woman and the arts are primarily opinion, for little research exists in this area. Contrasting opinions are found regarding the value of woman's creative output, and concerning what the limiting factors to her creativity have been.

Social factors are cited predominantly as limiters to women composers, outstanding are factors of patronage, attitudes of the church, and the lack of a model to emulate.

It was found that woman's lack of recognition is not limited to composition, but is revealed in other areas of music.

Research of creativity shows as a prime limiting factor to woman's creativity, her self-image. Other findings of such research reveal this portrait of the creative woman: intelligent, narrow interests, inner-reflective personality, sex role deviation, and lack of acceptance by peers. Similar studies have shown creative adolescents to be similar despite sex and specialty differences. Conclusions of one study suggest that the person, the process, and the product must be investigated to determine creative achievement.

The literature regarding pedagogical factors reveals the unfolding of intelligence to be a developmental process occurring during stages of the child's maturation. It was found that age is related to auditory perception with the most significant development occurring between ages six and seven; and that perception of loudness occurs first followed by pitch and rhythm perception at the approximate ages six to eight, and later by the perception of harmony. Certain recommendations have been made by authorities based upon such research. Significant to this study is the suggestion that music of all styles, periods, ethnic groups, and media should be presented in the elementary music program.

An investigation of literature regarding the child voice produced findings concerning range and intervals. It was found that
the child's early singing voice has a range of four or five tones which expands in latter childhood to a range encompassing a ninth or tenth. The research regarding the child's singing of intervals was found to be contradictory.

Recommendations by authorities based upon such research are that songs using tones of the upper and lower singing range be employed to extend the facility of the range; and that emphasis in early childhood singing should be upon maintaining a tonal center rather than reproducing exact pitches.

It was found that a number of studies have evaluated music using many different methods and considering various criteria. Among evaluative instruments used in such studies are the semantic differential, a consideration of characteristics of favorite songs, and rating scales of melody, accompaniment, quality and historical period.

In general, it was found that music may be evaluated both quantitatively (objectively, scientifically) and qualitatively (subjectively, affectively), and that both types of verbage are essential to the critique of music. It was further shown that for purposes of education, esthetic, psychological, and pedagogical criteria must be considered in selecting appropriate music.
CHAPTER III
METHODOLOGY

Essential to this research were three major objectives:
1) the securing of unison and two-part SA vocal and choral music written by American women composers, 2) the designing of an evaluative instrument, and 3) evaluating the music in question. The particulars of each of these areas of research are here related under the separate headings: Securing of Music, Development of Evaluative Instrument, and Evaluation of Music.

Securing of Music

Referring to the Directory of American Women Composers,80 a file catalog was formed of names of composers who have written vocal or choral compositions for the voices under consideration. Information regarding publishers and addresses was also obtained.

The directory lists approximately three hundred composers who have written music of this type, most of whom have had works published. Due to such quantity, it was determined that this study must be further limited to secular music.

The file catalog was reorganized according to publisher, and a form letter was designed and sent to two hundred twenty-five publishers requesting complimentary or examination copies of compositions they publish by specific American women composers (see Appendix A). Forty-five publishers complied with this request, including additional names and compositions pertinent to this study.

Approximately fifty letters addressed to publishers were returned due to incorrect addresses. Many were remailed using as sources of accurate addresses the 1972 Directory of Performing Arts,\textsuperscript{81} The Directory of the World of Music\textsuperscript{82} (1972), The Music Educator's Business Handbook\textsuperscript{83} (1970), 1973 Writer's Market,\textsuperscript{84} current telephone books of major cities, and information received from the proprietor of the University Music House in Columbus, Ohio, and from music librarians at The Ohio State University. Information regarding current addresses of music publishers was further pursued in a letter to Belwin-Mills, requesting such data for publishers whose addresses


\textsuperscript{84}Writer's Market 1973 (New York: Writer's Digest 1973)
were unavailable through other means (see Appendix B). Appendix C includes currently accurate addresses of publishers obtained through the above methods.

A letter to Dr. Julia Smith, author of the Directory of American Women Composers, resulted in a telephone conference in which the author recommended contacting the American women composers for the remaining music desired (see Appendix D). A former plan to purchase music unobtainable from publishers as complimentary or examination copies was determined to be economically infeasible, and was rejected in favor of Dr. Smith's suggestion.

One month after mailings were sent to publishers, a letter was designed and mailed to one hundred seventy-five composers whose works had not been secured (Appendix E). The response to this request was most gracious, including in many instances a letter from the composer offering additional information. Appendix F contains some of the more interesting letters received. Again, many letters were returned due to incorrect addresses. Of the composers contacted in this study, sixty-eight responded to the request for music.

An additional form letter was sent to the American Music Center, American Composer's Alliance, American Society of Composers, Authors, and Publishers, and to Broadcast Music Incorporated, requesting on free loan from their libraries music pertinent to this study which had not been obtained by previous means. Included were

---

85Smith, American Women Composers, pp. 1-51.
Many names of deceased composers. A letter was enclosed from Dr. A. F. Costanza, graduate advisor in music education, The Ohio State University, verifying this author's intended research purposes (Appendices G and H).

**Development of Evaluative Instrument**

Prior to the development of a choral music evaluative instrument, the following areas of reference were surveyed: research and statements of authority regarding the child voice and vocal capabilities, and music pedagogy; elementary music achievement tests; music criticism philosophy; and dissertations and theses which have evaluated the appropriateness of music to specific educational settings (see Chapter II).

A questionnaire was developed based upon such information, and was given to ten outstanding music educators, enclosing a letter of explanation (Appendix I). Seven of the respondents were faculty members of The Ohio State University School of Music, one, a composer, the remaining six, professors of elementary music education, including an authority in music education research and a co-author of one of the major elementary music text series. One respondent was an elementary music teacher in a parochial school; one, a retired elementary music supervisor, now a professor at the University of Tennessee; and the tenth, a retired classroom teacher formerly active in children's choral music.

The following are items of the questionnaire. Included are the source or sources for each item.
**VOCAL MUSIC CHECKLIST**

**Part I. EVALUATION**

In selecting music for grades four, five and six, what importance do you give to the following criteria?

<table>
<thead>
<tr>
<th>1. Extremely important</th>
<th>2. Important</th>
<th>3. Less important</th>
<th>4. Unimportant</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

1. Adherence to recommended vocal ranges for the approximate ages 9-11; see below.

   a. Basic range. (Circle your choice, or add if not listed.)

   (Jerald & R., (Biss, 1971), (Adcock, 1971), (Smith, 1970))

   ![Vocal Range Diagram](Image)

   (Jerald, 1977) (McGill, 1972)

   ![Vocal Range Diagram](Image)

   b. Extremes range to be used occasionally. (Circle your choice, or add if not listed.)

   (Jerald & R., (Smith, 1971), (McGill, 1970), (McGill, 1972))

   ![Vocal Range Diagram](Image)

   2. Adherence to text corresponding to known interests of children within the approximate age group 9-11.

   a. Patriotic songs (Jerald, 1977)

   ![Patriotic Songs](Image)

   b. Service songs (Jerald, 1977)

   ![Service Songs](Image)

   c. Love songs (Jerald, 1977)

   ![Love Songs](Image)

   d. Songs utilizing humor (Jerald, 1977)

   ![Humor Songs](Image)

   e. Nonsense songs (Jerald, 1977)

   ![Nonsense Songs](Image)

   f. Songs about animals (Jerald, 1977)

   ![Animal Songs](Image)

   g. Songs about birds (Jerald, 1977)

   ![Bird Songs](Image)
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a. novelty songs (Klyler, 1957)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. songs utilizing animal sounds (Klyler, 1957)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. songs utilizing yodeling (Klyler, 1957)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. cowboy songs (Klyler, 1957)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. lullabies (Klyler, 1957)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>m. other:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3. Utilization of musical material of superior quality:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a. variety of events in theme or themes (Reiner, 1962)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. delays, deviation, uncertainty (Reiner, 1962)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. complexity (Reiner, 1962)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. musical economy (Reiner, 1962)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. other:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comments regarding Part I, Evaluation:
15. Study value  (Chambers, 1970)
   a. music reading  (Chambers, 1970)
      (1) beginning reading skills  (Smith, 1970)
      (2) unconventional or new types of
           notation  (Kurowski, 1971)
   b. vocal problems  (Chambers, 1970)
      (1) transition range (register break)
          (Circle your choice, or add if not listed.)
          (Smith, 1970)  (Mussen, 1972)  (Mussen, 1972)
   c. Other study values: __________________________________________

Comments regarding Part II, Information:
Part III.  DEFINITION OF DIFFICULTY

Please indicate your agreement or disagreement concerning the following statements.

**A: Strongly Agree**  **At: Agree**  **D: Disagree**  **SD: Strongly Disagree**

1. A song should be designated as **easy** for children in grades four, five, and six, if it possesses the following characteristics:

   1. Basic range as here determined.
   2. Melody of chord outlines and/or stepwise phrases. (Colwell, 1967; Smiley, 1959; Smith, 1970)
   3. Major and/or minor tonal configurations most frequently used in graded text series. (see Appendix) (Petzold, 1960)
   4. Intervals no larger than the major sixth (excluding the minor sixth); no smaller than a half-step. (Colwell, 1967; Martell, 1949; Speck & Poland, 1962)
   5. Obvious tonal center (Colwell, 1967)
   6. Major or minor (harmonic or melodic) mode (Colwell, 1967; Petzold, 1960)
   7. Key signature 0 to 4 sharps and 4 flats (Smiley, 1945; Krumm, 1972; Colwell, 1967)
   8. Meter 4 4 4 6 6 3 3 8 2 2 3 3 3 3 3
   9. Rhythmic patterns matching basic meter (Smith, 1970)
   10. Rhythmic patterns limited to two even subdivisions per pulse, and the occasional use of \( \frac{1}{4}, \frac{3}{8}, \frac{3}{4}, \frac{7}{8}, \) or \( \frac{5}{4} \) (Smith, 1970)
   11. Unison or including harmony part of chord roots, chant, descent, round, canon, thirds and sixths, or partner song. (Smith, 1970; Zimmerma, 1971)
   12. No modulation (secondary dominant or altered chord permitted). (Colwell, 1967)
   13. Including harmonic accompaniment of primary chords. (Colwell, 1967; Zimmerma, 1971)
   14. English text. (Colwell, 1961)

Comments:
3. A song should be designated as challenging for children in grades four, five, and six if it possesses any of the following characteristics:

<table>
<thead>
<tr>
<th></th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Use of extreme range.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Melody other than chord outlines, stepwise phrases, and most frequent tonal configurations of graded series. (see Appendix)</td>
<td>Calwell, 1967; Smalley, 1970; Petosky, 1969</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Chromaticism.</td>
<td>Smalley, 1971</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Intervals larger than the sixth or smaller than half step.</td>
<td>Smelman, 1971; Calwell, 1967</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Use of the minor sixth or minor seventh interval.</td>
<td>Martszall, 1949; Beam &amp; Pianini, 1968</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Mode other than major or minor.</td>
<td>Calwell, 1967; Petosky, 1969</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Key signature including more than four sharps or flats.</td>
<td>Smalam, 1972; Calwell, 1967</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>Meter other than 4, 2, 6, or 2 ( \frac{4}{4}, \frac{2}{4}, \frac{6}{4}, ) or ( \frac{2}{4} )</td>
<td>Calwell, 1967; Petosky, 1969; Smith, 1970</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Triplet rhythms or other odd numbered multiple groupings and their variations.</td>
<td>Petosky, 1960; Sievers, 1932</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>A predominance of four or more even sub-divisions to a pulse and variations thereof.</td>
<td>Smith, 1970; Sievers, 1932</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>A predominance of uneven rhythms ( \text{e.g., } \begin{array}{c} \frac{3}{4} \hfill \frac{2}{4} \hfill \frac{4}{4} \hfill \frac{3}{4} \end{array} )</td>
<td>Smith, 1970</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>Rhythmic patterns contrary to basic meter.</td>
<td>Smith, 1970</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>Vocal harmony other than chord roots, chant, descant, round, canon, thirds and sixths, or partner song.</td>
<td>Smith, 1970</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td>A cappella.</td>
<td>Calwell, 1967</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18.</td>
<td>Accompaniment other than the harmonic accompaniment of primary chords.</td>
<td>Calwell, 1967; Smelman, 1971</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td>Foreign language text.</td>
<td>Smalla, 1941</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Of the ten questionnaires, seven were returned, most of these unsigned. Questionnaire items were added, altered, or deleted based upon responses of the participating music educators. A discussion of that process follows.

On the four degree rating scales contained in the checklist, it was determined that an accumulation of four points in any of the two categories indicating less important and unimportant, or of less value and worthless, or disagree and strongly disagree, would warrant deleting the item. The following items were deleted upon this basis:

- service songs (EVALUATION, page 1, text)
- songs utilizing yodeling (EVALUATION, page 2, text)
- complexity (EVALUATION, page 2, musical material)
- author of text (INFORMATION, page 3)
- vocal solo contained (INFORMATION, page 3)
- publication number (INFORMATION, page 3)
- price (INFORMATION, page 3)
- vocal sounds other than singing (INFORMATION, Special Effects, page 3)
- environmental sounds (INFORMATION, Special Effects, page 3)
- unconventional or new types of notation (INFORMATION, Study Value, page 4)
- a cappella (DETERMINATION OF DIFFICULTY, Challenging, page 6)
foreign language text (DETERMINATION OF DIFFICULTY, Challenging, page 6).

These items were deleted due to comments of respondents:

item: love songs (EVALUATION, Text, page 1)
comment: "highly questionable"

difficulty of accompaniment (INFORMATION, page 3)
comment: "If the teacher has available a skillful accompanist, it makes little difference about the degree of difficulty."

These items were altered due to comments of respondents:

item: A song should be designated as challenging for children in grades four, five and six if it possesses any of the following characteristics:
comment: "It is the combination of these items that would cause me to judge a song easy or difficult."

alteration: A song should be designated as challenging for children in grades four, five and six if it possesses a predominance of any one of the following characteristics, or a combination of two or more of these characteristics.

14. Rhythmic patterns contrary to basic meter.

comment: "Wouldn't 13 be a specific example of 14?"

alteration: Rhythmic patterns contrary to basic meter, including syncopated patterns.

This item was deleted due to insufficient conclusions derived from responses as to the importance of the item, or appropriate range.

item: transition range (INFORMATION, Study value, page 4)

On the basis of respondents' comments the following additions were made to the checklist and its subsequent evaluative form.

additions: harmonic interest, rhythmic vitality

(EVAL., Musical Material)

additions: outstanding example of ____ form (INFORMATION, Study Value)

outstanding example of ____ style period.

(INFORMATION, Study Value)

addition: Many different rhythmic patterns included

(DETERMINATION OF DIFFICULTY)

comment: "Frequency of change would be a factor."

Item nine, page three of the questionnaire, "publisher", was retained irregardless of the markings of respondents because of a previous commitment to publishers when requesting complimentary copies.
Appropriate range and extreme range were determined by a majority tally from the respondents.

Based upon the revised questionnaire, an instrument for evaluating choral music suitable to the elementary school was designed, retaining those items and considerations which respondents deemed important (with the above exception). The following is the final evaluative form used: (The revised section, DETERMINATION OF DIFFICULTY, was retained as a reference sheet in the process of evaluation.)
### I. INFORMATION

<table>
<thead>
<tr>
<th>Title</th>
<th>arr.</th>
<th>Composer</th>
<th>Pub.</th>
<th>difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>range(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>special effects:</th>
</tr>
</thead>
<tbody>
<tr>
<td>foot and/or hand sounds</td>
</tr>
<tr>
<td>movement</td>
</tr>
</tbody>
</table>

### II. EVALUATION

#### 1. Range

- c' to e", permitting the occasional use of small to g' range
- other than above

#### 2. Text

- patriotic, humorous, nonsense, animal, bird, morality, cowboy, or lullaby
- other than above

#### 3. Musical Material

- including variety of events in theme or themes, delays, deviation, uncertainty, harmonic interest, rhythmic vitality; utilization of musical economy
- absence of the above characteristics

#### 4. Composition as a whole
Evaluation of Music

This final evaluative instrument was utilized in gathering data regarding the individual compositions in this study, and in evaluating these compositions, and determining their appropriateness or inappropriateness to grades four, five and six of elementary school. Those compositions determined by this process to be suitable for grades four, five, and six of elementary school may be found in Chapter Four, with pertinent information concerning each composition.
CHAPTER IV

A total of two hundred seven scores were examined in this study, including the following categories of secular music written by American women composers: unison and two-part (SA) choral music and operettas, and vocal solos and popular music written in treble clef. Each score was evaluated using the instrument designed in this study. Operettas were evaluated as a unit, whereas separately published songs and the individual songs of a collection were evaluated individually. Data concerning those compositions judged appropriate to the upper elementary singing program, and those deemed inappropriate for such purposes is presented in this chapter, with scores of the selected compositions. In addition, compositions created for children by the writer of this dissertation are included in this chapter.

Compositions Appropriate to the Upper Elementary Singing Program

Seventy-two of the scores examined were determined to be appropriate to the singing program of grades four, five, and six of elementary school, when utilizing the criteria and evaluative instrument of this study. Information regarding the compositions selected will be reported in the following order:
Such data will precede each selected composition. The asterisk (*) preceding a title indicates a composition also recommended for primary grade use, due to its range and text.

Because the compositions of this study are copyrighted material, these scores appear in a separate volume, Volume II, of this dissertation, which is available on loan from The Ohio State University library.
Compositions Judged Inappropriate
to the Upper Elementary Singing Program

One hundred thirty-five of the compositions surveyed were
determined by the criteria established and the evaluative instrument
used in this study to be inappropriate for use in the upper elementary
grades singing program. Eight of the scores were deemed inappropriate
because of range; forty-nine, because of text; and thirty-one because
of the musical material contained. In addition, thirty-eight scores
were rejected upon two categories of criteria: six due to range
and text, three due to range and musical material, and twenty-nine,
based upon their texts and musical material. Nine scores were
judged inappropriate in all of the categories of criteria used in
the evaluation (range, text, and musical material).

Text was checked most frequently as inappropriate (ninety-three
scores), followed by musical material (seventy-two scores). Range
was the category least often found to be inappropriate in the
scores examined (twenty-six scores).

Many of these compositions were not intended for upper
elementary singing purposes, but rather were designed for other
fields of musical endeavor. Many would be valuable to other programs
of elementary school music, and therefore are here listed.88

Following the composer's name, title of composition, arrangement,

---

88 A list of recordings of compositions by American women composers is found in Appendix J.
and publisher, the letters R, T, and/or M indicate the area or areas of inappropriateness determined by this study (R = range, T = text, M = musical material). The asterisk (*) preceding certain listings specifies a composition suggested, because of its range, text and musical material, for the primary child's singing. The following code will be used to report information regarding these compositions.

arr. = arranger
comp. = composer
op. = operetta
U = unison arrangement
SA = soprano and alto arrangement
Alderman, Beatrice—A Fairy Conspiracy (op)—U—Willis Music Company—

Altman, Adella Carlson—A Souvenir (op)—SA—Willis Music Company—

Bampton, Ruth—Black is the Color of My True Love's Hair—SA—

Raymond A. Hoffman Company, Calavan Music Company—T

Barthelson, Joyce (arr.)—I Love Little Willie, Two-Voice Chorus Album—SA—Belwin—T

Barthelson, Joyce (arr.), Stephen Foster (comp.)—Nelly Bly, Two-Voice Chorus Album—SA—Belwin—T

Barthelson, Joyce (arr.), John Phillip Sousa (comp.)—Stars and Stripes Forever—SA—Belwin—M

Beaumont, Vivian—Keep the Star-Spangled Banner Waving—U—Pro Art Publications—R M

Bennett, Joyce (and Phil)—The International Waltz—U—United Nations Ball Committee—M

Blake, Myrtle—Blue October—U—Jack Curry, Active Music; ISC and A and A—T M

Blake, Myrtle Ann—Engraved on My Heart—U—Jack Curry, Active Music; ISC and A and A—T M

Blake, Myrtle Ann—So Blue—U—Jack Curry, Active Music; ISC and A and A—T M

Blake, Myrtle Ann—Sweet Mary Lee—U—Jack Curry, Active Music; ISC and A and A—T
Bond, Carrie Jacobs—Just a 'Wearyin' for You—SA—Carrie Jacobs
   Bond and Son, Inc.; Boston Music Company—R T
Bond, Carrie Jacobs—Out in the Fields—SA—Carrie Jacobs
   Bond and Son, Inc.; Boston Music Company—R T
Bond, Carrie Jacobs—A Perfect Day—SA—Carrie Jacobs
   Bond and Son, Inc.; Boston Music Company—R T
Butler, Lois—Sonnet XIII—U—with composer—T
Cadzow, Dorothy—Golden Dawn—U—BMT Canada, Ltd; Associated Music
   Publishers, G. Schirmer—T
Carrell, Ruth (and Jimmie Dodd)—Amarillo—U—Pic Music Corp.—T
Cromie, Marguerite Biggs—Sugar and Cinnamon—SA—Theodore Presser
   Company—R
Crowe, Bonita—Eph'm's Prayer—U—Pro Art—T
Crowe, Bonita—Greeting in Spring—U—Michael Keane, Inc.; Pro Art—
   T M
Crowe, Bonita—Just for You, Dear—U—Michael Keane, Inc.; Pro Art—
   T M
Crowe, Bonita—Legacy—U—Michael Keane, Inc.; Pro Art—T
Crowe, Bonita—The Legend of Yonah—U—Michael Keane, Inc.; Pro Art—R
Crowe, Bonita—My Mother Was a Lady—U—Pro Art—R T
Crowe, Bonita—The Singing Lesson—U—Pro Art—R
Crowe, Bonita—Where Love Walks—U—Pro Art—R
Davis, Eleanor—The Clock's Song—U—Davis Studio—T
Davis, Hazel—The Great Heroes of This Country—U—Faith and Freedom
   Songs—M
Davis, K. K. (arr.)—Pretty Jeannette, *Galaxy Junior Chorus Book*—SA—Galaxy—T

Davis, K. K. (arr.)—Pretty Maid, *Galaxy Junior Chorus Book*—SA—Galaxy—T

Davison, Martha Taylor—Hills of Dan—U—Paragon Music Publishers—

R T M

Davison, Martha Taylor—'Tis Spring—U—Paragon Music Publishers—T M

Day, Ruth E.—Fairies Are Really Truly (op)—U—Willis Music Co.—T M

Diemer, Emma Lou—The Shepherd to His Love—SA—Piedmont Music Co., Inc; Marks, Belwin—T

Dolan, Hazel—Nebraska in the Fall—U—Lavell Publ. Company, Inc.—M

Dolan, Hazel—Our Nebraska—U—Lavell Publishing Company, Inc.—M

Dungan, Olive—Little Brown Papoose—SA—J. Fischer and Bro.;

Belwin-Mills—R T M

*Dungan, Olive—The Mysterious Forest (op)—U—J. Fischer and Bro.;

Belwith—T

Dungan, Olive—Out Fishing—SA—J. Fischer and Bro.; Belwin-Mills—M

Elaine, Sister Mary C.D.P.—Flag of Our Country—U—Our Lady of the Lake College; Southern Music Company—R M

Elaine, Sister M.—Maytime—Our Lady of the Lake College—T M

Elaine, Sister M.—Merrily We Sing—SA—J. Fischer and Bro.;

Belwin Mills—R T M

Elaine, Sister M.—The Red, White and Blue—U—Our Lady of the Lake College—M
Elaine, Sister M.--Star of the Southwest--U--Our Lady of the Lake College Music Press--R T M
Elaine, Sister M., C.D.P.--United America--U--Our Lady of the Lake College--R M
Elliott, Marjorie--The Happy Scarecrow (op)--U--Willis Music Company--R T M
Frank, Marcel (arr.), Robt. Wright and George Forrest (composers)--Little Hands--SA--Frank Music Corp.--T
Geist, Susan Rowe (arr.), Robt. Ashton (comp.)--I Long to Hear a Song about Nebraska--U--Lavell Pub. Co., Inc.--M
*Haines, Joan--By and By, Songs to Share--U--Gordon V. Thompson--T
Haines, Joan--Elmer, The Elephant, Songs to Share--U--Gordon V. Thompson--T M
*Haines, Joan--Nix, nox, nax, Songs to Share--U--Gordon V. Thompson--T
Haines, Joan--Pussy Willow, Songs to Share--U--Gordon V. Thompson--T M
*Haines, Joan--Rain, Songs to Share--U--Gordon V. Thompson--T
Haines, Joan--Santa Claus, Songs to Share--U--Gordon V. Thompson--T M
Haines, Joan--Up in the North, Songs to Share--U--Gordon V. Thompson--T M
*Hoagey, Catherine Y.--The Ranger Rick Brigade--U--Ranger Rick Nature Magazine--T
Hoagey, Catherine Y.--Where does the Wind Live?--U--Ranger Rick Nature Magazine--T M
Davis, Hazel (and Perry Wilbur)—Lady with a Torch—U—Faith and Freedom Songs—M
Davis, Hazel (and Perry Wilbur)—Our Lives, Our Fortunes, and Our Sacred Honor—U—Faith and Freedom Songs—M
Davis, Hazel (and Perry Wilbur)—An Unknown Soldier—U—Faith and Freedom Songs—T
Davis, Jean Reynolds—Wayfaring Stranger—SA—Harold Flammer, Inc.; Shawnee Press—T
Davis, K. K. (arr.)—Bold Wolfe, Galaxy Junior Chorus Book—SA—Galaxy—T
Davis, K. K. (arr.)—Brazilian Rose, Galaxy Junior Chorus Book—SA—Galaxy—T
Davis, K.K. (arr.)—Ezekiel Saw the Wheel, Galaxy Junior Chorus Book—SA—Galaxy—T
Davis, K. K. (arr.)—Hard by the Crystal Fountain—SA—Galaxy—T
Davis, K. K. (arr.), J. S. Bach (comp.)—How Sleep the Brave—SA—Galaxy—T
Davis, K. K. (arr.), Stephen Foster—Jeanie with the Light Brown Hair—SA—Galaxy—R T M
Davis, K. K. (arr.)—Legend—SA—Galaxy—T
Davis, K. K. (arr.)—Old Folks at Home—SA—Galaxy—T
Davis, K. K. (arr.)—On a May Morning, Galaxy Junior Chorus Book—SA—Galaxy—T
Davis, K. K. (arr.)—The Pitcher, Galaxy Junior Chorus Book—SA—Galaxy—T M
House, L.M.—My Wishing Star—SA—Belwin—M


Jenkins, Ella (arr.)—Cadima, You'll Sing a Song and I'll Sing a Song—U—Folkways—R

Jenkins, Ella—Did You Feed My Cow?, You'll Sing a Song and I'll Sing a Song—U—Folkways—R

Jenkins, Ella (arr.)—Shabot Shalom, You'll Sing a Song and I'll Sing a Song—U—Folkways—R

Joy, Margaret—Pink Bread (op)—SA—Raymond A. Hoffman Company—M

Kendrick, Virginia—Green is the Willow—U—J. Fischer and Bro.; Belwin-Mills—R T

McCarthy, Charlotte—Can't You See I'm Sorry—U—Bregman, Vocco and Conn., Inc.—T

McCarthy, Charlotte—I Don't Want to be Hurt Any More—U—Bregman, Vocco and Conn, Inc.—T

Popplewell, Mary—How Softly a Heart Breaks—U—Conley Music, Inc.; Claridge—R T M

Popplewell, Mary—It's a Cryin Shame—U—Conley Music Inc.; Claridge—R T

Popplewell, Mary—Shoulder to Cry On—U—Claridge Music, Inc.—R T

Posegate, Maxine Woodbridge—Spanish Lullaby—SA—Somerset Press—M

Rawls, Kathryn Hill—Bells of Spring—SA—J. Fischer and Bro.; Belwin-Mills—T M

Rawls, Kathryn Hill—Touch Hands Around the Rolling World—SA—J. Fischer and Bro.—T M
Reynolds, Malvina—Black Horse, Cheerful Tunes for Lutes and Spoons—
U—Schroder—M
Reynolds, Malvina—Don't Drop the Box, Cheerful Tunes for Lutes and
Spoons—U—Schroder—M
Reynolds, Malvina—The Girls from the Oyster House, Cheerful Tunes
for Lutes and Spoons—U—Schroder—M
Reynolds, Malvina—I Went a Gathering, Tweedles and Foodles for
Young Noodles—U—Schroder Music Company—M
*Reynolds, Malvina—Jennie Fell Down, Tweedles and Foodles for Young
Noodles—U—Schroder Music Co.—T
*Reynolds, Malvina—Little Boat, Tweedles and Foodles for Young
Noodles—U—Schroder Music Company—T
Reynolds, Malvina—Magic Penny, Cheerful Tunes for Lutes and Spoons
U—Schroder Music Company—M
Reynolds, Malvina—Many Colors, Cheerful Tunes for Lutes and Spoons—
U—Schroder—T M
Reynolds, Malvina—Mommy's Girl, Tweedles and Foodles for Young
Noodles—U—Schroder Music Co.—T M
Reynolds, Malvina—Place to Be, Tweedles and Foodles for Young
Noodles—U—Schroder—M
Reynolds, Malvina—Star Flower, Tweedles and Foodles for Young
Noodles—U—Schroder Music Co.—T M
Reynolds, Malvina—To-Ro- March, Tweedles and Foodles for Young
Noodles—U—Schroder Music Co.—T M
Reynolds, Malvina—What Time is It?, Cheerful Tunes for Lutes and Spoons—U—Schroder—M

Reynolds, Malvina—You Can't Make a Turtle, Cheerful Tunes for Lutes and Spoons—U—Schroder—M

Richter, Ada (arr.)—Ay, ay, ay!, Sing in Spanish—U—Theodore Presser—T

Richter, Ada (arr.)—La cachuca, Sing in Spanish—U—Theodore Presser—T

Richter, Ada (arr.)—Cielito lindo, Sing in Spanish—U—Theodore Presser—T

Richter, Ada (arr.), J. Valverde (comp.)—Clavelitos, Sing in Spanish—U—Theodore Presser—T

Richter, Ada (arr.)—Preguntale a las estrellas, Sing in Spanish—U—Theodore Presser—T

Richter, Ada—Reverte, Sing in Spanish—U—Theodore Presser—T

Richter, Ada (arr.)—Rio, Rio, Sing in Spanish—U—Theodore Presser—T

Richter, Ada (arr.)—Vidalita, Sing in Spanish—U—Theodore Presser—T

Richter, Ada—La viudita del Cohde Laurel, Sing in Spanish—U—Theodore Presser—T

Richter, Ada—Yo soy farolero, Sing in Spanish—U—Theodore Presser—T

Rios, Rosa and Abel Baer—In My Caravan of Dreams—U—Abel Baer Music Corp.—T

Rios, Rosa and Abel Baer—Just to be Alone with You—U—Abel Baer Music Corp.—T
Sprott, Nelle McMaster—Sunny Yellow Jessamine, *Tri-Centennial Songs—*  
U—R. L. Bryan Company—M

Turner, Mildred— I Wish They Didn't Mean Goodbye—U—Morley Music  
Company; Edwin H. Morris and Company, Inc.—M

Van de Vate, Nancy—Two Songs: Death is the Chilly Night and  
Loneliness—U—Waterloo—R T

Whitecotton, Shirley-Michael—SA—Somerset Press—T

Wilson, Faith C.—The Obliging Clock (op)—U—Willis Music Company—  
T M
"A Dozen Songs for Children" was designed for the elementary and middle school child. Its songs employ various vocal sounds; humor in both music and text; conventional and unconventional notation; a variety of accompaniments, many of which are well within the child's grasp; and contemporary sounds, including the aleatoric sounds. Texts are by John Ciardi, Mary O'Neill, Ruth Blalock Loftin, and the composer.

It is believed that many of these songs fulfill the criteria of evaluation established in this study, and therefore they have been included.
CHAPTER V

SUMMARY, CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS

Summary

Purpose

The prime objective of this research was to evaluate vocal music of American women composers, in order to select compositions of such nature which would be appropriate to grades four, five and six of elementary school. It was hoped that these efforts would encourage the presentation of music written by American women composers within the total music education program, and would increase knowledge of the music of women composers, and woman as composer. To achieve this purpose, it was necessary to determine requirements of appropriate elementary vocal literature, and to design an instrument capable of evaluating children's vocal literature.

Procedure

The methodology of this research was three-fold, consisting of securing music, designing an evaluative instrument, and evaluating music. Music was secured primarily by direct correspondence with two sources: music publishers and the individual American women composers, using as a source of reference, the
Directory of American Women Composers, compiled by the National Federation of Music Clubs. A major problem encountered in this procedure was that of inaccurate addresses, a dilemma alleviated to some degree through local library resources and music industry personnel.

As a preliminary step to the establishing of an evaluative instrument, a checklist was designed based upon the following areas of reference: statements of authority and research regarding the child voice and vocal capabilities, and music pedagogy; elementary music achievement test items; music criticism philosophy; and dissertations and theses which have evaluated the educational possibilities and appropriateness of specific compositions. Seven of ten questionnaires given to outstanding music educators were returned. As a result of comments and ratings of these personnel, items in the questionnaire were altered or deleted to form the final evaluative instrument. In addition to their evaluative sections, both the questionnaire and final evaluation form contained an information section aimed at providing some resource data for those interested in using the music.

The instrument thus designed was utilized in collecting information regarding the compositions of this study, and in evaluating their appropriateness to grades four, five and six of

---

87Smith, Women Composers, pp. 1-40.
elementary school.

Findings

Two hundred seven scores within the categories of this research (i.e., secular unison and two-part (SA) vocal music) were received and evaluated with the instrument designed in this study. Seventy-two of the compositions were found by the criteria established to be appropriate to the upper elementary singing program, whereas one hundred thirty-five of the scores were judged inappropriate when utilizing the evaluative instrument. Eighty-eight scores were judged inappropriate in only one category of criteria; eight in the category of range, thirty-one in the musical material category, and forty-nine in the category of text. Thirty-eight scores were found to be inappropriate in two areas of criteria; rhythm and text (six scores), rhythm and musical material (three scores), and text and musical material (twenty-nine scores). All of the categories of criteria used in the evaluation were checked as inappropriate for nine of the scores examined.

Text was checked most frequently as inappropriate (ninety-three scores), and range least frequently (twenty-six scores). Musical material was found in seventy-two of the compositions to be inappropriate by the criteria established and the evaluative instrument used.
Conclusions and Implications

This study evidences that there is a body of vocal music literature written by American women composers which is appropriate for the child's singing at the approximate age level nine to eleven. (This music is found in Volume II with related information.)

It may be concluded that range was appropriate for this age group in most (87½%) of the compositions examined, even those rejected upon other bases. When compared with Adcock's findings that most songs in music text series for the middle school child are inappropriate to his normal range, implications are that the compositions found in this document are more appropriate to the child's range than what he sings from the music textbook series. Since much of the music examined was popular music, and did in most cases lie within the suggested range for the upper elementary grade child, it can be further implied that the vocal range of popular music is in many instances appropriate to the child age nine to eleven, that it is probably more appropriate than that offered in the music text series, and that this factor is a contributor to the musical preferences of the upper grade child.

---

88 Adcock, "Vocal Range in Middle School Curriculum." (Research employed in this dissertation's consideration of appropriate vocal range.)
Of the three categories of criteria within the evaluative instrument, text was most often found inappropriate to the upper grade child in the compositions examined, a finding similar to the Blyler study which revealed greater discrimination regarding text than other aspects of songs. Thus text is shown to be a prime determinant of the appropriateness of children's songs.

Sixty-five percent of the compositions surveyed in this study were found to meet the criteria established for musical material, evidence of woman's ability as a composer. Thirty-five percent of the evaluated compositions met all criteria of the evaluative instrument: range, text, and musical material. (The latter are found in Chapter IV.)

In addition to conclusions and implications which may be drawn from the basic research project, certain factors were apparent from the volume of correspondence which transpired in this study, and from participation in the evaluation of music. Such information is relevant to composition in general, to woman as composer, to the evaluative instrument used, and to problems of accompaniment and text.

Few serious composers are interested in writing for children, but among those most effective in doing so are composers who have

---

worked with children in music, such as Ella Jenkins and Malvina Reynolds.

The compositions surveyed were all published after 1900, many during the years of World War I and World War II, thus pointing to the increasing acceptance of woman as composer in the absence of man.

Through examining such a quantity of music it is apparent that woman has been successful (i.e., accepted) in certain areas of composition. She has been highly successful as a composer for Vaudeville, and a writer of pop music and country music, including compositions performed by Al Jolson and those recorded by Nat King Cole, Eddie Arnold, and Doris Day. Rosa Rio composed and improvised background music for silent movies and radio soap operas, a skill which she was taught at the Eastman School of Music in the early 1900's. It is woman who has written the state centennial and sesqui-centennial songs, etc., the girl scout commemoration opera (composer Julia Smith), and many of our national patriotic songs. Her talent as an arranger of music is widely acknowledged; notable are Katherine K. Davis, Joyce Barthelson, Ruth Bampton, and Marcel Frank who has arranged for Frank Loesser and Meredith Wilson. These arrangements include many fine folksong arrangements, such as the arrangements of Irish folksongs by Marguerite Biggs Cromie. Woman has been equally effective as a writer of vocal solos. Outstanding are Bonita Crowe who has had works performed at the
White House, Lois Butler, Emma Lou Diemer, and Nancy Van de Vate who publishes under the noms de plumes, William Huntley.

Thus it appears that woman as composer is in an embryonic stage—accepted, successful in some few areas, preparing the way for her acceptance and success in other areas of composition.

Among the most prolific of American women composers are Mana-Zucca with 1100 published works, Carrie Jacobs Bond whose more than three hundred songs were published, and Radie Britain who has published compositions of a serious nature for various instrumental and vocal media.

As was concluded in the Blyler study, this research reveals the difficulty of evaluating music with a checklist. Basic imperfections of the evaluative instrument were apparent during the period of evaluation, particularly in the areas of text, where other topics, especially those related to nature seemed appropriate; and in the determination of difficulty section, where frequent meter changes, independent accompaniment or vocal parts, dissonance, tempo, or a prepared or non-prepared modulation influenced the difficulty of a composition.

Other problems were encountered regarding text and accompaniment. Some texts were found to be anti-Negro, and others, anti-female.

---

Most accompaniments were written for piano and were too difficult for the child's use. Few of the compositions examined utilized other classroom instruments to provide melody, harmony or percussion accompaniment. Very few of the considered compositions were designed for a cappella singing.

Recommendations

Participation in this study emphasized the urgent need for research in related areas. Of prime importance are the observation of children in controlled situations in an effort to discover their musical behaviors, including vocal range; and the continued efforts to establish a structure of music. The absence of such information was a limiter to this study. Studies of the vocal range of the child's out-of-school song preferences would offer needed data relevant to child vocal range and music literature.

Studies of the publishing industry are recommended in order to arrive at accurate directories and other information which would increase availability of all published music.

It is further suggested that studies regarding the woman composer; her role in society; her music, both secular and sacred, instrumental and vocal, published and non-published; and its application to specific educational settings be studied. It is recommended that a library or libraries of such compositions be established in an effort to increase the availability, performance and research of such music.
This author recommends that the evaluative instrument of this study be refined for future use in the selection of appropriate vocal literature for grades four, five and six.

Because of the prevalence of difficult piano accompaniments, the performer or instructor of the compositions here contained is encouraged to be inventive in providing variety and feasibility of accompaniment.

In addition to the recommended singing possibilities of songs here included, it is suggested that music educators explore the further educational possibilities of the two hundred seven compositions of this study.
APPENDIX A

Letter to Publishers
April 27, 1973

Dear Sirs:

As a part of my doctoral program in the School of Music at Ohio State University, I am currently working on a dissertation entitled "An Evaluation of Choral Music by American Women Composers as to its Appropriateness in the Elementary School." This dissertation will result in a source book for elementary school in which credit will be given to both composers and publishers.

In referring to the Directory of American Women Composers compiled by the National Federation of Music Clubs, I find that your company publishes vocal compositions of the following American women composers:

For purposes of this research, I would sincerely appreciate your sending complimentary or "on approval" copies of unison and two-part (SA) compositions by the above named composers. Please mail music to the address below. Should you desire that copies be returned, please specify a return date.

I will be grateful for your cooperation in this project.

Respectfully,

Helen Loftin Cornell
1240 Ashland Avenue
Columbus, Ohio 43212
APPENDIX B

Letter to Balwin-Mills Publishing Corp.

Regarding Publisher Addresses
Belwin-Mills Publishing Corp.
16 W. 61st Street
New York, New York 10023

Dear Sirs:

Thank you for your cooperation in sending music for my research regarding American women composers. Such courtesy is a tremendous aid to this project.

I have encountered a problem of letters addressed to publishers being returned due to incorrect addresses. Having exhausted available references here, our music librarian suggested that I write your company for assistance in securing accurate addresses. If the address of any of the publishers here listed is known, I would appreciate your sending me such information.

Again, I am grateful for your help in this study.

Respectfully,

Helen Loftin Cornell

Enclosure
APPENDIX C

Addresses of Publishers and Distributors
of Vocal Music by American Women Composers
Abigail Music Company
  dist. by:
Schroeder Music Company
  2027 Parker Street
Berkeley, California 94704

Abingdon Press
  201 Eighth Avenue, North
Nashville, Tennessee 37202

Active Music Publishers
  Jack Curry
  3170 S.W. 8th Street
  Miami, Florida

American Composers Alliance
  170 West 74th Street
  New York, New York 10023

American Music Center, Inc.
  2109 Broadway, Suite 1579
  New York, New York 10023

American Society of Composers,
  Authors and Publishers
  ASCAP Building
  One Lincoln Plaza
  New York, New York 10023

The Assemblies of God
  Music Department
  1445 Boonville Avenue
  Springfield, Missouri 65802

Associated Music Publishers, Inc.
  Publishers and Importers of Music
  866 Third Avenue
  New York, New York 10022

Abel Baer Music Corp.
  c/o Roggins Feist Miller
  1350 Avenue of Americas
  New York, New York 10019

Belwin Mills Publishing Corp.
  Melville, New York 11746
distributors for
  J. Fischer and Bro.
  Piedmont Music Company, Inc.

The Big 3 Music Corporation
  1350 Avenue of the Americas
  New York, New York 10019

BMI Canada Limited
distributed by
  G. Schirmer
  866 Third Avenue
  New York, New York 10022

Joseph Boonin, Inc.
  P.O. Box 2124
  South Hackensack, New Jersey
distributor for
  Canyon Press, Inc.

Boosey and Hawkes, Inc.
  Oceanside, New York 11572

Boston Music Company
  116 Boylston Street
  Boston, Mass. 02116

Boston Music Company
distributed by
  Frank Distributing Corp.
  116 Boylston Street
  Boston, Mass. 02116
Bourne Company
Music Publishers
136 West 52nd Street
New York, New York 10019

Broadcast Music, Inc.
40 West 57th Street
New York, New York 10019

Brodt Music Company
P.O. Box 1207
Charlotte, N. C. 28201

The R. L. Bryan Company
Greystone Executive Park
P.O. Box 368
Columbia, S. C. 29202

Campus Publishers
711 North University Avenue
Ann Arbor, Michigan 48108

Canyon Press, Inc.
Box 1235
Cincinnati, Ohio 45201

Canyon Press, Inc.
Choral and Band Music
dist. by:
E. C. Kerby LTD.
198 Davenport Road
Toronto 5, Ontario, Canada

U.S. Agent:
Joseph Boonin, Inc.
P.O. Box 2124
South Hackensack, N. J. 07606

Chappell and Company, Inc.
609 Fifth Avenue
New York, New York 10017

Cherio Warock
39 West 54 Street
New York, New York 10019

Choral Art Publications
Distributed by:
Sam Fox Publishing Company, Inc.
1540 Broadway
New York, New York 10036

Choristers Guild
P.O. Box 38188
Dallas, Texas 75238

John Church Company
distributed by
Theodore Presser Company

Cimino Publications Incorporated
436 Maple Avenue
Westbury, New York 11590

Claridge Music Group
6362 Hollywood Blvd.
Suite 306
Hollywood, California 90028

Composers Facsimile Edition
170 West 74th Street
New York, New York 10023
Harold Flammer, Inc.
Sole selling agent;
Shawnee Press, Inc.
Delaware Water Gap, Penna. 18327

GIA Publications, Inc.
Gregorian Institute of America
2115 W. 65 Street
Chicago, Illinois 60636

Folkways Records and Service Corp.
701 Seventh Avenue
New York, New York 10036

Charles Hansen Educational Music
1860 Broadway
New York, New York 10023

Sam Fox Publishing Company, Inc.
1540 Broadway
New York, New York 10036

The Harmony Music Publishers
743 W. Irving Park Blvd.
Chicago, Illinois 60613

Frank Distributing Corp.
116 Boylston Street
Boston, Mass. 02116

T.B. Harms Company
Frank Music Affiliates
distributors for
Sole selling agents:
Frank Distributing Corp.
122 Boylston Street
Boston, Mass. 02116

Bibo Music Publishers, Inc.
Harry Von Tilzer Music Publishing
Champagne Music Corp.
100 Wilshire Blvd.
Suite 700
Santa Monica, California 90401

Galaxy Music Corporation
2121 Broadway
New York, New York 10023

Harper and Row, Publishers, Inc.
10 East 53rd Street
New York, New York 10022

Gospel Advocate Company
P.O. Box 150
Nashville, Tenn. 37202

May Hill
5272 Hollywood Boulevard
Suite A "9"
Hollywood, California 90027

subsidiaries:
Roger Graham Music Publishers
Ellis and Company
Craig-Ellis and Company
Craig and Company

Gospel Publishing House
1445 Bonnville Avenue
Springfield, Mo. 65802

Hit Records International
Hyperbolic Records
I.S.C.
P.O. Box 8466
Coral Springs, Florida 33065

H. W. Gray
distributed by
Belwin-Mills
Montgomery Music, Inc.
1803 Liberty Bank Bldg.
Buffalo, New York 14202

Morley Music Company
distributed by
Edwin H. Morris and Company, Inc.
1370 Avenue of the Americas
New York, New York 10019

Pic Music Corporation
39 W. 54th Street
New York, New York 10019

Pioneer Music Press
975 South West Temple Street
Salt Lake City, Utah 84101

Edwin H. Morris and Company, Inc.
1370 Avenue of the Americas
New York, New York 10019

Plymouth Music Company, Inc.
17 W. 60th Street
New York, New York 10023

Nazarene Publishing House
P.O. Box 527
Kansas City, Missouri 64141

Theodore Presser Company
Presser Place
Bryn Mawr, Penna. 19010

Mae Nightingale Publications
P.O. Box 15161
Los Angeles, California 90015

Pro Art Publications, Inc.
469 Union Avenue
Wesbury, New York 11590

Selling agent:
John Arrijuria

Music publishers and distributors
for Michael Keane

Oxford University Press
200 Madison Avenue
New York, New York 10016

Publisher Services Incorporated
1518 Walnut Street
Philadelphia, Penna. 19102

Paragon Music Publishers
71 Fourth Avenue
New York, New York 10003

Ranger Rick's Nature Magazine
1518 Walnut Street
Philadelphia, Penna. 19102

C.F. Peters Corp.
Music Publishers
373 Park Avenue South
New York, New York 10016

The Rodeheaver Company
Winona Lake, Indiana 46590
<table>
<thead>
<tr>
<th>Distributor</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saunders Publications, Inc.</td>
<td>119 West 57th Street, New York, New York 10019</td>
</tr>
<tr>
<td>Schrimer, Inc.</td>
<td>Publishers and Importers of Music, 866 Third Avenue, New York, New York 10022</td>
</tr>
<tr>
<td>Schroder Music Company (ASCAP)</td>
<td>2027 Parker Street, Berkeley, California 94704</td>
</tr>
<tr>
<td>Scott, Foresman and Company</td>
<td>1900 E. Lake Avenue, Glenview, Illinois 60025</td>
</tr>
<tr>
<td>Charles Scribner's Sons, Publishers</td>
<td>597 Fifth Avenue, New York, New York 10017</td>
</tr>
<tr>
<td>Seesaw Music Corporation</td>
<td>177 East 87th Street, New York, New York 10028</td>
</tr>
<tr>
<td>Shawnee Press, Inc.</td>
<td>Delaware Water Gap, Penna. 18327</td>
</tr>
<tr>
<td>Simon and Schuster, Inc.</td>
<td>Mail Order Services, 1 West 39th Street, New York, New York 10018</td>
</tr>
<tr>
<td>Somerset Press</td>
<td>Executive Drive, Carol Stream, Illinois 60187</td>
</tr>
<tr>
<td>Southern Music Company</td>
<td>1100 Broadway, P.O. Box 329, San Antonio, Texas 78292</td>
</tr>
<tr>
<td>Jack Spratt Music Publishers</td>
<td>8th Floor, 17 W. 60th Street, New York, New York 10023</td>
</tr>
<tr>
<td>Summy-Birchard Company</td>
<td>Evanston, Illinois 60204</td>
</tr>
<tr>
<td>Summy-Birchard</td>
<td>distributed by EMB Music Service, Evanston, Illinois 60204</td>
</tr>
<tr>
<td></td>
<td>Educational Music Bureau, Inc. 1834 Ridge Avenue, Evanston, Illinois 60204</td>
</tr>
<tr>
<td>Gordon V. Thompson, Ltd.</td>
<td>29 Birch Avenue, Toronto 7, Canada</td>
</tr>
<tr>
<td>Transcontinental Music Publications</td>
<td>1674 Broadway, New York, New York 10019</td>
</tr>
<tr>
<td>University of Miami Music Publications</td>
<td>P.O. Box 8163, Coral Gables, Florida 33124</td>
</tr>
<tr>
<td>Volkwein Bros., Inc.</td>
<td>117 Sandusky Street, Pittsburg, Penna. 15212</td>
</tr>
<tr>
<td>Walton Music Corp.</td>
<td>17 W. 60th Street, New York, New York 10023</td>
</tr>
</tbody>
</table>
APPENDIX D

Letter to Julia Smith,

Author of Directory of American Women Composers
Dr. Julia Smith  
National Federation of Music Clubs  

Dear Dr. Smith:

I have been unsuccessful in my attempts to reach you by telephone, and have been advised by the National Federation of Music Clubs Headquarters to write you at your three addresses.

I am a Ph.D. candidate at The Ohio State University and am currently working on a dissertation entitled "An Evaluation of Choral Music by American Women Composers as to its Appropriateness in the Elementary School." I have been delighted to find your very beautiful piece of work, the Directory of American Women Composers. You are indeed to be congratulated.

I have some questions regarding this document which I feel you may be able to answer. First, do you have a list of titles for these compositions? (For which I would happily pay xeroxing and postage.) Is there a library collection of this music or a card file of titles that I might use?

In ordering this music I am beginning to encounter some minor problems. I assume that some of these publishers are no longer in business for several letters have been returned. Further, I hope that I am interpreting accurately such items as "Oliver Ditson Co. (see Presser)" to mean published by Oliver Ditson, distributed by Presser.

Again, I am grateful that such a fine, such a needed document exists. I will appreciate very much your calling me collect if you have time to answer any of these questions.

Best wishes for the continued success of your work.

Respectfully,

Helen Loftin Cornell  
614 .486-9054
APPENDIX E

Letter to American Women Composers
May 31, 1973

Dear Ms. [Name],

As a part of my doctoral program in the School of Music at Ohio State University, I am currently working on a dissertation entitled "An Evaluation of Choral Music by American Women Composers as to its Appropriateness in the Elementary School." This dissertation will result in a source book for elementary school in which credit will be given to both composers and publishers.

In referring to the Directory of American Women Composers compiled by the National Federation of Music Clubs, I find that you have composed music which should be considered in this study. I have been unsuccessful in my attempts to secure complimentary or examination copies of your music from the publisher, and it has been suggested by composer, Julia Smith, that I write directly to you.

For purposes of this research, I would sincerely appreciate your sending complimentary or examination copies of the secular unison and two-part (S\(\text{a}\)) vocal or choral compositions which you have composed. It is not essential that I have original copies for this study. A Xerox duplicate will be sufficient. Please mail music to the address below. Should you desire that copies be returned, please specify a return date.

Your cooperation in this project, and your promptness in complying with this request will be sincerely appreciated.

Respectfully,

Helen Loftin Cornell
1240 Ashland Avenue
Columbus, Ohio 43212
APPENDIX F

Letters and Dossiers Received from

American Women Composers
June 30, 1973

Dear Mrs. Cornell:

Your letter has just been

read. I have been going to concerts and

played in the M.S. Hannibal Baltic

cruise so I have just returned home.

Typewriter not out yet—

Sam including a list of my

things: Many Beider, children's books

etc. As you probably know The Flammer

publications are obtainable through Alcan
c. Also Bellow has my J. Fischer

Y H. W. Gray numbers — you really

should not have difficulty obtaining

Ruth Bampton

900 East Harrison Ave., Apt. D-63

Pomona, California 91767
Complimentary copies from the publisher.

In some cases, numbers are out of print. Belwin I believe is not publishing "Songs of Uncle Tom's."

Yet they may have some copies on hand. The Raymond Hoffman Co. is bought by Caledon Music Co., 1500 E. Douglas St., Wichita, Kansas.

67204

If there are any numbers you want and can't locate please let me know and I can have a proof made.

I am interested in knowing the details of your survey.

Yours sincerely,

F. R. Bumpston.
PUBLISHED COMPOSITIONS

by

NUTH BARTON

CHORAL (Mixed Voices)

General

Celtic Prayer, N.V.O.
Choral Responses I, Sch. McC.
Choral Responses II, Sch. McC.
Creation Lord, T.P.
Glory to God, B.H. Co.
God So Loved The World (Arr.) R.A.H.
Invocation to Dom, J.P.
Jacob's Ladder, R.A.H.
Let Us Humbly Walk With Thee, B.N.
Let Us Praise Famous Name, R.A.H.
Lift Up Your Heart, J.P.
Lift Up Your Heads, H.P.
New With Vision, E.V.O.
My Soul's Been Anchored, J.P.
O Shanandoah, Bel.
O Worship (Adoration To) Arr. R.A.H.
Praise Him Evermore, Bel.
Tomorrow's World (Arr.) R.A.H.

Christmas

Christmas Antiphony, N.V.O.
Ring Out, Wild Bells, Sch.
McC. (New Year's)
Carol of the Creatures, Unison
and Descant (H.P.)

Easter

Blew, Golden Trumpets, J.P.
Christ Is Risen, B.N.
O Bells in the Steeple,
Unison, B.F.V.

WITH NARRATOR AND MULTIPLE CHOIRS

Song of Bethlehem, Sch. H.C. (Christmas)
Triumph of the Cross, H.P. (Easter)

CHORAL (Women's Voices)

General

Angel Band, S.A. (T.P.)
Black Is the Color, S.A., R.A.H.
I Will Life Up Mine Eyes S.S.A. (M.K.)
Life Has Loveliness to Sell, S.S.A., R.A.H.
My Heart Ever Faithful, S.A. (T.P.)
O Come Let Us Sing To The Lord (Unison) B.N.D.
Praises to God S.A., (J.P.)
Song of Eldorado, S.A., (Bel.)

Christmas

Christmas Bells, S.S.A.A. (H.P.)
Christmas Nightingale, S.A. (T.P.)
Christmas Surprises, H.P.
Gather 'Round Christmas Tree, S.A.
(T.P.)
Love Come Down at Christmas, S.A.
(B.N.)
Merrily We Sing, S.A. (T.P.)
Tidings of Joy, S.A. (J.P.)
Vind Through Olive Trees, (B.F.V.)
Unison and S.S.A. AA
Come all Ye Friends S.A.A., Pits
CHILDREN’S MUSIC BOOKS

(Written by Lottie E. Coit)

It’s Fun to Listen, H.P. (First listening book)
Let’s Listen to the Birds, H.P.
The Little Red Hen, G.S. (Story and piano music)
Tune Matching Tunes, H.P. (First songbook)

(by Ruth Hampton)

Come and Play (Rhythms), Mills
Music Every Day (songs, games, rhythms and song-story), H.P.
Singing for Fun, Mills
Rejoicing With Music (Songs, sacred and secular), Games, Rhythms, Song-story, LOR.

PIANO MATERIALS

Blow the Man Down, H.P.
Childhood Days of Famous Composers (Stories by Lottie E. Coit)
(Pictures and piano arr. B.B.), Mozart, Bach, Handel, Beethoven,
Tchaikovsky, Schubert, Brahms, Chopin, T.F.
Desert Night, P.A.
Dell’s Lullaby (Story by Lottie E. Coit), for piano, J.P.
Johnny Apprentice Piano Suite, C.S.
Our Native American Airs, compiled by B.B., C.B.
Seagulls, N.H.
She’ll Be Comin’ ‘Round the Mountain (Folk song piano series), H.P.
The Spinner, P.A.
Strolling Rip, Piano, H.P.
World Masterpiece Series (Distinctive Compositions Arr. for Piano by B.B.),
Trotter, Tchaikovsky, Pastorals, Bach, Festival of Bells, Bist, Ballad of the Bells (Melody Levantovich), B.M.
Of A Tailor And A Bear, arr. from MacDowell, B.M.
Shepherd’s Dance, J.P.

SOLOS

Love Came Down At Christmas, Med. Voice, B.M.
In Honor of Mother, Med. Voice, H.V.C.

Orgasm Collections

Wedding Classics, J.V.

*H.P. Record Available
PIANO ENSEMBLE MATERIALS

Duet "At The Ball," arr. from Schumann, G.S.
Minute Waltz for Two Pianos, Chopin, and Gavotte, Prokofiev,
Two Pieces, W. Han, Series, E.H. Co.
Yellow Rose of Texas, arr. for four hands, N.F.
Star Spangled Banner (Duet or Two Piano arr.), H.P.

MUSICAL PLAYS
(in collaboration with V.M. Young)
Miracle of Jesus, Pitx.
One Christmas, Sun-Birchard
Stars Over Christmas, N.F.
The Magic Houndmill, Willis
The Selfish Giant, Willis

SONG COLLECTIONS
Sing With Me, T.F. (Songs with Dessants)
Christmas Is Here, M.N.Co. (Christmas Carols)

MISCELLANEOUS PUBLICATIONS

Anthems in Westminster Publications, Songs in Singing
School Series, Sun-Birchard, Gim Co., Pellett, Prentice-
Hall Series, Broadman Press.

Magazine Articles

Music of the West, Etude, Educational Music Magazine, Music
Educator's Journal, The Music Journal, The Piano Teacher,
Glacier.

Articles or Plays

The Instructor—The Junior Musician.

Speeches


State Chairman
for Composers and Authors for C.M.T.A., 1959-60.
MISCELLANEOUS INFORMATION:

Beth Bonpton has a Mus. Bass. Deg.— New England Conservatory,
Master's Deg. in Church Music, Union Theological Seminary,
Member of Pi Kappa Lambda, Sigma Alpha Iota. Listed in Who's
Of Biography. She has served on the music staffs of elementary
and secondary schools, college and university. She taught
choral music and piano at Polytechnic School in Pasadena, Cali-
ifornia for twenty-one years, 1943-1964.

KEY TO PUBLISHERS

B.B.— Brodman Press
Bel.— Belwin, Inc.
B.F.V.— E. F. Voed Co.
Fitz.— H. T. Fitzsimons
G.S.— G. Schirmer
H.F.— Harold Flammer, Inc.
H.V.G.— H. V. Gray Co.
J.F.— J. Fischer & Bro.
M.H.— Montgomery Music Co.
Mills— Mills Music Co.
N.K.— Neil Kjos Music Co.
O.D.— Oliver Ditson
P.A.— Pro Art Publications
S.B.— Sany-Birchard
Sch.— Schmitt—Hall—McCready
T.P.— Theodore Presser Co.
Villis— Willis Music Co.
SINGING for FUN

By RUTH BAMPON

A collection of 45 songs for young children at home or in the nursery or primary grades with easy piano accompaniment. The songs have been chosen from the treasure-house of children's literature; Mother Goose, nursery rhymes, familiar poems plus original text, as well, set to original music and with many illustrations. There are songs about...the Seasons of the Year, Nature, Animals, Holidays...for dramatization, patriotic occasions, games and activities.

Price $1.00

"Excellent...because the music is within the child's range and the simple accompaniment makes it easier for children to match their voices accurately to the tunes of the music."

Prof. Katherine O. Davis
Lowery College
Cambridge, Mass.

COME and PLAY

Descriptive Music to Play and Act

By RUTH BAMPON

Original rhythmic music for kindergartens and primary grades to be used creatively with the children responding as the music suggests. The 15 compositions are all descriptive of animals or insects, such as the lumbering elephant or the buzzing bee. Children will delight guessing at the animal the music describes and imitating them rhythmically. The book is gaily illustrated.

Price 50c

MILLS MUSIC, Inc.
1619 Broadway, New York 19

Please rush:

SINGING FOR FUN
COME AND PLAY
AND S'AY, CAN YOU HEAR
Book One
Book Two

Name
Address
City Zone State
All of my published works are arrangements of folk songs with very few exceptions made by r.wood phonograph used in a.S.C.A.P.

Yes, when you have time, please return copies - no hurry.

I will be in N.H. until Sept 1.

5. Cloister Road

Hanover, N.H. 03755

Best wishes for you.

Cordially, James Reade 87

Music is my business is a common practice. There is no copyright on the words of any of the songs I used. They are in the public domain. If someone wants to record any song, it is my opinion that they should be willing to pay for the privilege. Of course, it is not always possible to trace old songs back to their origins. In many cases, it is difficult to determine who composed them. Therefore, there may be instances where people have been using them for generations without knowing who originally wrote them. This raises questions about ownership and compensation for these works. Since many folk songs have passed through various generations without attribution, it is hard to determine who owns the rights to the music. Nonetheless, it is important to recognize the cultural significance of these songs and respect the traditions that have contributed to their development.
BIORAPRICAL DATA: JOYCE HOLLOWAY BARTELSON

Born in Yakima, Washington; educated in the public schools of Oakland, California, and the University of California, Berkeley

Music education in piano, conducting, composition

Early Professional Experience

National Broadcasting Company, Pacific Coast Division Pianist, vocal and ensemble coach
Concert and lecture tours - Universities of Columbia, West Virginia, Indiana, Illinois, Stanford, Penn., etc.

Choral Conductor

White Plains, N. Y. Woman's Club Chorale
Standard Vacuum Oil Company Chorus
General Foods Company Chorus
Scarsdale Madrigal Singers
Bryn Mawr Presbyterian Church Choir, Yonkers, N. Y.
Radio City Men's Glee Club

Educator

Composer-in-residence, Western Maryland College
Co-Director, Half-Barthelson Music School, Scarsdale, N. Y.

Opera Composer

"Featherbog" - Overture and Opera Buffa
Based on the fantasy by Hawthorne
For Soloists, Chorus, Orchestra
Carl Fischer Rental Bureau

"The First Palm Sunday" - A Sacred Dramatic Cantata 36'
For Narrator, Senior and Junior Choirs, Soloists, Piano, Oboe, Organ (Commissioned)

"Chanticleer" - A Contemporary Comic Fantasy 43'
For Narrator, Soloists, Chorus, Piano, 4 hands, and Orchestra Carl Fischer Rental Bureau
Adapted from Chaucer's "The Nun's Priest's Tale" (NFMC-ASCAP $1,000 Award for a Contemporary Opera)

"Greenwich Village, 1918" - A One Act Opera Buffa 50'
For 4 Soloists and Piano, 2 hands
Adapted from G. Henry's "Gifts of the Magi"
The King's Breakfast" One Act 36'

Published Works

Two hundred choral octavos
Ten choral albums
Piano solo, album

Based on story by Maurice Paring, "Catherine Pecce"
WHAT THEY SAY about

OPERA

by

Joyce Barthelson

Miss Barthelson’s opera, The King’s Breakfast, was the highlight of Friday’s session of the National Federation of Music Clubs’ Diamond Jubilee convention, sumptuous by a young and vivacious twoome — a top flight job. Robert Mansari possesses a fine baritone and his diction was good. Miss Farr was a fetching Catherine. The artists were well applauded.

Kim hrtiwlMii’a

the Kam ‘b

imkfuti

« •

MxhllAt of M l w ’i evasion of the Rational Federation of Nuo&e Club’* Dlaaond

m

oonmtlOBi stout by • young sad vivacious twoooua • o top flight

Robert Nuurl poaaasata a fine baritoaa and hla dletloo vas mod, as Farr was a fatcalM Catherine* Sba artists vara wall applauded••unday Ireea Atlantia Oita, I.J.April a, 1970

C

m

of tho Boat entertaining hlpfcllahta of tha raoant Vatloaal Vadaratloo .of Maaie Clubs la Atlaatio City weoe Joyce ... aadlaaoa abovad its approval of this charming little opera so well performed.

Allie Bee Grimes

Chairman,Opera Department

NYCO

The leading roles in The King’s Breakfast were superbly handled — the staging imaginative. Miss Barthelson showed unusual understanding of the voices and the dramatic instinct of the true opera composer.

Scaredale, N.Y., Inquirer

December 16, 1972

The King’s Breakfast — a delightful half hour offering a touch of spice for college or club programs. The Elizabethan spirit expressed in music of today.

Gladys Mathew, President

Community Opera Company, Inc.

of New York

One of our most successful programs. Chanticleer is full of life.

Sister Mary Francisca

Academy of Our Lady of Good Counsel

Chanticleer is particularly effective for college students — appealing, colorful and communicative.

Dr. Arian R. Coolidge

Professor of Music

Brown University

Chanticleer well deserved first prize. It was superbly sung at the Biennial by members of the Metropolitan Studio and enthusiastically received.

Martin H. Sykes, Chairman

BHCR—ASCAP Opera Contest

FeatherTop — the most beautifully expressive music we have heard by a contemporary composer in years and by a woman to boot — Joyce Barthelson.

Denver Post

Denver, Colorado

FeatherTop — gay and imaginative with a host of lovely tuneful themes .. vitality and buoyancy .. rhapsodic lyricism.

The Reporter Dispatch

White Plains, N.Y.
Music Club Offers Heady Toast to Henry VIII

By WILLIAM EBERHARD
From the Globe

ATLANTIC CITY — Henry VIII on the surface, for an
hour and a half, was the last word in dramatic
biography. If you can begin
with the opening scene of "The
King's Breakfast," and end
with the final scene of "Henry
VIII," you have seen at least
a portion of this night's per-
formance, which appears to
be a grand tour of the English
history of the Tudor Kings.

The performance, given by the
Music Club of Atlantic City on
Sunday night, was a distinc-
tive presentation of the life
and times of Henry VIII, a
series of movements that
covered the reign of England's
most famous king, who reigned
from 1509 to 1547.

The acting was well done by
the cast of the performance,
which included several well-
known actors from the New
York stage and screen. The
production was directed by
Robert White, who is known
for his work in the theater and
on television.

The performance was a
tribute to the life and times of
Henry VIII, who is known as
the "King of Henrys," because
of his many marriages and
divorces. The performance
was a fitting tribute to the
king, who ruled over a period
of great change in English
history.

The performance began with
the opening scene of "The
King's Breakfast," which
was a dramatic presentation
of the king's breakfast with
his queen, Anne Boleyn. The
performance continued with
the final scene of "Henry
VIII," which was a dramatic
presentation of the king's
death, after his last marriage.

The performance was a
tribute to the life and times of
Henry VIII, who is known as
the "King of Henrys," because
of his many marriages and
divorces. The performance
was a fitting tribute to the
king, who ruled over a period
of great change in English
history.

The performance was a
tribute to the life and times of
Henry VIII, who is known as
the "King of Henrys," because
of his many marriages and
divorces. The performance
was a fitting tribute to the
king, who ruled over a period
of great change in English
history.

The performance was a
tribute to the life and times of
Henry VIII, who is known as
the "King of Henrys," because
of his many marriages and
divorces. The performance
was a fitting tribute to the
king, who ruled over a period
of great change in English
history.

The performance was a
tribute to the life and times of
Henry VIII, who is known as
the "King of Henrys," because
of his many marriages and
divorces. The performance
was a fitting tribute to the
king, who ruled over a period
of great change in English
history.

The performance was a
tribute to the life and times of
Henry VIII, who is known as
the "King of Henrys," because
of his many marriages and
divorces. The performance
was a fitting tribute to the
king, who ruled over a period
of great change in English
history.

The performance was a
tribute to the life and times of
Henry VIII, who is known as
the "King of Henrys," because
of his many marriages and
divorces. The performance
was a fitting tribute to the
king, who ruled over a period
of great change in English
history.

The performance was a
tribute to the life and times of
Henry VIII, who is known as
the "King of Henrys," because
of his many marriages and
divorces. The performance
was a fitting tribute to the
king, who ruled over a period
of great change in English
history.

The performance was a
tribute to the life and times of
Henry VIII, who is known as
the "King of Henrys," because
of his many marriages and
divorces. The performance
was a fitting tribute to the
king, who ruled over a period
of great change in English
history.
Mrs. Lucile Bell  
117 W. Scribner Avenue, Du Bois, Pa. 15801

June 19, 1973

Dear Miss Cornell,—

I received your letter asking for copies of my choral compositions. I cannot comply, simply because Carl Fischer discontinued the sale of "Stella by a Song," and because it did not bring in enough money. "Lead us on Thursday"
published by Chappell also did not receive publicity.

It is still on their shelves. They both were beautiful
songs—two composed
many, but lost heart.

As so much dissonant
music is popular now—
I wish you good
fortune in receiving your
Doctorate—

I am teaching piano—

I doubt if I could try to

compose.

Sincerely,

Lucie Anderson Bell
June 26 - 1923

Dear Miss Cornell —

I am enclosing my song "Lucy Boy" — which you may keep — I have not answered before this, as I've been on a semi-vacation from the teaching and my recital. If you write a copy of the very fine March "Leaders on Thomas欣 " — you could write to Chippeke in N.Y. City — they probably have many pigs on their shelves - lonely here 2 or 3 here I wish to keep them. As you can see I have not
specializes in choral works, 
which you speak of wishing 
to analyze —

I have had wonderful 
teachers in Piano Composition —
Among the latter — Paul —
Creston — well known composer.

Hoping this letter 
answers your problem.

I remain

Sincerely

Lula Anderson Bell
Member ASCAP

117 W. Schuylkill Ave.
Du Bois PA.
15-80/
Dear Ms. Cornell,

In reply to your letter of May 31 concerning your doctoral dissertation, I would gladly help you if it were possible. I am not a very active composer, and the only numbers actually published were not in sheet music form, but on recordings; also they would not be suitable for use in elementary school, being strictly of a popular nature. I realize school music has changed a lot since I received my degree in it, but even so I assure you these two numbers would not do. The publisher was Knollwood Music Co., in New York City, but have had no contact with them in some years. There is other material that would be suitable, written alone & with my husband, such as a more appropriate state song for New York than "The Sidewalks of New York", several of same nature for New Jersey, etc. – however since you state you only wish published material, these will not apply. However, just as an example, am enclosing a copy of "The International Waltz", also not published (but copyrighted) – there is also a dance band orchestration of this, and it was used several years as the presentation dance for the International Debutante Ball in New York on TV, played by my husband's orchestra. Tricia and Julie Nixon made their debuts on two of these occasions. If you are wondering about the appearance of this sheet, I typed the original on our Musicwriter, and then it was photo offset.

With best wishes for your project,

Sincerely,

Joyce K. Bennett
Lily dear Ellen Cowan-

Here only one word. Lafft

I have only one wish, to read more

with my good mother. ("Woodward")

the last greatest. If Schmidt oftener

school. - With all my love, 

had me mother. "I please two each

arrangement. I need. If my love was


love.
on less gone down the dnice
that being sold to various
publishers — the last being the
Summy – Richard G. J
Essiston, — after the death of
W. Schmidt. The Thompson
you refer to, must be the Gordon
Thompson Go of Toronto, who has
two national choirs of mine
(one written for a Newy Celebration)
one being used in Canadian
schools.
One sending
you Two (adult) choirs
of mine, with very good wishes.
because of the beautiful text of "Coventry Choir." This would lead to heartwarming happenings for me. (Performances in England and an invitation to be present at the consecration of the new Cathedral at Coventry.)

"The Lord Is Our Fortress" is my setting of Brahms' beautiful finale of Symphony No. 1. Worked hard at the text - that it would not- at least- get in the way of the music. It's been done quite a bit at College Commencements.
with orchestral accompaniment. I was asked to do an Inter-
(Also the text) in the Mothers' Day
Service at Reversede Church—
there last month. A
lovely work by Tuli Boulauger
was also done.

Our always so interested
in and proud of the work of
gifted women. All good
wishes for your own work—

sincerely

Gene Brunscombe
My Dear Miss Cornell,

I wish you great success in your interesting project.

For many years the actual material I sent you has been completed. The rest of the materials were
sent on the last train.

Most sincerely,

Ludia Beltrami
Radie Britain was born on a ranch near Amarillo, Texas. After having graduated with honors from the American Conservatory in Chicago she made her debut as a composer in Munich, Germany, while studying with Albert Noelke, Leopold Godowsky, Henri Levy, R. Deane Shure, Joseph Fendbaur, and Alice Ripper contributed to her piano training. A gold medal in organ led her to further study with Pietro Yon, and Marcel Dupre in Paris.

After returning to the United States, two seasons were spent by invitation at the MacDowell Colony in Peterboro, N. H., where "Southern Symphony" and "Light" were created. Since then her compositions have been programmed by America's leading symphonic organisations as well as Europe, Egypt, and Moscow.

"Lament" was performed in the White House. In 1945 she became the first woman composer to receive the Julliard Publication Award for "Heroic Poem."

Over fifty compositions have received International and National Awards.

She is a member of A.C.A.P., National League of American Pen Women, life member of the Musicians Union, Local 47, Los Angeles Music Teachers Assn., National Association for American Composers and Conductors of Washington, D.C. and Los Angeles Chapters, and life member of Texas Composers, director of National Society of Arts and Letters of Santa Barbara, California.

She is an honorary member of Sigma Alpha Iota, Schubert Club of Los Angeles, Texas Federation of Music Clubs, Texas Teachers Association, Philharmonic Club of Amarillo, Texas, and The Etude Club of Los Angeles.

The Honorary Doctor of Music was given to Miss Britain by the Musical Arts Conservatory of Amarillo, Texas, and the Award of Merit by the National League of American Pen Women, Washington, D.C.

Her pupils have been the recipients of many awards from her Chicago and Hollywood Studios. Her husband Ted Morton is one of the pioneers of aviation. Lenza, her daughter, received her masters degree from the University of Southern California.

Commissions have been received from the Marygrove College of Detroit, Michigan, and Saint Mary's College of Omaha, Nebraska.
<table>
<thead>
<tr>
<th>Date of Composition</th>
<th>Title</th>
<th>Publisher</th>
<th>Date of First Performance</th>
<th>Orchestra, Conductor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1928 (7 min.)</td>
<td>SYMPHONIC INTERMEZZO</td>
<td>M.S.</td>
<td>1928 (7 min.)</td>
<td>Chicago Woman's Symphony Orchestra, Ethel Ledinika, Conductor</td>
</tr>
<tr>
<td>1928 (6 min.)</td>
<td>PRELUDE TO A DRAMA*</td>
<td>Robert B. Brown Music Co.</td>
<td>1928 (6 min.)</td>
<td>Chicago Symphony Orchestra, Dr. Frederick Stock, Conductor</td>
</tr>
<tr>
<td>1930</td>
<td>LIGHT* (dedicated to Thomas Edison)</td>
<td>M.S.</td>
<td>1930</td>
<td>Los Angeles W.P.A. Symphony, Theodore Altschuler, Conductor</td>
</tr>
<tr>
<td>1930</td>
<td>Holding*</td>
<td>M.S.</td>
<td>1930</td>
<td>Boston Woman's Symphony Orchestra, Graziella Wilke, Conductor</td>
</tr>
<tr>
<td>1932 (16 min.)</td>
<td>RHAPSODY FOR PIANO AND ORCHESTRA</td>
<td>M.S.</td>
<td>1932 (16 min.)</td>
<td>Illinois Symphony Orchestra, Fanny Aristen, Conductor</td>
</tr>
<tr>
<td>1932 (16 min.)</td>
<td>NOCTURN FOR SMALL ORCHESTRA*</td>
<td>M.S.</td>
<td>1932 (16 min.)</td>
<td>Chicago Woman's Symphony Orchestra, Ethel Solomon, Conductor</td>
</tr>
<tr>
<td>1932 (8 min.)</td>
<td>LIGHT*</td>
<td>M.S.</td>
<td>1932 (8 min.)</td>
<td>Boston Woman's Symphony Orchestra, Graziella Wilke, Conductor</td>
</tr>
<tr>
<td>1932 (23 min.)</td>
<td>SOUTHERN SYMPHONY*</td>
<td>Robert B. Brown Music Co.</td>
<td>1932 (23 min.)</td>
<td>Illinois Symphony Orchestra, Ethel Solomon, Conductor</td>
</tr>
<tr>
<td>Date of Composition</td>
<td>Title</td>
<td>Publisher</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------------------</td>
<td>-------</td>
<td>-----------</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| 1939 (7 min.)       | PASTORALE | M.S. 3-3-3-3, 2-2-4-0, Temp., perc., strings.  
                  |       | First performance, Whittier Symphony Orchestra, 1940.  
                  |       | RUTH HAROLDSON, Conductor. |
| 1939 (6 min.)       | DROUTH | M.S. 3-3-3-3, 2-2-4-0, Temp., perc., strings.  
                  |       | First performance, Illinois Symphony Orchestra, 1942.  
                  |       | Dr. KURT ADLER, Conductor.  
                  |       | Composers Forum, 1938.  
                  |       | Dallas Symphony Orchestra, 1961.  
                  |       | WALTER HINDE, Conductor.  
                  |       | Madrid Symphony Orchestra, 1960.  
                  |       | VINCENTI Spereti, Conductor. |
| 1939 (5 min.)       | CANYON | M.S. 3-3-3-3, 2-2-4-0, Temp., perc., strings.  
                  |       | First performance, Rochester Symphony Orchestra, 1941.  
                  |       | R. HOWARD HANSON, Conductor. |
| 1939 (9 min.)       | SATURNALE | M.S. 3-3-3-3, 2-2-4-0, Temp., perc., strings.  
                  |       | First performance, U.S. Air Force Symphony,  
                  |       | Washington, D.C., 1937.  
                  |       | COLONEL GEORGE HOWARD, Conductor. |
| 1939 (20 min.)      | ONTONAGON SKETCHES | Robert B. Brown Music Co.  
                  |       | 3-3-3-3, 2-2-4-0, Temp., perc., strings.  
                  |       | 1. Sunset on Lake Superior.  
                  |       | 2. Wood at Dusk.  
                  |       | 3. Victoria Falls.  
                  |       | First prize sponsored by San Antonio Musical Club, 1942. |
| 1940 (16 min.)      | SUITE FOR STRINGS | Robert B. Brown Music Co.  
                  |       | 1. Nostalgia  
                  |       | 2. Serenade  
                  |       | 3. Conversation  
                  |       | First National Prize sponsored by Sigma Alpha Iota  
                  |       | Musical Sorority.  
                  |       | First performance, Rochester Symphony Orchestra, 1945.  
                  |       | R. HOWARD HANSON, Conductor. |
| 1940 (3 min.)       | PRISON (LAMENT) SMALL ORCHESTRA | M.S. 3-3-3-3, 2-2-4-0, Temp., perc., strings.  
                  |       | First performance, Lane High School, Chicago, 1940.  
                  |       | JOSEPHEE GRILL, Conductor. |
| 1941 (4 min.)       | SAN LUIS REY | Robert B. Brown Music Co.  
                  |       | 3-3-3-3, 2-2-4-0, Temp., perc., strings.  
                  |       | First performance, Whittier Symphony Orchestra, 1944.  
                  |       | RUTH HAROLDSON, Conductor. |
| 1941 (7 min.)       | SAINT FRANCIS OF ASSISI | Robert B. Brown Music Co.  
                  |       | 3-3-3-3, 2-2-4-0, Temp., perc., strings.  
<pre><code>              |       | DR. ERNEST GEBERT, Conductor. |
</code></pre>
<table>
<thead>
<tr>
<th>Date of Composition</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1942 (8 min.)</td>
<td>PHANTASY FOR OBOE AND ORCHESTRA</td>
<td>M.S. 3-3-2-2, 4-3-2-1, Timp. perc., strings. First performance, Amarillo Symphony Orchestra, 1950. A. CLYDE ROLLER, Soloist. GEORGE BLOOM, Conductor</td>
</tr>
<tr>
<td>1942 (6 min.)</td>
<td>WE BELIEVE</td>
<td>M.S. 3-3-3-3, 4-3-3-1, Timp. perc., strings. Won first national prize sponsored by Delta Omicron International Musical Fraternity, 1943.</td>
</tr>
<tr>
<td>1943 (3 min.)</td>
<td>JEWELS OF LAKE TAHOE</td>
<td>M.S. 3-4-2-2, 3-3-2-2, Timp. perc., strings.</td>
</tr>
<tr>
<td>1946 (7 min.)</td>
<td>RED CLAY</td>
<td>M.S. 3-3-3-3, 4-3-3-1, Timp. perc., strings.</td>
</tr>
<tr>
<td>1946 (3 min.)</td>
<td>SERENATA SORRENTEINA (Small Orchestra)</td>
<td>M.S. 3-4-2-2, 3-3-2-2, Timp. perc., strings. First performance, Amarillo Symphony Orchestra, 1947. DR. ROBERT BROWN, Conductor.</td>
</tr>
<tr>
<td>1946 (8 min.)</td>
<td>UMPQUA FOREST</td>
<td>M.S. 3-3-3-3, 4-3-3-1, Timp. perc., strings.</td>
</tr>
<tr>
<td>1947 (7 min.)</td>
<td>PAINT HORSE AND SADDLE</td>
<td>M.S. 3-3-3-3, 4-3-3-1, Timp. perc., strings.</td>
</tr>
<tr>
<td>1951 (4 min.)</td>
<td>CHICKEN IN THE ROUGH (High School Orch.)</td>
<td>M.S. 3-3-3-3, 4-3-3-1, Timp. perc., strings.</td>
</tr>
<tr>
<td>1953 (8 min.)</td>
<td>CACTUS RHAPSODY*</td>
<td>M.S. 3-3-3-3, 4-3-3-1, Timp. perc., strings. First performance, U.S. Air Force Symphony, Washington, D.C., 1953. CAPTAIN JOHN F. YESULAITIS, Conductor.</td>
</tr>
<tr>
<td>1955 (4 min.)</td>
<td>RADIATION</td>
<td>M.S. 3-3-3-3, 4-3-3-1, Timp. perc., strings.</td>
</tr>
<tr>
<td>1956 (13 min.)</td>
<td>COWBOY RHAPSODY*</td>
<td>M.S. 3-3-3-3, 4-3-3-1, Timp. perc., strings. First performance, Amarillo Symphony Orchestra, 1956. A. CLYDE ROLLER, Conductor. KPFK, Los Angeles, 1955.</td>
</tr>
<tr>
<td>1958 (3 min.)</td>
<td>THIS IS THE PLACE</td>
<td>M.S. 3-3-3-3, 4-3-3-1, Timp. perc., strings.</td>
</tr>
<tr>
<td>Date of Composition</td>
<td>Title</td>
<td>Publisher</td>
</tr>
<tr>
<td>---------------------</td>
<td>----------------------------------------------------------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>1962 (24 min.)</td>
<td>COSMIC MIST SYMPHONY*</td>
<td>M.S.</td>
</tr>
<tr>
<td></td>
<td>5-5-5-5, 5-4-5-4, Temp. perc., strings.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>In The Beginning</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nebula</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nuclear Fusion</td>
<td></td>
</tr>
<tr>
<td></td>
<td>First national prize of $100.00 sponsored by</td>
<td></td>
</tr>
<tr>
<td></td>
<td>National League of American Pen Women</td>
<td></td>
</tr>
<tr>
<td>1963 (4 min.)</td>
<td>LITTLE PER CENT (High School Orchestra)</td>
<td>M.S.</td>
</tr>
<tr>
<td></td>
<td>3-3-1-2, 2-5-5-1, Temp. perc., strings.</td>
<td></td>
</tr>
<tr>
<td>1965 (8 min.)</td>
<td>KAMBU</td>
<td>M.S.</td>
</tr>
<tr>
<td></td>
<td>3-3-3-2, 4-5-5-1, Temp. perc., strings.</td>
<td></td>
</tr>
</tbody>
</table>

**CHAMBER MUSIC**

<table>
<thead>
<tr>
<th>Date of Composition</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1927 (8 min.)</td>
<td>&quot;EPIC POEM&quot; FOR STRING QUARTET</td>
<td>M.S.</td>
</tr>
<tr>
<td>1934 (18 min.)</td>
<td>STRING QUARTET (4 Movements)</td>
<td>M.S.</td>
</tr>
<tr>
<td></td>
<td>First award Lake View Musical Society, 1940.</td>
<td></td>
</tr>
<tr>
<td>1933 (4 min.)</td>
<td>PRISON (Lament) string quartet</td>
<td>M.S.</td>
</tr>
<tr>
<td></td>
<td>Performed at White House, 1936.</td>
<td></td>
</tr>
<tr>
<td>1940 (5 min.)</td>
<td>CHIPMUNKS for Woodwind, Harp and percussion</td>
<td>M.S.</td>
</tr>
<tr>
<td>1942 (8 min.)</td>
<td>PHANTASY for Oboe, Harp and Piano</td>
<td>M.S.</td>
</tr>
<tr>
<td>1958 (5 min.)</td>
<td>BARCAROLLA for 8 Cellos and Vocalise</td>
<td>M.S.</td>
</tr>
<tr>
<td>1958 (4 min.)</td>
<td>CASA DEL SOGNO for Oboe and Piano</td>
<td>M.S.</td>
</tr>
<tr>
<td>1960 (4 min.)</td>
<td>DANCE GROTESQUE for 4 Flutes</td>
<td>M.S.</td>
</tr>
<tr>
<td>1962 (6 min.)</td>
<td>IN THE BEGINNING for 4 Horns</td>
<td>M.S.</td>
</tr>
</tbody>
</table>

**STAGE WORKS**

<table>
<thead>
<tr>
<th>Date of Composition</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1929 (15 min.)</td>
<td>SHEPHERD IN THE DISTANCE (Ballet)</td>
<td>M.S.</td>
</tr>
<tr>
<td></td>
<td>Orchestrated.</td>
<td></td>
</tr>
<tr>
<td>1933 (15 min.)</td>
<td>WHEEL OF LIFE (Ballet) orchestrated</td>
<td></td>
</tr>
<tr>
<td></td>
<td>First performance, Goodman Theater, Chicago, Ill., 1933.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Diana Howbert and cast.</td>
<td></td>
</tr>
<tr>
<td>1937 (1 hr.)</td>
<td>UBIQUITY (Musical Drama)</td>
<td>M.S.</td>
</tr>
<tr>
<td></td>
<td>Text: Lester Luther.</td>
<td></td>
</tr>
<tr>
<td>Date of Composition</td>
<td>Title</td>
<td>Publisher</td>
</tr>
<tr>
<td>---------------------</td>
<td>--------------------------------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>1946 (1 hr.)</td>
<td>HAPPYLAND (Operetta)</td>
<td>M.S.</td>
</tr>
<tr>
<td></td>
<td>Text: Ada Greenfield</td>
<td></td>
</tr>
<tr>
<td>1952 (2 1/2 hr.)</td>
<td>&quot;CARILLON&quot; (Opera in 3 Acts)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Text: Rupert Hughes.</td>
<td></td>
</tr>
<tr>
<td>1955 (23 min.)</td>
<td>THE SPIDER AND THE BUTTERFLY</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Operetta in 3 acts for children.&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Text: Lena Priscilla Hasselberg</td>
<td></td>
</tr>
<tr>
<td>1960 (1 hr.)</td>
<td>&quot;KUTHARA&quot; Chamber Opera in 3 Acts.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Text: Lester Luther.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sponsored by National Society of Arts and Letters, Elvina McNay, President.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Directed and produced by Margaret Stromer.</td>
<td></td>
</tr>
<tr>
<td>1962 (1 hr.)</td>
<td>&quot;LADY IN THE DARK&quot; from Shakespearean Sonnets.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Directed and produced by Sara Lee Stadelman.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Commissioned by Marygrove College.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3 performances, Detroit, Michigan, 1962.</td>
<td></td>
</tr>
<tr>
<td>1965 (15 min.)</td>
<td>KAMBU BALLET</td>
<td>M.S.</td>
</tr>
<tr>
<td>1964 (1 hr.)</td>
<td>&quot;WESTERN TESTAMENT&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Text written and directed by Sara Lee Stadelman.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Commissioned by Saint Mary's College, Omaha, Nebraska.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>T.V. performance, Omaha, Nebraska, 1964.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3 major performances, Music Hall, Omaha, Neb., 1964.</td>
<td></td>
</tr>
</tbody>
</table>

**CHORAL MUSIC**

1934.......DRUMS OF AFRICA (Jenkins) ...... Witmark and Son (a Cappella) S.A.T.B., T.T.B.B.  
First performance, Chicago Symphonic Choir, Chicago, Ill., 1934.  
WALTER ASCHENBRENNER, Conductor.  

1934.......PRAYER (Quarry) .................... Ricordi and Sons S.A.T.B., First performance, Chautauqua Chorus, N. Y., 1935.  
WALTER HOWE, Conductor.  

1935.......HAUNTED (Griffin) ......................... M.S. S.A.T.B.  

1935.......NOONTIDE (Nietzsche) .................. Arthur P. Schmidt S.S.A.A.  

1935.......FAIRY OF SPRING (Butterfield) ...... Arthur P. Schmidt S.S.A.  

1935.......DICKY DONKEY (Lester Luther) ........ Carl Fisher S.A.T.B. - S.S.A.A.  

1935.......RAIN (Lester Luther) .............. Robert B. Brown Music Co. S.S.A.
<table>
<thead>
<tr>
<th>Date of Composition</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1936</td>
<td>BABY I CAN'T SLEEP</td>
<td>M.S.</td>
</tr>
<tr>
<td></td>
<td>First prize Folk Song contest. Texas composers Guild.</td>
<td></td>
</tr>
<tr>
<td>1937</td>
<td>IMMORTALITY (Francesca Falk Miller)</td>
<td>Arthur P. Schmidt</td>
</tr>
<tr>
<td></td>
<td>(a Cappella) S.A.T.B.</td>
<td></td>
</tr>
<tr>
<td>1938</td>
<td>TWILIGHT MOON (Eberhart)</td>
<td>M.S.</td>
</tr>
<tr>
<td></td>
<td>S.S.A.</td>
<td></td>
</tr>
<tr>
<td>1939</td>
<td>NATURE USHERS IN THE DAWN</td>
<td>Arthur P. Schmidt</td>
</tr>
<tr>
<td></td>
<td>(Lester Luther)</td>
<td>S.A.T.B. (Harold Slear)</td>
</tr>
<tr>
<td></td>
<td>Chosen on Cumulative High School list. Boston, Mass.</td>
<td></td>
</tr>
<tr>
<td>1940</td>
<td>LASSO OF TIME (Alice McKenzie)</td>
<td>Neil Kjos</td>
</tr>
<tr>
<td></td>
<td>T.T.B.</td>
<td></td>
</tr>
<tr>
<td>1940</td>
<td>THE EARTH DOES NOT WISH FOR BEAUTY</td>
<td>Arthur P. Schmidt</td>
</tr>
<tr>
<td></td>
<td>S.A.T.B. (Lester Luther)</td>
<td></td>
</tr>
<tr>
<td>1940</td>
<td>I'VE COMIN' LORD TO YOU (Alice McKenzie)</td>
<td>Clayton F. Summy</td>
</tr>
<tr>
<td></td>
<td>S.A.T.B.</td>
<td></td>
</tr>
<tr>
<td>1941</td>
<td>STILLNESS (Lester Luther)</td>
<td>M.S.</td>
</tr>
<tr>
<td></td>
<td>S.A.T.B. Symposium, Austin, Texas, 1940.</td>
<td></td>
</tr>
<tr>
<td>1941</td>
<td>HUMBLE ME (Lester Luther)</td>
<td>M.S.</td>
</tr>
<tr>
<td></td>
<td>S.A.T.B.</td>
<td></td>
</tr>
<tr>
<td>1951</td>
<td>THE CHALICE (Alma Halff)</td>
<td>M.S.</td>
</tr>
<tr>
<td></td>
<td>S.A.T.B.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Robert B. Brown Music Co.</td>
<td>S.A.T.B. (Lester Luther)</td>
</tr>
<tr>
<td></td>
<td>S.S.A.</td>
<td></td>
</tr>
<tr>
<td>1957</td>
<td>VENETE, FELIX AUDITE ME (Father Fred Consol)</td>
<td>M.S.</td>
</tr>
<tr>
<td></td>
<td>S.S.A.A.</td>
<td></td>
</tr>
<tr>
<td>1949</td>
<td>BARCAROLA (Vocalise)</td>
<td>M.S.</td>
</tr>
<tr>
<td></td>
<td>S.S.A.A.</td>
<td></td>
</tr>
<tr>
<td>1961</td>
<td>NISAN (Kate Hammond)</td>
<td>Robert B. Brown Music Co.</td>
</tr>
<tr>
<td></td>
<td>S.S.A.A.</td>
<td>Strings and piano.</td>
</tr>
<tr>
<td></td>
<td>Won First International prize sponsored by Delta Omicron Fraternity, 1962.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>World premiere, Detroit, Michigan, 1963</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dr. HARRY SEITZ, Conductor.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Score and parts available by publisher)</td>
<td></td>
</tr>
<tr>
<td>1963</td>
<td>AWAKE TO LIFE (Lerase Britain)</td>
<td>M.S.</td>
</tr>
<tr>
<td></td>
<td>S.A.T.B.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>FREDERICK DAVIS, Conductor.</td>
<td></td>
</tr>
<tr>
<td>1963</td>
<td>HARVEST HERITAGE (Lerase Britain)</td>
<td>M.S.</td>
</tr>
<tr>
<td>1964</td>
<td>ETERNAL SPIRIT (Lerase Britain)</td>
<td>Robert B. Brown Music Co.</td>
</tr>
<tr>
<td></td>
<td>S.A.T.B.</td>
<td></td>
</tr>
<tr>
<td>1964</td>
<td>BROTHERS OF THE CLOUDS (Kate Hammond)</td>
<td>Robert B. Brown Music Co.</td>
</tr>
<tr>
<td></td>
<td>(Orchestral Score and parts available from Publisher)</td>
<td></td>
</tr>
<tr>
<td>Date of Composition</td>
<td>Title</td>
<td>Publisher</td>
</tr>
<tr>
<td>---------------------</td>
<td>--------------------------------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>1963 (8 min.)</td>
<td>THE FLUTE SONG (Catherine Manore)</td>
<td>M.S.</td>
</tr>
<tr>
<td></td>
<td>S.S.A.A., Flute and Piano</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Commissioned by Sister Marie Constance, I.H.M., and the</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Marygrove College Chorus, Detroit, Michigan.</td>
<td></td>
</tr>
<tr>
<td>1963</td>
<td>THE BUILDERS (Lene Britain)</td>
<td>M.S.</td>
</tr>
<tr>
<td></td>
<td>S.A.T.B.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>PIANO MUSIC</td>
<td></td>
</tr>
<tr>
<td>1925</td>
<td>PRELUDE</td>
<td>Neil Kjos</td>
</tr>
<tr>
<td>1925</td>
<td>WESTERN SUITE</td>
<td>Otto Halbeiter (Germany)</td>
</tr>
<tr>
<td>1925</td>
<td>COVERED WAGON</td>
<td>Neil Kjos</td>
</tr>
<tr>
<td>1929</td>
<td>DANCE GROTESQUE</td>
<td>M.S.</td>
</tr>
<tr>
<td>1933</td>
<td>INFANT SUITE</td>
<td>M.S.</td>
</tr>
<tr>
<td>1936</td>
<td>THE CHATEAU</td>
<td>M.S.</td>
</tr>
<tr>
<td>1938</td>
<td>LITTLE SPANIARD (2nd Grade)</td>
<td>Arthur P. Schmidt</td>
</tr>
<tr>
<td>1939</td>
<td>DROUTH</td>
<td>M.S.</td>
</tr>
<tr>
<td>1940</td>
<td>SERENADA DEL CORONADO</td>
<td>M.S.</td>
</tr>
<tr>
<td>1940</td>
<td>GEPPETTO’S TOY SHOP (2nd Grade)</td>
<td>Arthur P. Schmidt</td>
</tr>
<tr>
<td>1941</td>
<td>SAN LUIS REY</td>
<td>M.S.</td>
</tr>
<tr>
<td>1941</td>
<td>SAINT FRANCIS OF ASSISI</td>
<td>M.S.</td>
</tr>
<tr>
<td>1943</td>
<td>DANCE OF THE CLOWN (2nd Grade)</td>
<td>Arthur P. Schmidt</td>
</tr>
<tr>
<td>1946</td>
<td>SERENATA SORRENTINA</td>
<td>M.S.</td>
</tr>
<tr>
<td>1948</td>
<td>BARCAROLA</td>
<td>M.S.</td>
</tr>
<tr>
<td>1948</td>
<td>GODDESS OF INSPIRATION</td>
<td>M.S.</td>
</tr>
<tr>
<td>1949</td>
<td>ENCHANTMENT</td>
<td>M.S.</td>
</tr>
<tr>
<td>1949</td>
<td>ESCAPE</td>
<td>M.S.</td>
</tr>
<tr>
<td>1949</td>
<td>HEEL AND TOE</td>
<td>M.S.</td>
</tr>
<tr>
<td>1949</td>
<td>TORILLO</td>
<td>M.S.</td>
</tr>
<tr>
<td>1950</td>
<td>HOW TO PLAY THE PIANO</td>
<td>Walter T. Foster</td>
</tr>
<tr>
<td>1951</td>
<td>WINGS OF SILVER</td>
<td>Willis Music Co.</td>
</tr>
<tr>
<td>1951</td>
<td>ANGEL CHIMES</td>
<td>American Music Edition</td>
</tr>
<tr>
<td>1953</td>
<td>RADIATION</td>
<td>M.S.</td>
</tr>
<tr>
<td>1953</td>
<td>JOY</td>
<td>M.S.</td>
</tr>
<tr>
<td>1954</td>
<td>MEXICAN WEAVER</td>
<td>M.S.</td>
</tr>
<tr>
<td>1955</td>
<td>ADORATION</td>
<td>Calvi Music Co.</td>
</tr>
<tr>
<td>1956</td>
<td>SONG OF THE JOSHUA</td>
<td>M.S.</td>
</tr>
<tr>
<td>1956</td>
<td>ENSENADA</td>
<td>Ricordi and Sons (Brazil)</td>
</tr>
<tr>
<td>1956</td>
<td>SONATA OPUS 17</td>
<td>M.S.</td>
</tr>
<tr>
<td></td>
<td>First Prize Music Teachers Association of California, 1959.</td>
<td></td>
</tr>
<tr>
<td>1963</td>
<td>FOUR SARABANDES</td>
<td>M.S.</td>
</tr>
<tr>
<td>1963</td>
<td>THE FAMOUS 12</td>
<td>M.S.</td>
</tr>
</tbody>
</table>
TWO PIANO MUSIC

1939. . . . . . . PASTORALE .............................................. M.S.  
First Prize, sponsored by National  
League of American Pen Women, 1952

1931. . . . . . . ANGEL CHIMES ............................................ M.S. 

1936. . . . . . . MINHA TERRA (Baruso Netto) Ricordi and Sons (Brazil)

1937. . . . . . . LE PETIT CONCERTO. . . . . . . Robert B. Brown Music Co.

1945. . . . . . . CACTUS RHAPSODY ........................................ M.S.

VIOLIN

1928. . . . . . . LEGEND ....................................................... M.S.  
First National Prize, National League of  
American Pen Women, 1952

1929. . . . . . . DANCE GROTESQUE ........................................ M.S. 

1933. . . . . . . PRISON ......................................................... M.S.

1938. . . . . . . THE CHATEAU ................................................. M.S.

1944. . . . . . . SERENADE ....................................................... M.S.  
First Prize sponsored by Music Teachers Association  
of Calif., 1953

1948. . . . . . . BARCAROLA ...................................................... M.S.  
First Nat'l Prize sponsored by N.L.A.P.W., 1960

1953. . . . . . . CASA DEL SOGNO ........................................... M.S.

HARP

1947. . . . . . . LOVE SONG OF THE TAJ MAHAL ......................... M.S.  
Text: Alma Haff
First performance, Ebell Theater, Los Angeles, Calif., 1948
Roberta Blackstone Smith, Narrator

1948. . . . . . . THE CHATEAU ................................................. M.S.

1949. . . . . . . WESTERN SUITE ............................................. M.S.

SONGS

PUBLISHER

1926. . . . . . . HAD I A CAVE (Robert Burns) .................. Otto Halbeister  
First performance, 1926.  
(Germany)
Eric Wiedhagen, baritone of Munich Opera Company.

1926. . . . . . . HALF RISING MOON (Tabb) .................. Otto Halbeister

1926. . . . . . . WITHERED FLOWERS (Friedl Schreyvogel) (Germany)  
(Publication Award)  
Composer Press

1927. . . . . . . NIRVANA (Wecklock) .................. Robert B. Brown Music Co.  
First Prize, Texas Federation of Music Clubs  

1927. . . . . . . BERCEUSE (Jean Saunders) .................. M.S.
<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Publisher</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1928</td>
<td>SUNKEN CITY (Michael Field)</td>
<td>M.S.</td>
<td>First perf. Heinrich Gerfletter, Munich, Germany, 1928.</td>
</tr>
<tr>
<td>1928</td>
<td>OPEN THE DOOR TO ME</td>
<td>Robert B. Brown Music Co.</td>
<td>Orchestration available.</td>
</tr>
<tr>
<td>1929</td>
<td>REQUIEM (Goethe)</td>
<td>M.S.</td>
<td></td>
</tr>
<tr>
<td>1932</td>
<td>THE WANDERER'S EVENING SONG (Goethe)</td>
<td>M.S.</td>
<td></td>
</tr>
<tr>
<td>1934</td>
<td>WHEN WE SHALL PART (Hartley)</td>
<td>M.S.</td>
<td></td>
</tr>
<tr>
<td>1935</td>
<td>BABY I CAN'T SLEEP</td>
<td>M.S.</td>
<td>First perf., Texas Federation of Music Clubs, 1937.</td>
</tr>
<tr>
<td>1937</td>
<td>ELEGY (Lester Luther)</td>
<td>M.S.</td>
<td></td>
</tr>
<tr>
<td>1938</td>
<td>IN LIVING ECTASY (Harold Shaste)</td>
<td>M.S.</td>
<td>Orchestration available.</td>
</tr>
<tr>
<td>1938</td>
<td>TWILIGHT MOON (Eberhart)</td>
<td>M.S.</td>
<td>Orchestration available.</td>
</tr>
<tr>
<td>1940</td>
<td>LASSO OF TIME (Alice McKenzie)</td>
<td>Neil Kjos</td>
<td></td>
</tr>
<tr>
<td>1940</td>
<td>STILLNESS (Lester Luther)</td>
<td>M.S.</td>
<td></td>
</tr>
<tr>
<td>1940</td>
<td>THE EARTH DOES NOT WISH FOR BEAUTY</td>
<td>M.S.</td>
<td>(Lester Luther)</td>
</tr>
<tr>
<td>1941</td>
<td>LIFE'S EBB AND FLOW (Elise M. Fowler)</td>
<td>M.S.</td>
<td></td>
</tr>
<tr>
<td>1942</td>
<td>ETERNAL CYCLE (Alta Turk Everett)</td>
<td>M.S.</td>
<td></td>
</tr>
<tr>
<td>1942</td>
<td>SERENADE (Isabel Dewitt)</td>
<td>M.S.</td>
<td></td>
</tr>
<tr>
<td>1942</td>
<td>LOVE ME TODAY (Isabel Dewitt)</td>
<td>M.S.</td>
<td></td>
</tr>
<tr>
<td>1942</td>
<td>SILVER WINGS (John G. Magee)</td>
<td>M.S.</td>
<td></td>
</tr>
<tr>
<td>1945</td>
<td>ALL ALONE ON THE PRAIRIE (B. Britain)</td>
<td>M.S.</td>
<td></td>
</tr>
<tr>
<td>1948</td>
<td>THE CHALICE (Alma Halff)</td>
<td>M.S.</td>
<td></td>
</tr>
<tr>
<td>1948</td>
<td>GODDESS OF INSPIRATION (Paramunda)</td>
<td>M.S.</td>
<td></td>
</tr>
<tr>
<td>1948</td>
<td>VISION OF LOVELINESS (Ada Greenfield)</td>
<td>M.S.</td>
<td></td>
</tr>
<tr>
<td>1949</td>
<td>FAREWELL AT DAWN (Rupert Hughes)</td>
<td>M.S.</td>
<td></td>
</tr>
<tr>
<td>1949</td>
<td>YOUR HAND (Mary Miller Beard)</td>
<td>M.S.</td>
<td></td>
</tr>
<tr>
<td>1951</td>
<td>LITTLE MAN (Mabel Wilton)</td>
<td>M.S.</td>
<td></td>
</tr>
<tr>
<td>1952</td>
<td>LOVE STILL HAS SOMETHING OF THE SEA</td>
<td>M.S.</td>
<td>(Sir Charles Sedley)</td>
</tr>
<tr>
<td>1955</td>
<td>SOIL MAGIC (Genoa Morris)</td>
<td>M.S.</td>
<td></td>
</tr>
<tr>
<td>1956</td>
<td>MY DREAM (Allen Essel)</td>
<td>M.S.</td>
<td></td>
</tr>
<tr>
<td>1958</td>
<td>REVELATION (Lester Luther)</td>
<td>M.S.</td>
<td></td>
</tr>
<tr>
<td>1958</td>
<td>VOUDOUN (Kate Hammond)</td>
<td>M.S.</td>
<td></td>
</tr>
<tr>
<td>1958</td>
<td>OLD BLACK LEVEE (Kate Hammond)</td>
<td>M.S.</td>
<td></td>
</tr>
<tr>
<td>1961</td>
<td>YOU (Elvina McNary)</td>
<td>M.S.</td>
<td>Heroic Music Publications</td>
</tr>
<tr>
<td>1961</td>
<td>HUSH MY HEART (Alma Halff)</td>
<td>Heroic Music Publications</td>
<td></td>
</tr>
<tr>
<td>1961</td>
<td>BARCAROLA (Vocalise)</td>
<td>Ovino, Paris, France</td>
<td></td>
</tr>
<tr>
<td>1962</td>
<td>THE SECRET (Ralph S. Cushman)</td>
<td>M.S.</td>
<td></td>
</tr>
<tr>
<td>1964</td>
<td>ETERNAL SPIRIT (Larae Brittain)</td>
<td>M.S.</td>
<td></td>
</tr>
</tbody>
</table>
RADIE BRITAIN'S COMPOSITIONS
that have received
INTERNATIONAL and NATIONAL AWARDS

ORCHESTRA

HEROE POEM
National Publication Prize, sponsored by Juilliard Foundation (1945)
International Award sponsored by the Hollywood Bowl (1930)

RHAPSODIC PHANTASY FOR PIANO AND ORCHESTRA
First Prize - Texas Composers Guild (1939)
First National Prize - National League of American Penwomen (1945)

LIGHT
First National Prize sponsored by Boston Women's Symphony (1941)

SUITE FOR STRINGS
First National Award sponsored by Sigma Alpha Iota Sorority (1941)

ONTONAGON SKETCHES
First Prize sponsored by San Antonio Musical Club (1940)

PHANTASY FOR OBOE AND ORCHESTRA
Second Prize - National Composers Clinic (1950)

COSMIC MIST SYMPHONY
First National Award of $500.00 sponsored by National League of American Penwomen (1964)
Rockefeller Foundation, Houston Symphony Orchestra (1967)

DROUGHT
Dallas Symphony Symposium (1958)

WE BELIEVE
First National Award - Delta Omicron International Fraternity (1945)

LES FEMEUX DOUCE FOR 12 INSTRUMENTS
First National Award of $200.00 - National League of American Penwomen (1966)

MISSAN FOR S.S.A.A., PIANO AND ORCHESTRA (Kate Hammond)
First International Award - International Fraternity of Delta Omicron

CHAMBER MUSIC

BARCAROLA for 8 Cellos and Soprano
First State Award - Music Teachers Association of California (1960)

CHIMPAUNCS FOR WOODWIND ORCHESTRA
First National Award - National League of American Penwomen (1964)

AWAKE TO LIFE FOR BRASS QUINTET
Second Prize - Texas Federation of Music Clubs (1968)

IN THE BEGINNING for 4 Horns
First National Prize - National League of American Penwomen (1964)

PHANTASY FOR FLUTE AND PIANO
STRING QUARTET

EPIC POEM
  First National Prize — National League of American Penwomen

STRING QUARTET IN 4 MOVEMENTS
  First National Award — National League of American Penwomen (1938)
  First Prize — Lakeview Musical Society of Chicago

TWO PIANOS

PASTORALE
  First Prize — Illinois Federation of Music Clubs
  Second Award — American Women’s Contest (1940)
  Second Award — Texas Federation of Music Clubs

LE PETIT CONCERTO
  Selected on Festival List — National Federation of Music Clubs (1970)

HARP

REFLECTION
  Selected on Festival List — National Federation of Music Clubs (1970)

SONGS

NIRVANA (Weelock)
  First Prize — Texas Federation of Music Clubs (1927)

HAIL TEXAS (R. Britain)
  Selected for Texas Centennial

TWILIGHT MOON (Eberhart)
  Second Prize — Texas Federation of Music Clubs

CASABLANCA BY THE SEA (Elvina McNary)

CHALICE (Huff)
  Second Prize — Texas Federation of Music Clubs

WITHERED FLOWERS (Schreyvogl)
  Publication Award — Composers Press (1959)

PIANO

SONATA OPUS 17
  First Prize — Texas Federation of Music Clubs (1958)
  First National Award — National League of American Penwomen
  Second Prize — Music Teachers Association of California

CHIPMUNKS
  Second Award — Illinois Federation of Music Clubs (1939)

BALLET

RED CLAY
  Second Award — Texas Composers Guild
COMMISSIONS

LADY IN THE DARK from SHAKESPEAREAN SONNETS
Marygrove College, Detroit, Michigan

WESTERN TESTAMENT
College of Saint Mary's, Omaha, Nebraska

THE FLUTE SONG FOR S.S.A.A. Flute and Piano (Manors)
Commissioned by Marygrove College, Detroit, Michigan

VIOLIN

SERENADE
First Prize — Music Teachers Association of California (1945)

THE CHATEAU
Second Prize — National League of American Penwomen

BARCAROLA
First National Award — National League of American Penwomen

CHORUS

MOONTIDE S.S.A.A. (Nietzsche)
First Prize — Lakeview Musical Society, Chicago, Illinois (1940)

NATURE USHERS IN THE DAWN (Sketh)
Chosen on Cumulative List for High School (1941)

BABY, I CAN'T SLEEP — S.A.T.B.
First State Prize — Folk Song Contest of Texas

HARVEST HERITAGE — S.A.T.B. (Larae Britane)
Second National Prize — National League of American Penwomen

STILLNESS — S.A.T.B. (Luther)
Texas University Symposium
AFFILIATIONS

HONORARY
Sigma Alpha Iota National Musical Sorority
Federation of Music Clubs of Texas
Etude Music Club of Los Angeles, California
Philharmonic Club of Amarillo, Texas
Schubert Club of Los Angeles, California
Texas Music Teachers Association
MacDowell Club of Amarillo, Texas
Who’s Who in America
Who’s Who in Music
Who’s Who American Women
Who’s Who of the Desert
Royal Blue Book of England
Doctor of Music, Musical Arts Conservatory, Amarillo, Texas
Harmony Club of Amarillo, Texas

SPONSOR
Brentwood Symphony, Los Angeles, California

ADVISORY BOARD
Opera Guild of the Desert

DIRECTOR
National Society of Arts and Letters of Santa Barbara, California

MEMBERSHIP
A.S.C.A.P.
International Committee for Los Angeles Philharmonic Orchestra
American Music Center, New York
National Association for American Composers and Conductors, Washington, D.C.
Music Teachers Association of Los Angeles, California
Los Angeles World Affairs Council
National Association for American Composers and Conductors, Los Angeles, California
Womens Chamber Music Society
National League of American Penwomen
Brentwood Symphony Womans Guild
MacDowell Colony Association

LIFE MEMBERSHIP
Musicians Union, Local 147
Texas Composers Guild
LOIS BUTLER
COMPOSER-IN-RESIDENCE
STEIN CLINICIAN
PUBLIC SCHOOLS WASHINGTON, D.C.
8792 GOLDSVILLE ROAD
SILVER SPRING, MARYLAND 20906

MASTER OF MUSIC: COMPOSITION
THE COLUMBIA UNIVERSITY
OF AMERICA
WASHINGTON, D.C.

UNDER UTDATION
MASTER OF MUSIC: VIOLIN
PEABODY CONSORTIUM OF MUSI
BALTIMORE, MARYLAND

June 25, 1958

Helen Coffin Cornell
1240 Oakland Ave.,
Columbus, Ohio, 43212

Dear Mrs. Cornell:

Christmas Carol is available from
Boston Minstrel, SATB.

Christmas story and Connect X V H
cert Prize Winner for Christmas Society. They are available through
one of this address. Christmas
brand new record, please write
for Christmas Society. The
copies away either be returned
on return. Best wishes,

Lois Butler
Dear Mr. Cornell:

Miss Davis is past 84 and in a rest home suffering a terminal malignancy. Her music has been played away and I was unable to locate part of it. She published most of her music on her own. The one I am enclosing is the only one currently published, I believe.

Miss Davis and her music is well known throughout our state. She sang regularly in a New York City radio station for many years and used her own music mostly.

Please return this copy to me when you are finished with it. Shall also enclose her little check song.

yours truly,

Mrs. Floyd A. LeDuc

P.S. I have 5 or 6 more that have been published, should you care to see them soon.
Play the Joyous, Imaginative Way, with MUSIC by

SARAH LOUISE DITTENHAVER

SINET LIST OF COMPOSITIONS, 1948 & 1949

<table>
<thead>
<tr>
<th>PIANO SOLOS</th>
<th>PIANO SOLOS</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Walter &amp; Co.</td>
<td>Bank Music Co.</td>
</tr>
<tr>
<td>LADY IN THE MILLS (Feb. 1948)</td>
<td>LITTLE JOURNEY</td>
</tr>
<tr>
<td>BICYCLE TUNE</td>
<td>LITTLE JOURNEY</td>
</tr>
<tr>
<td>SIXTH SONG</td>
<td>LITTLE JOURNEY</td>
</tr>
<tr>
<td>DREAM LAND</td>
<td>LITTLE JOURNEY</td>
</tr>
<tr>
<td>LULLABY TO THE MOON</td>
<td>LITTLE JOURNEY</td>
</tr>
<tr>
<td>WHERE THE CLOUDS GO</td>
<td>LITTLE JOURNEY</td>
</tr>
<tr>
<td>MARSH GRAY</td>
<td>LITTLE JOURNEY</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Steamboat Poster Company</th>
<th>Steamboat Poster Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>WANDERING MINSTREL</td>
<td>WANDERING MINSTREL</td>
</tr>
<tr>
<td>BEETLE SQUARE DANCE</td>
<td>BEETLE SQUARE DANCE</td>
</tr>
<tr>
<td>BEND IN THE PINE TREE</td>
<td>BEND IN THE PINE TREE</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Edward &amp; Brooks Music Corp.</th>
<th>Edward &amp; Brooks Music Corp.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALONG A WINNING ROAD</td>
<td>ALONG A WINNING ROAD</td>
</tr>
<tr>
<td>STARLIGHT LULLABY</td>
<td>STARLIGHT LULLABY</td>
</tr>
<tr>
<td>WALTZING AT SUN Downs</td>
<td>WALTZING AT SUN Downs</td>
</tr>
<tr>
<td>SUNRISE CANTER</td>
<td>SUNRISE CANTER</td>
</tr>
<tr>
<td>GENTLE FLIGHT</td>
<td>GENTLE FLIGHT</td>
</tr>
<tr>
<td>MARCHE DE L'ASTRONAUT</td>
<td>MARCHE DE L'ASTRONAUT</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A LITE STORY</td>
<td>A LITE STORY</td>
</tr>
<tr>
<td>MAN OF THE THINES</td>
<td>MAN OF THE THINES</td>
</tr>
<tr>
<td>ON A QUIET STREET</td>
<td>ON A QUIET STREET</td>
</tr>
<tr>
<td>IN A QUIET HOUSE</td>
<td>IN A QUIET HOUSE</td>
</tr>
<tr>
<td>SILVER BUBBLES</td>
<td>SILVER BUBBLES</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>EVA McDOUGAL'S HIGH MEWS</td>
<td>EVA McDOUGAL'S HIGH MEWS</td>
</tr>
<tr>
<td>THE WOODPECKER</td>
<td>THE WOODPECKER</td>
</tr>
<tr>
<td>EBBEY MOUNTAIN TRAIL</td>
<td>EBBEY MOUNTAIN TRAIL</td>
</tr>
<tr>
<td>THE SILENT WAVES</td>
<td>THE SILENT WAVES</td>
</tr>
<tr>
<td>CAROLINA CASKWALL</td>
<td>CAROLINA CASKWALL</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>THE WITCHES MEAD</td>
<td>THE WITCHES MEAD</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>E. &amp; B. Sax Music Company</th>
<th>E. &amp; B. Sax Music Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>RHYTHM DRUMS</td>
<td>RHYTHM DRUMS</td>
</tr>
<tr>
<td>BEND IN THE PINE TREE</td>
<td>BEND IN THE PINE TREE</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>AT THE BEACH</td>
<td>AT THE BEACH</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Music House Inc.</th>
<th>Music House Inc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPRING BREEZES</td>
<td>SPRING BREEZES</td>
</tr>
<tr>
<td>WINDING DANCES</td>
<td>WINDING DANCES</td>
</tr>
<tr>
<td>GENTLE DAY</td>
<td>GENTLE DAY</td>
</tr>
<tr>
<td>APPALACHIAN REVERIE</td>
<td>APPALACHIAN REVERIE</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet Music Company</th>
<th>Sheet Music Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC TIME</td>
<td>MUSIC TIME</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Educational &amp; General (Meredith Music Publishing, Inc.)</th>
<th>Educational &amp; General (Meredith Music Publishing, Inc.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIANO TIP</td>
<td>PIANO TIP</td>
</tr>
<tr>
<td>ALPINE MORNING</td>
<td>ALPINE MORNING</td>
</tr>
<tr>
<td>WIND IN THE PINES</td>
<td>WIND IN THE PINES</td>
</tr>
<tr>
<td>FAST TRAIN AT NIGHT</td>
<td>FAST TRAIN AT NIGHT</td>
</tr>
<tr>
<td>AUTUMN IN THE SPRING</td>
<td>AUTUMN IN THE SPRING</td>
</tr>
<tr>
<td>CARRIAGE GARDEN</td>
<td>CARRIAGE GARDEN</td>
</tr>
<tr>
<td>LAKE LIT AT SUNSET</td>
<td>LAKE LIT AT SUNSET</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Piano firm only in publications</th>
<th>Piano firm only in publications</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE GLASS TURTLE</td>
<td>THE GLASS TURTLE</td>
</tr>
</tbody>
</table>

If playing more, see J. B. Loniak's Book 1

If by Sunset-Bach

<table>
<thead>
<tr>
<th>Among the Daffodils</th>
<th>Among the Daffodils</th>
</tr>
</thead>
</table>

If by Sunset-Bach

<table>
<thead>
<tr>
<th>Citation only in publications</th>
<th>Citation only in publications</th>
</tr>
</thead>
</table>
PIANO SUITS

Other Sheet Co.

LETT'S PLAY SUITS

(Grades 1-6) $0.30

8 short, with two parts of equal interest and difficulty.

According poetically and harmonically, developing theme and mode. With or without an 8-measure suite, Off to the Chateau, On the Mensa, Rocking Piano, Sailing Hero, and others.

With Book Co.

THE CHILDREN'S PARADE

Gr. 1-0 $0.30

A lively march, leading instruments of the orchestra. Fun to play.

FOR TWO PIANOS

Golf Club

STREET FAIR

Gr. 2-3 $0.30

Gay and sparkling. Useful for all ages, including junior high.

FOR BEGINNERS

The Dinnershower pieces are included in the LOOK AND LISTEN Book A, B, C, and D of the Frances Clark Library for Piano Students. Butterfly, Rainbow on the Rocks, Neighborhood Dance, On a Windy Night, A Modern Dragon, The King's Daughter, and others.

CHORAL MUSIC

ABBAHVA, HEAVY CHILD

Words by E. E. Cummings.

Sung by A. Young & 24.

LIGHT OF THE LOVELY PILGRIM'S HEART

Gr. 3-4 $0.25

Sung by A. Young & 24.

SHE IS THE LORD

Words written by the author.

BLESSED IS THE LAND, O MY SOUL SAYS.

Gr. 3 $0.30

Sung by A. Seiler.

PIANO SONG BOOKS

Bach Suite Co.

WINTERFELT, No. 1 (1995)

PIANO DUET, Books 1 and 2

(Grades 1-2) $0.30


Wooden Farmer Co.


These two books supply imaginative musical pieces to be used with any of the five piano series available to students. With variety in style, key, and mood, with some songs included for unconventional interest.

CONCERT SONGS

Galaxy Music Corporation

HURDY-GURDY PLAYING IN THE STREET (High) — $0.30

LADY OF THE AMBER WHEAT (High) — $0.30

PASSENGE (medium) — $0.30

Geline Stamus Company

GONE SONG, BELOVED (low)

Words: Lady of the Anchor Wheel, was selected for the American Academy of Teachers of Singing, New York. A Nocturne, Child Song List, which contains outstanding art songs by American and British composers. These Galaxy songs have been used as Master degree recitals at Juilliard, at the University of Michigan, the University of Colorado, Kansas State Teachers College, Clarin, and other teaching institutions. The "Lady" was sung at Town Hall, New York.

The authors, BLESS THE LAND, O MY SOUL, was selected for the National Professional Congress of Technology, for publication in the College Choral Series, given an annually awarded book to help with publication, the only one in 1957-58 series to receive the award.

SARAH LOUISE DITTMACH, experienced Teacher and Music Educator, born in Preble, Ohio, has an Hon. B. Theological Consecration of Music, formerly teacher for three years at St. Louis, St. Louis, Minnesota, and official accompanist for St. Paul Choral Society of 200 voices. Then Director of Music in the schools of Wayzata, Minn., for ten years. Since 1940 many compositions published, and in teaching centers such as Clarin, Juilliard, St. Louis, Minnesota, and District teacher, College Choral College and others, recommended by outstanding teachers. New teaching and teaching in Asheville, N. C., for many years.

Member of National League of American Pen Women, a major and American Association, American Society of Composers, Authors and Publishers, A.S.C.A.F., National Guild of Piano Teachers and was named a Fellow in International Institute of Fine Arts and Letters, Chicago, 1945. Her compositions have been sung in N. C. Fed. of Music Clubs contest for professional com-
Gadsden, Alabama  
June 20, 1973

Dear Ms. Cornell:

Having been away on vacation I have just now received your letter of inquiry regarding my choral compositions. The only two which are suitable for elementary school are sacred. (Published by the Boston Music Company.)

Since you specifically request secular songs I assume you have knowledge that neither religious literature nor religious music is permitted in public schools. (Thanks to Madelyn Murray O’Hare and the United States Supreme Court.)

It is with genuine regret that I cannot contribute to your source book. Not only is the idea unique, but it is highly commendable. I wish you complete success.

Sincerely,
Aileen Hine Doetch
June 13, 1973

1831 - 42 Ave.,
Rock Island, Ill.

Dear Mr. Cornell:

Your inquiry regarding my published compositions has elicited, but I hesitate to send any copies since you ask for secular numbers for use in elementary schools.

Enclosed is a list of my published compositions. Should you find any that you would care to examine, just check and return. I will then write the publisher for copies.

I recall that Melba Reystor of Atlanta, Georgia has used "Praise, my soul, the King" (Heinemann, pub. by Carl F. Fischer, Inc., N.Y.) for many large children's choir festivals and conferences, but again—this is not secular.

Perhaps you can look in the current "Who's Who of American Women" for a concise summary of my work.

Let me know if I can be of any help in your work. Best wishes!

Sincerely,

Regina Snyffeld
(Mrs. H. M. Snyffeld)
Mark of Published Permissions — Adam H. Fryzall

H. H. Gatt Pk., New York, N. Y.

Year of publication
1873 — Praise to the Lord, the Almighty
1874 — Psalms 67 ( 商row Series)
1874 — To the Christ Child
1876 — A Vision
1877 — Heaven, Peace, and Joy
1879 — Christmas Hymn
1880 — O come, Creator Spirit, ome
1889 — Carol of the Star

Anthem Press (now Anthros Press)
1929 — What shall I render unto the Lord?
1929 — Christmas Hymn

1979 — Go Strong (Lutheran Youth Choir, No. 1)

Published in the Service Book and Hymnal (Lutheran)
1980 — Certain parts of Setting I and Setting II of Liturgy.

Anthem Publishing, St. Louis, Missouri, Min.
1968 — 66 — Settings of Introits and Graduals for the Lutheran Services:
Series No. 1, Vol. 1, IV, edited by Paul Klaftin.

Mark Fischer, Inc., New York, N. Y.
1969 — Praise, my soul, the King of Heaven
(in a medley by H. C.)

Anthos Press, Nashville, Tenn.
1961 — They will keep him in perfect peace
1963 — Seven Church Service Settings
1965 — The Unison Process
1966 — Te the hills I lift mine eyes (Ps. 121)
1974 — My Star (in psalm)

1966 — Sleep were his wounds
1966 — Word of God
1969 — The Creator
1966 — The Spirit
1987 to 1989 — Introits and Graduals for the Common Year
(Vol. I, II, III, and IV)
1956 WHO'S WHO IN MUSIC

1958 HONORARY MEMBERSHIP in Sigma Alpha Iota.

1959 PAPA FOR TEACHERS in the teaching profession.

1960 HONORARY MEMBERSHIP bestowed by Modern Music Masters.

1962 WHO'S WHO IN THE SOUTH AND SOUTHWEST for distinguished achievements in the Fine Arts.

1963 ARTIST FACULTY MEMBERSHIP in the National Guild of Piano Teachers.

1965 CONVENER OF THE YEAR elected by the Texas Music Teachers Association.

1966 WHO'S WHO OF AMERICAN WOMEN in recognition of distinguished service in the field of music education.

1965 WOMAN OF THE WEEK in the poll for "outstanding women in Texas" sponsored by the San Antonio EXPRESS-NEWS.

1965 HEADLINER AWARD for "outstanding contributions to music".

1966 PLACED OF DISTINCTION by the National Catholic Music Educators Association for significant contributions in the area of Liturgical Music.

1966 CHosen for inclusion in the DICTIONARY OF INTERNATIONAL BIOGRAPHY because of "record of contemporary achievement in the Fine Arts".

1967 CONVENOR OF DISTINCTION by the National Guild of Piano Teachers. One of the TOP TWENTY composers throughout the nation for contributions to children's music repertory.

1967 WHO'S WHO IN TEXAS for superior teacher excellence.

1968 Re-elected TEXAS COMPOSER OF THE YEAR.

1969 Recipient of the 1968 CITATION of DISTINCTION bestowed by the National Catholic Music Educators Association in recognition of "notably distinguished accomplishments and significant contributions to the field of music education and materials music making".

PARTIAL LIST OF PUBLICATIONS

CHURCH MUSIC (Official Text of the Mead Conference of Catholic Bishops, U.S.A.)

- Choral Music Press
- Mead Music Press

- Mass No. 1 SDA
- Mass in honor St. Lucy SDA & congregation

- Mass for Mixed Voices (SATB & congregation)

- Congregational Hymns on (unison)

- 3 Hymns for children (unison). LP record

- Congregational Institute

- Mass No. 2 SDA & congregation

- Women's Hymnal (unison, SDA & SDA)

- Hymnal Society Press

- St. Martin de Porres Mass (unison & SDA)

- Mass No. 3 SDA & congregation

- Holy Week Propers (unison)

- N. R. — & Published Latin Masses not included.

HOTELS (English text)

- Congregational Institute

- Triune-Giver Father, Holy Mary, Crown (SDA)

- What Shall I Render to the Lord (SDA)

- McLaughlin and Co.

- Beneath the Cross (SDA)

- Behold, A Great Friend (SDA)

- Schubert, Hall & McCready

- Masses of Daniel (SATB)

- HONORABLE MENTIONS (Latin text, SDA & Hospitals)

- McLaughlin and Co.

- Six Marian Masses

- In Praise and In Peace

- In the Name of Jesus

- Elson-Cook No. 2 (SDA & SATB)

- Schubert, Hall & McCready

- Six Latin Motets

- WINDHORST CHURCHES

- College Music Press

- Passion of Our Lord

- Red, White and Blue

- Star of the Rosary

- Windom Music Co.

- Fight for Freedom (Unison for America)

- College Music Press

- Spartan (Junior level)

- 2, 3, and 4

- Butterfly Box

- SIA

- College Music Press

- American Pie

- English Fairy Stories

- Western Sky

- L. Fischer and Son

- March of the Indians (165)

- College Choral (165)

- Windom on Parade (165)

- Our Heritage (165)

- College Repertoire (165)

- Southern Music Co.
June 16, 1973

Dear Ms. Cornell,

In response to your request for music for unison or two-part voices, I regret that I have nothing in that category. I have two SATB works, but they are not what you are looking for, (also a 3-part SSA work, but it is a psalm setting.)

With thanks for your interest.

Sincerely,

Miriam Gideon
THE REV. DR. IRMA GLEN'S GREATEST RECORDINGS
Two LP Albums in GLORIOUS STEREO-COMPATIBLE 12" 33 1/3 RPM

MUSIC, ECOLOGY and YOU
Narration and original, inspirational music by Irma Glen.
Timely, Provocative, Soul-filled!
"Something in all of Nature sings." A tonal message on the most important subject of our day. Suddenly our individual interests are of least import, and our great concern is to save the earth!

THE PROMISES OF CHRIST JESUS
Spoken by Charles Robert Sloan with correlative organ music by Rev. Irma Glen, Mus.D., R.Sc.D. called the "Organist who prays as she plays." The application of Jesus' teachings could be man's one hope of survival . . .
Side 2: "Transcendental Organ Music"
To set the tone for Prayer and Meditation. A transforming musical experience meant to lead to spiritual awakening.

At the peak of her outstanding career, Irma Glen, Master-Musician, presents tone colors and arrangements seldom heard on an organ, together with brilliant and soul-stirring commentary keyed to today's world. Here is a way to reach what some are trying to get through the use of drugs.

OTHER RECORDINGS BY DR. GLEN: "MUSIC, A BRIDGE TO HIGHER CONSCIOUSNESS" & "MUSIC-PRAYER THERAPY"

ORDER FORM

Name ____________________________
Street ____________________________
City ____________________________
State, Zone ____________________________

"Music, Ecology and You" _______ _______ Quantity: _______ Ship To:

"The Promises of Christ Jesus" _______ _______ Name ____________________________

"Music-Prayer Therapy" _______ _______ Street ____________________________

"Music, A Bridge To Higher Consciousness" _______ _______ City ____________________________

"Christmas Music, Now!" _______ _______

List Price: $5.95 each, post paid. Californians add 5% sales tax. Please enclose check with order.
DR. IRMA GLEN is beloved of audiences in many countries, and her recordings are used worldwide. One of the great women organists of our time, Dr. Glen contributes to these recordings her enormous talents for composing and performing spiritually uplifting music. Millions have witnessed the soul-satisfying quality of her "Lovable Music," "Beautiful Thoughts," "Sweettime," and many more featured NBC programs. Completely dedicated as a student of religion and music since her early years, Irma has earned the degrees both of Dr. of Music and Dr. of Religious Science. Currently, she is filling engagements to speak and play all over the world.

Musical Selections on the Record
"MUSIC, ECOLOGY and YOU"

Side 1: Ecology's Song
Nature's Rhapsody
Aspiration
Soul Soaring
Ev'ry Day Is Earth Day

Side 2: Elysian Fields
Tonal Upanishad
Song of the Sea

All music composed and played by Irma Glen.

CHARLES ROBERT SLOAN who was chosen to voice the "Promises of Christ Jesus," has had a distinguished business career in which he applied the principles of practical Christianity with great success. Since entering religious work, Mr. Sloan has taught and lectured widely in his native California. He has been a practitioner of spiritual healing for over twenty years. His rich, deep voice is admirably suited to this particular recording, and his humility and sincerity add heart-felt meaning to the precepts taught by Jesus. Irma Glen's inspired and inspiring musical interpretations are interrelated with the Word.

Musical Selections on the Record
"THE PROMISES OF CHRIST JESUS"

Side 1: Adoration .......................................................... Glen
If With All Your Hearts ............................................. Mendelssohn
He Touched Me ......................................................... Gaither
Let Not Your Hearts Be Troubled .............................. Glen
The Lord's Prayer ..................................................... Malotte

Side 2: Tranquility ..................................................... Blanding-Glen
Softly and Tenderly .................................................. Thompson
O Master Let Me Walk With Thee ............................ Schumann
Dawn of a New Day .................................................. Glen
Arioso in "A" .......................................................... Bach
How Great Thou Art ................................................. Hine

Script written and narrated by Irma Glen
DEDICATED TO THE GLORY OF GOD IN YOU!
June 29, 1973

Helen Loftin Cornell
1240 Ashland Avenue
Columbus, Ohio 43212

Dear Mrs. Cornell:

Your letter of May 23, 1973 has reached me just recently and I regret that I am unable to be of help to you since the only work of the type you require that was ever published is, in all probability, out of print. It was an arrangement of an old Texas cowboy song and was in one of the Texas school books, which I believe was compiled by Hollis. These graded books were in use during the late '20s and the Depression Era. I recall that the Dean of Fine Arts, Henry E. Meyer, Southwestern University, Georgetown, Texas, sent the arrangement in with some of his own works.

In the Depression Era, I conducted a Junior Choir. As there was no money available for music, I made my own arrangements which were only scored on the cheapest manuscript paper available to me. That has been many years ago and I am now 73 years old and my music has been stored for a long time now; but I believe the little school music books I used are still up in the attic. A cerebral accident, in 1965, left me more or less invalided and although the doctors allow me only a limited number of students, I still teach singing to the High School students whose voices and desires for private instruction give me a feeling of usefulness in the field in which I have found greatest satisfaction.

Please accept my good wishes for you and your endeavors and thank you for your interesting letter.

Sincerely,

Frances Wright Hausenfluck

Frances Wright Hausenfluck
TRIO PART JUNIOR CHORUS

This Parrot. Sam Fox Publishing Co.
Beverly Milne. Sam Fox Publishing Co.
We Three. Warner Bros. Music
Summer Forever. Sam Fox Publishing Co.

OPERETTAS

Slicing Down a Moonbeam
[Intermediate Grades]. Raymond A. Huffman Co.
The Stockings Were Hung
[Intermediate Grades]. Theodore Presser Co.
Professor Owl
[Intermediate Grades]. Raymond A. Huffman Co.
A New Dawn (Easter Music Drama, H.S. or Adults)
The Frank Distributing Co.
Trimming The Christmas Tree
Raymond A. Huffman Co.
The Toasts
[Chamber Opera, for Women's Voices]. L.M. House

MUSIC TEXT BOOKS

At Close of Day in "Let Music Ring". C.C. Birchard Co.
Here We Come A Caroling
[Christmas Carol Collection for Two Voices]. Schmitt.
Hall and McCreary

EDUCATIONAL PUBLICATIONS

My Ideal Book (Theory) Fundamentals of Music
Work Books, Book I and II. Schmitt, Hall and McCreary

O, Boy Can You Hear? Music Appreciation Work
Boswell Books I, II, III, IV, V. Boswell Mills

Tips for Songwriters (With Mrs. Kiltz) . . . . Published

L. MARGUERITTE HOUSE

Vagabond House
Interlochen, Michigan 49643
Telephone 2768540
L. Margarette House, Composer-Author and Educator, now lives in her own home near the National Music Camp, Interlochen, Michigan. She has had a music education for many years in the Shorewood Junior-Junior H.S. in Shorewood, a suburb of Milwaukee, Wisconsin. Her contributions to the field of music education are well known. Miss House’s early training, as a scholarship student, was received at Oxford College and Cincinnati Conservatory. She holds both a B.A. degree in Liberal Arts (Oxford College) and an M.M., with a major in voice and study in ‘alto from Northwestern University. She has done further graduate work at Columbia University and abroad.

In addition to helping organize the Tulsa Symphony (Tulsa, Oklahoma) Margarette, as Dean of Girls, achieved the first year in establishing the National Music Camp in Interlochen, Michigan. As Program Director, she was employed for two years at Yellowstone National Park, Camp. For six summers she was one of the Directors of the Janis’ Summer Conference in New Music Materials. She took an active part in the Summer Conference for Music Materials, sponsored by Schmitt, Hall and McCreary in Minneapolis. While teaching in Shorewood, Miss House served on the Board of Civic Concerts Association of Milwaukee and the Board of Community Concerts in Shorewood. For a number of years she taught classes for adults in Music Appreciation both in the Shorewood Opportunities School and at the adult school of Wauena. She served as President of the “In and About Music Teachers” Club of Milwaukee and directed the Nurset Chorus at Columbia Hospital in that city.

Miss House is a member of the National Women’s Fraternity. In recognition of her work she was made a member of The American Society of Composers, Authors and Publishers. As a further honor, Miss House’s biographical appears in “Who’s Who in Music” and “Who’s Who in the National Federation of Music Clubs.” Recently she was included in the “Directory of American Women Composers” published by the National Federation of Music Clubs. Her current publications are listed in the B.A.J. “Pan Pipes” The Michigan High School All-State Chorus performed two of Miss House’s choral works at the National Music Camp. In a contest sponsored by the Michigan State Federation of Music Clubs, Miss House won first prize for her choral work “The Turtles.” She also won first place with her poetry in a state contest held by the Federation of Women’s Clubs.

Recently while residing in Interlochen, Margarette has served on the School Board, as President of the Interlochen Women’s Club and Treasurer of the Traverse City Musicians, and is currently directing the Chorus of that organization. While surrounded by the beauty of Northern Michigan, Margarette House continues to write and compose as well as enjoying travel and working for the betterment of her surroundings.

THREE PART CHORAL FOR WOMEN’S VOICES, S.A.

Almost Spring (With Phyllis Hoffman).................B.C. Mills
Defeat... ...........................................Bourn Company
Jamaica Farewell... ................................Sam Fox
Prayer For Today (With Phyllis Hoffman)...Schmitt
Hall and McCrery
Frog Carols (With Glad Robinson Yance)...Deane Co., Music Publishers
A Joyous Easter Song...Raymond A. Hoffman
Remember The Day? (With Phyllis Hoffman)...Deane Co., Music Publishers
Bar and Song... Sam Fox Publishing Co.
Lansdowne Read...Raymond A. Hoffman
Company Inc.
Oadaf Sam Fox Publishing Co.
On That Night (With Jeanne Cook)...University of Miami Music Publications
Beau We Will Be Free... Neil A. Kjos Music Co.

BOY’S FOUR PART CHORUS OR QUARTETS,
T.T.A.B.

CountrY Song .......... B.C. Mills Publishing Corp.
Lansdowne Read...Raymond A. Hoffman
Company Inc.
Timber (With Phyllis Hoffman)...Sam Fox
Publishing Company
Rise Up Shepherds...Raymond A. Hoffman
Company Inc.
James Farewell...Sam Fox Publishing Co.
For Four Or More (Collection)...B.C. Mills
Company Inc.

FOUR PART, MIXED CHORUS S.A.T.B.

The Charge (Arranged from “til Treasures”), Schmitt
Waltz (Arranged from “Fauré”), Schmitt, Hall and McCreary
Lansdowne Read...Raymond A. Hoffman Co., Inc.
CountrY Song...B.C. Mills Publishing Corp.
A Joyous Easter Song...Raymond A. Hoffman
Company Inc.
Our Thanksgiving Day...The Frank
Rise Up Shepherds...Raymond A. Hoffman Co., Inc.
Prayer For Today (With Phyllis Hoffman)...Schmitt
Hall and McCrery
Who’s Dancing With Me? (Ralph Harvey’s Dance)...(With Phyllis Hoffman)
(With Phyllis Hoffman)
(With Phyllis Hoffman)
Crescendo Music Sales Co.
Looking Up At The Stars...Neil A. Kjos Music Co.
How Great My Lord Could Be...A.B.N.
Starr Co., Music Publishers
God of the Wilderness...Neil A. Kjos Music Co.
Revels...University of Miami Music Publications (Sam Fox)
James Farewell...Sam Fox Publishing Co.
... introducing Miss L Margueritte House — the Author of "My Music Book"

Well Described, To Students
Everywhere, as
"A WORKBOOK THAT
HELPS YOU WITH MUSIC"

"MY MUSIC BOOK" displays an informal technique for developing musicianship through the mastery of fundamentals. Though the workbook makes the student increasing understanding of many musical truths both easy and enjoyable. The book comes both teachers and students on the understanding of the student. Repetition and variation provide ample practice and the new subject matter. No slow, clear progress is guaranteed. Visual education is employed, together with interesting, familiar stories.

Two years of laboratory-teaching has produced the book to fulfill the need for students for a round knowledge of musical fundamentals. Lessons have been written and rewritten many times, as nearly three thousand students have participated in making this book. The theory of teaching music and developing a musical capacity for enjoying musical participation through an understanding of these fundamentals.

PUBLISHERS
PAUL A. SCHMITT
MUSIC COMPANY
MINNEAPOLIS MINNESOTA
Clever Little Pen and Ink Illustrations that Make "WORK" Seem More Like "FUN" ... from the Studios of Frederic H. Kock, Cincinnati
Children embark upon an enchanting, exciting new adventure living the colorful stories of the world's best music...

O SAY, CAN YOU HEAR?

A MUSIC APPRECIATION BOOK
by L. MARGUERITTE HOUSE
Shorewood School, Milwaukee, Wis.

Young people are introduced to beloved musical themes through descriptive tales, musical excerpts and stimulating review questions as well as many illustrations.

Miss House has had long experience teaching youngsters in music and here relates the stories most entertainingly, clearly and instructively. Listening to music will be ever more meaningful for young folks after reading these two books.

CONTENTS: BOOK ONE
The Flight of the Humble Bee (Rimsky-Korsakov)
The Musical Sand Box (Liszt)
March Midd advantages (Chopin)
Bouquet Macabro (Saint-Saëns) and others

CONTENTS: BOOK TWO
Song of India (Rimsky-Korsakov)
March of the Toy Soldiers (Herbert)
The Sea (Schubert) and others

TWO BOOKS
75c each
626 Vineville Drive
m.y. n.y. 10031
a.p. 22k.
6/20/73

Dear Miss Cornell:

Here are the only two pieces of music that are at hand at the present time.

Just returned from the Holy Land and a world tour and am to busy getting back on the job to search in different bags and thanks for other material.
Hope you can make use of these numbers.
Eddie Arnold recorded
Thank you Frank on Victor.
The other song has been recorded by me and others.

Respectfully yours,

Alberto Hamilton.
July 9, 1973

Ms. Helen Leftin Cornell
1070 Ashland Avenue
Columbus, Ohio 43212

Dear Ms. Cornell:

In response to your letter postmarked June 24, I write to say that I have no compositions which fall under your specific category.

In fact, my published choral works are only two, both sacred, both for SSAB unaccompanied, and unsuitable for elementary school. These are *Lord, Hear My Prayer* and *O Come, Bless the Lord*, published by McNauglin & Baily, which is now a subsidiary of Benvy-Birdard Co. in Evanston, Illinois.

Good luck with your project. I am glad you are interested in women composers.

Sincerely,

Jean Eichberger Dwy

83-83 Austin St.
New York, N.Y. 11425

I live in N.Y. though
I teach in Baltimore.
July 12, 1973
San Francisco, Calif.

Ms. Helen Leftin Cornell
1240 Ashland Avenue,
Columbus, Ohio 43212

Dear Ms. Cornell:

Your letter of May 31 was recently sent to me from Chicago and my delay in answering it is that I have been conducting music workshops out of town all summer — in Montana, Utah and California — and shall not be returning home until next week — at that time — if it isn't too late — I'll send you some samples of my compositions, however they are not particularly designed for choral singing.

Please drop me a short note if you are still interested in the requested music — upon my return to Chicago I shall look for your response and then send it to you.

At any rate, much success on your doctoral work.

Sincerely,

Ella L. Jenkins

P.S. Here's a friend who might be helpful to you — as he is very much involved in choral work — and he lives in Columbus — just recently moved there: Mr. Avon Gillespie
1075 Great Oak Drive
Columbus, Ohio 43213
ABOUT ELLA JENKINS

Ella Jenkins is known to teachers and parents throughout the United States for her contributions to the teaching and enjoyment of folk music and rhythmic activities for children. Miss Jenkins' records and teaching methods are used in many preschool programs, and in elementary and high schools. Her records are also being used in many federally funded programs for education (including Project Head Start).

Miss Jenkins was born in St. Louis, Missouri. She grew up in Chicago and was graduated from San Francisco State College with a major in sociology. She was a teenage-program director for the Chicago YWCA for four years.

Since 1956 Miss Jenkins has devoted her time and energies to folk singing, teaching Latin-American percussion instruments, and conducting her "Rhythm Workshops." In these workshops, Miss Jenkins developed and taught new group-singing techniques. She toured the Midwest presenting elementary and high school assembly programs for rural, urban, and suburban communities in a program titled "Adventures in Rhythm." She has also held workshops in New Jersey, California, and Colorado.

The "Adventures in Rhythm" workshops were designed to demonstrate to teachers ways to improve the child's sense of rhythm, and to help create an awareness of the many rhythmic patterns in daily living. From these workshops have come the records issued by Folkways.

In July, 1963, Miss Jenkins participated as a guest teacher at the Orff School in Frohnburg, Germany, at the request of Carl Orff, the composer and also creator of the Orff-Schulwerk "Music for Children" teaching method. Orff's "Music for Children" method has been successfully introduced into some school systems in the United States — notably, in California. Miss Jenkins' teaching methods and Mr. Orff's are similar, since both are based on folk traditions.

Ella Jenkins has appeared in radio and television interviews and demonstrations, as well as before camps, conferences, schools, educational conventions, and club groups. She had her own television show in Chicago in 1964-1965. She is the creator of nine records and two books. One book is a companion piece to THIS IS...
SOME PERSONAL REFLECTIONS

These of us who label ourselves "teachers of children" — whether we are music specialists or simply responsible for some aspect of a music program — must find a comfortable climate and use necessary resources to meet the musical needs and expressions of these children. Each must go at his own pace, using whatever technique he finds work best, but yielding from time to time to newer, freer ways of working, so that stagnation does not set in. Once stagnation occurs, one can be sure, one loses the children.

The songs and chants in this album are presented in the manner in which I am accustomed to working with children. It is strictly an informal approach. The main goals are to inform, involve, and stimulate children to enjoy music in the safest way possible. By taking the shortest route, yet helping to sustain and retain a varied enough musical experience, internally you may introduce them to more formal music, which they may delve into later on.

When using this record, don't feel you must use my ideas, but combine them with your own techniques and personality. I have given some suggestions as to how one might use certain songs, and I have purposely omitted suggestions on others. You teachers or children might do a lot of improvisation. Perhaps new modes will be created. Other instruments (and there are many to choose from) can be used. You may also apply some of the materials to studies of children from other lands.

This record is designed for listening, as well as for participation. It is structured for loquatting, as well as for creating. The album takes you only so high on the ladder. Your skills and the children’s contributions will take you the rest of the way.

It was equally fun and refreshing to share this album with members of the Urban Gateways Children’s Chorus, a cultural enrichment group that meets with the First Unitarian Church of Chicago children’s chorus twice a week. The chorus is directed by Reverend Christopher Moore, who helped most generously in removing the rough spots from the singing, and with bolstering our morale during the recording sessions.

I would be most delighted to receive letters from you regarding your use of the album, and the reactions and responses of the children.

It was great fun organizing the songs and chants for this album because it was very much like preparing for one of my frequent school assembly programs. In fact, most of the album follows the general pattern of an educational assembly, where one uses an instructive but entertaining approach with the audience.

I feel that a truly creative assembly involving singing should offer an abundance of opportunity, and should include the participation of the children in the sequence of one or another interval, even if the participation involves only hummin’ or handclapping.
June 30, 1973

Dear Miss Cornell,

Please excuse the tardiness of my reply. I've been ill, and I'm afraid my compositions would not be pertinent to your dissertation. They have been partly instrumental compositions and no more than two numbers that had a lyric. One of the latter, "In Time" was my theme number when I did programs over the CBS network in the thirties. The other, which got me into ASCAP by virtue of it's being recorded by Percy Faith and Winterhalter, was called "Here comes the Bride Or a Pinto Pony," and nothing happened with it. I entered the music writing (pop) field just as Rock was starting to be the thing, and since this wasn't my métier, I turned to other things... novelties, for piano and later for organ. So you see, my field was definitely not chorale music.

I wish you good luck in getting material and the presentation of your dissertation.

Sincerely,

Ann Leaf
DO YOU KNOW THIS TEACHING MATERIAL for Piano
by Eula Ashworth Lindford

DOOR OF FUN BOOKS - Applied Lessons in Theory to Draw and Write In.

Presidential Book. Perfectly natural, easiest beginning for the pre-school child of 6 or 7 years. Every child learns the first 3 or more letters of the alphabet from his earliest youth through this book. This book directs the child through these familiar rhymes, giving "from the house to the unknown". Reading and notation with the staff and notes are begun at the very first lesson. Follows the printed page and the keyboard. Crisp to be played with teacher begins with the first lesson; beginning the establishing of attention, confidence, ability and joy in the keyboard and companionship so necessary for the young child. The book is correlated in an interesting way, and to be done by the student as the student progresses. Each lesson begins with the first lesson. No Music. No matching translation period from Note to Note. Attractive illustrations

Book I. The same natural, easy approach for the beginner of 6 or more years. Slightly faster speed of progression because of age level. More rapid, playing things the first lessons. No Music. No lettername pronunciation. Progression merely and steadily. Crisp to be played with the teacher begins with the first lesson. Folk songs, favorite melodies of student and parents as well as interesting and valuable musical numbers are included. Illustreations.

Book II. Provides material which, along with its musical and technical value, progresses more smoothly. As in the above books, Theory work - correlated with the lesson - to be written in. Several favorite hymn tunes 3-part arrangements are included in this book, delighting both parent and student.

Order from your dealer or EUSTIS MUSIC CO., 116 Boylston Street, Boston, Mass.

SONGS IN SUNDAY SCHOOL. The children's hymn tunes in easy 3-part arrangements, which make up this book, have proven to be favorites. With two or three exceptions, they were originally written especially for children. Each number is phrased and carefully fingered. A short sketch of the song's writer or both, along with a Biblical text, adds interesting data for studio, recital or home performance. Morning, Evening, Christmas, Easter, Thanksgiving and general songs. Illustrated. Fine for the second year student.

Order from your dealer or EUSTIS MUSIC CO., 116 Boylston Street, Boston, Mass.

STORY PLAYING FOR THE WORSHIP SERVICE. Compiled and edited by Eula A. Lindford.

For numbers contained in this book were chosen from among the best in our hymnal literature, SONGS ARE ENLARGED. All are presented in their original four-part form as found in the usual church hymnals, but with the important note of larger and open notes, so as to bring out all the notes which are necessary for good organ playing of hymns by pianist or organist - and helpfull indications of an easy way to reach widely-spaced intervals. All hymn-tunes included are titled by their Christian name, and the other name, with a text to fit that particular name. In all cases possible, titles of additional texts which can be used with that tune or meter are suggested. This compilation is for those who have played for congregational singing and many other valuable helps are to be found. Informational data concerning the tunes, words and writers are included. Needed by every student of hymn-playing ability.

Order from your dealer or EUSTIS MUSIC CO., Bryn Mawr, Pa.

LITTLE FRIENDS OF MUSICLAND For Studio, Kindergarten or Home

Written especially for the very young child. Provides, in an amusing way, knowledge of notation in the doing of attractive easy work in coloring, tracing and drawing. Large and easy pages used for thorough progressions. Character and interest is given in each of the little things familiar made up to the tastes of the very young child. Included story element is in each of the blocks used with the busy work as it progresses which are far more interesting. Especially illustrated. In addition to a valuable study book, it also makes an ideal Birthday, Holiday or Christmas gift for a young child.

Order from your dealer or THE MILLER MUSIC CO., 440 Main Street, Cincinnati, Ohio

BUILD MUSICIANSHIP BOOKS - Edited by Eula A. Lindford

Presents complete requirements for the Keyboard Musicianship Test and other phases of Musicianship required for the Auditions sponsored annually by the NATIONAL SOCIETY OF PIANO TEACHERS. (Please see continuation on back page)
DO YOU KNOW THESE?

Order from your local dealer or from MILLS MUSIC INC., 1619 Broadway New York, N.Y.
GUILD MUSICIANSHIP BOOKS

(Continued)

The Majors and Their Relatives - Complete Scale Family in One Octave Form

Every Major scale, including those enharmonically with each other, and the Relative Minor of each, has been presented in this book. One octave form. Major Scales in both parallel and contrary motion. Fingered. A small diagram is placed at the top of each page showing the formation of the scale or scales below to fit its particular pattern. For mental visualization, there is also to be found at the top of each Major Scale page, a picture of that scale showing the notes or notes affected by the signature of the scale. Normal Intervals of each Major Scale are given, together with the principal triads and their inversions of every Major and Minor key. Everything about scales that a student should know, clearly stated and illustrated. 64 pp.

Order from your dealer or SOUTHERN PUBLISHING CO., 8527. Illinois.

KEY RELATIVES Handy, convenient sized booklet representing every Major and Minor key with the Scale, Dominant Seventh Chord and Arpeggios in all positions. Thirds, Sixths and Forte. All in two-octave family. Complete fingering for all. Sketched fingering for every scale is also included in book in three-octave span, as is the fingering for all Common Chords and their inversions in two-octave form. A book of invaluable information for every student. 24-32 pp.

Order from your dealer or J. FISCHER & SONS, Morristown Road, Glen Rock, N.J.

INTERVALLS IN ACTION Complete Family of Intervals. Individual or Class Instruction. This tuning book teaches the study of the entire family of intervals, the knowledge and understanding of which will prove to be of incalculable value in any direction. A long felt need for teacher and student, regardless of instrument being studied.

INTERVALLS IN ACTION, with the Dominant Seventh.

This book needed by the advanced student who has a complete knowledge of all MAJOR and MINOR Scales, Presents an easy, simple way of mediating from a MAJOR Key to all other Major and Minor Keys and from a Minor Key to all other Minor and MAJOR Keys. Perfect for students aspiring to become church organists or pianists and for students preparing in the auditions sponsored annually by the NATIONAL GUILD OF PIANO TEACHERS.
Quotations from a Few of the Many Fine and Unsolicited Letters Received from Teachers:

"I cannot praise MY MUSIC RECORD too highly. It helps to put teaching on a systematic basis and engages the interest of the parent. If every teacher would use it systematically, I am sure it would do much to raise the standard of teaching in general."—Georgia.

"Congratulations on your very fine and adequate MUSIC RECORD. I have been looking for a long time for just such a book. I think they are wonderful and shall be glad to recommend them to other teachers."—Maryland.

"Pupils are spending more time practicing, so I can report good results."—Maryland.

"I like very much your publication, finding it the most carefully thought out and arranged book of this type I have ever seen."—Missouri.

"I know these books will save five or ten precious minutes of lesson time."—Maryland.

"The newest edition of the RECORD is fine. I like the idea of the Achievement and Progress Charts."—Texas.

"I am using your RECORD Books for some time now, and the children like them so much . . . I plan to send the books as soon as possible, as my new little girls can hardly wait."—Tennessee.

"Your RECORD Book is the most comprehensive I have ever used."—North Carolina.

"My pupils who have filled their books are begging for more."—Alabama.

"I enjoy using your material. I feel I couldn't teach without MY MUSIC RECORD."—Arkansas.

"Let me congratulate you on the success of these books. The children adore them and ask for them."—Maryland.

"I find the book to be very helpful to teacher, student and parent."—Texas.

"I am thoroughly enjoying the use of MY MUSIC RECORD. Don't know how I ever got along without them."—Alabama.

"I am very pleased with your books. I have covered each with a plastic cover and am anxious to keep them looking well."—New York.

**SAVES FIVE MINUTES EVERY LESSON!**

**"MY MUSIC RECORD"**

for Student, Teacher and Parent

by

Eula Ashworth Lindfors

Developed Through Years of Teaching Experience

to provide Lessons to Lessons

Assignments—Practice instructions—Grading Reports—Message of Notation—Practice Schedule—Graphed Outline of Progress—Correlated Musical Activity.

Includes Such Practice Aids As

Study Phases which Form the Basis for Grading in the Auditions Sponsored Yearly by the National Guild of Piano Teachers and the American College of Musicians,

A Systematic Learning Procedure for Students, Time Saving Assignment Symbols, Blank Staff-Lined Pages

Eliminates Bookkeeping because it Gives You a Record of Every Lesson Given and Every Lesson Missed

Gives You a Complete Record for One Year

Ample Writing Space—Attractively Produced in Color

Endorsed by Leading Educators Including

Moler—Ducasse—Burrows—Bahn—Allison—Frost

MY MUSIC RECORD—NO. 1

Assignment Space Contains a Well-Organized, Time-Saving Plan

MY MUSIC RECORD—NO. 2

Assignment Space Left Blank for the Teacher's Own Lesson Plan

Price, each $1.00

J. FISCHER & BRO. GLEN ROCK, N. J.
WHAT THEY SAY!!!

DR. MAURICE DUMESNIL, Conductor of the Piano Teacher's Roundtable for THE ETUDE, International Pianist and Educator, says:

"The day when you devised MY MUSIC RECORD was a lucky one for our profession.

How often have I heard teachers complain about the amount of extra work needed in order to preserve an accurate record of students' activities and progress.

Now the students will refer to a systematic plan clearly outlined and leaving no possibility of omission; the parents will know exactly where their child stands; and teachers will be able to put their hand on the record they need without wasting time in looking for loose sheets or notebooks often misplaced or even lost.

My warmest congratulations to you for this valuable publication which, I am sure, will meet with the success it fully deserves."

DR. EL. ALLISON, Founder-President of the NATIONAL GUILD OF PIANO TEACHERS, THE AMERICAN COLLEGE OF MUSICIANS, etc., says:

"MY MUSIC RECORD has arrived and I find it all-comprehensive indeed as detailed planning for every filing or recording need is concerned. In it, as in all your Teacher Aids, you have thought of everything. Piano teachers in general and Guild Members in particular will find your book—MY MUSIC RECORD—useful every day of their teaching years."

GUY MAIER, eminent Pianist and Educator, said:

"Do you think it a good plan to keep an accurate record of each student's work and progress throughout the teaching season?

Do you want to impress upon your students' minds the advantages to be obtained through regular, systematic practice and the establishing of a high standard of practice by following detailed plans which you, through study and experience, are prepared to give?

Is it conducive to better results to provide some way in which the parents of your students can keep informed of the progress being made by 'Jimmy' without your having to spend hours between lessons at the phone?

MY MUSIC RECORD makes all these things, and others, possible in a systematic and time-saving way.

For added interest, the book is made up of beautiful pastel shades."

BERNICE FROST, well-known Educator, Lecturer and Writer, says:

"MY MUSIC RECORD provides for definite, written assignments and practice instructions, lesson to lesson reports from teacher to parent or parent to teacher,

the saving of time in writing instructions with the use of symbols,

elimination of bookkeeping as concerns all lessons given throughout the month or season, all lessons missed, and other valuable aids to student, teacher and parent."

164
COMPLETE CATALOG OF WORKS

by

Mana-Zucca

Published by

CONGRESS MUSIC PUBLICATIONS

601 Flagler Federal Bldg., 111 N.E. 1st Street, Miami Florida 33132

<table>
<thead>
<tr>
<th>Category</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Songs</td>
<td>2</td>
</tr>
<tr>
<td>Song Duets</td>
<td>3</td>
</tr>
<tr>
<td>Children's Songs</td>
<td>3</td>
</tr>
<tr>
<td>Piano Duets</td>
<td>3</td>
</tr>
<tr>
<td>Pop Songs</td>
<td>3-5</td>
</tr>
<tr>
<td>Choral Works</td>
<td>4</td>
</tr>
<tr>
<td>Piano Works</td>
<td>4</td>
</tr>
<tr>
<td>Two Piano Works</td>
<td>4</td>
</tr>
<tr>
<td>Organ &amp; Hammond</td>
<td>6</td>
</tr>
<tr>
<td>Piano Teaching Pieces</td>
<td>6-8</td>
</tr>
<tr>
<td>Orchestral Works</td>
<td>6</td>
</tr>
<tr>
<td>Orchestral Accompaniments</td>
<td>6</td>
</tr>
<tr>
<td>Violin Pieces</td>
<td>6</td>
</tr>
<tr>
<td>Viola Pieces</td>
<td>6</td>
</tr>
<tr>
<td>Cello Pieces</td>
<td>6</td>
</tr>
<tr>
<td>Trio for Piano</td>
<td>6</td>
</tr>
<tr>
<td>Violin &amp; Cello</td>
<td>6</td>
</tr>
<tr>
<td>Band Music</td>
<td>6</td>
</tr>
<tr>
<td>Ballets</td>
<td>6</td>
</tr>
<tr>
<td>Operas</td>
<td>7</td>
</tr>
<tr>
<td>NY Musical Calendars Listings</td>
<td>7</td>
</tr>
<tr>
<td>Organ Listings</td>
<td>9</td>
</tr>
<tr>
<td>Other Publications</td>
<td>10</td>
</tr>
<tr>
<td>Title</td>
<td>Price</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>-------</td>
</tr>
<tr>
<td>Across the Way</td>
<td>.60</td>
</tr>
<tr>
<td>AM-vienna Chai (Isreal)</td>
<td>.60</td>
</tr>
<tr>
<td>An Love, will you Remember?</td>
<td>.60</td>
</tr>
<tr>
<td>Asiat no use</td>
<td>.60</td>
</tr>
<tr>
<td>At Tapertine</td>
<td>.60</td>
</tr>
<tr>
<td>Breakfast with you</td>
<td>.60</td>
</tr>
<tr>
<td>Brother love</td>
<td>.60</td>
</tr>
<tr>
<td>Because of you</td>
<td>.60</td>
</tr>
<tr>
<td>Billy Buzz</td>
<td>.60</td>
</tr>
<tr>
<td>Blue Flame</td>
<td>.60</td>
</tr>
<tr>
<td>Candlestick Maker</td>
<td>.60</td>
</tr>
<tr>
<td>Cadenza Waltz</td>
<td>.75</td>
</tr>
<tr>
<td>Call of Love (Supreme Area)</td>
<td>.75</td>
</tr>
<tr>
<td>Can One Forget</td>
<td>.60</td>
</tr>
<tr>
<td>Castles in the Air</td>
<td>.60</td>
</tr>
<tr>
<td>Castles in the Mood</td>
<td>.60</td>
</tr>
<tr>
<td>Come to My House of Dreams</td>
<td>.60</td>
</tr>
<tr>
<td>Cat of the Woman, the</td>
<td>.60</td>
</tr>
<tr>
<td>Columbus Circle</td>
<td>.60</td>
</tr>
<tr>
<td>Could Flowers But Speak</td>
<td>.60</td>
</tr>
<tr>
<td>Daddy's Little Boy</td>
<td>.60</td>
</tr>
<tr>
<td>Dar Cupid</td>
<td>.69</td>
</tr>
<tr>
<td>De Heavenly Choir</td>
<td>.69</td>
</tr>
<tr>
<td>Double the Trouble (Choral)</td>
<td>.60</td>
</tr>
<tr>
<td>Down Plaisir (Sweet Pleasure)</td>
<td>.60</td>
</tr>
<tr>
<td>Eye and A Glowing Vest</td>
<td>.60</td>
</tr>
<tr>
<td>Evening (Choral)</td>
<td>.60</td>
</tr>
<tr>
<td>Ever Long Bells (Joyful Bells)</td>
<td>.60</td>
</tr>
<tr>
<td>Faith</td>
<td>.60</td>
</tr>
<tr>
<td>Fairest of All (Piano solo)</td>
<td>.60</td>
</tr>
<tr>
<td>Fantasy (Tenor Area)</td>
<td>.60</td>
</tr>
<tr>
<td>First Love (On Revent)</td>
<td>.60</td>
</tr>
<tr>
<td>Flute (Choral)</td>
<td>.60</td>
</tr>
<tr>
<td>Fluttering Birds</td>
<td>.60</td>
</tr>
<tr>
<td>Grow old along with me</td>
<td>.60</td>
</tr>
<tr>
<td>God Bless You Dear</td>
<td>.60</td>
</tr>
<tr>
<td>Go Talking, the</td>
<td>.60</td>
</tr>
<tr>
<td>God's Minute</td>
<td>.60</td>
</tr>
<tr>
<td>Golden Rule, the</td>
<td>.60</td>
</tr>
<tr>
<td>Glow Horn</td>
<td>.60</td>
</tr>
<tr>
<td>Gainsborough's Blue Boy</td>
<td>.60</td>
</tr>
<tr>
<td>Golden days will come</td>
<td>.60</td>
</tr>
<tr>
<td>Heaven</td>
<td>.60</td>
</tr>
<tr>
<td>Holy Holy (Kedesh-Kedesh)</td>
<td>.60</td>
</tr>
<tr>
<td>Master</td>
<td>.60</td>
</tr>
<tr>
<td>May Thou Forsake Me (Join the line for verse)</td>
<td>.60</td>
</tr>
<tr>
<td>May Happy Times</td>
<td>.60</td>
</tr>
</tbody>
</table>

166
CHILDREN'S SONG COLLECTIONS

A CHILD'S DAY IN SONG  2.95
(10 Songs)

Grumpy Legs
The Turkey's Dressing
The Sleepyman
The Better Way
Drifting
Sometimes I Think
Little Chick
Mother Dear
The Song Of The Summer Wind
Dirty Face

A CHILD'S NIGHT IN SONG  2.95
(10 Songs)

Old Man Moon
Little Pussy Willow
Yawning
Sleepytime
The Little Tin Soldiers
Bush-A-Bye Dolly
Foolin' 'Em
Apron Strings
Monkey On The Stick
The Pillow Fight
Fireflies
In Sleepyland

IN YOUNGSTERLAND
(14 Songs)  2.95

The Giraffe
The Pollywog
The Mystery
A Fable
The Best Fruit
My Dope Thumb
Sleep, My Darling
The Porcupine
A Quandary
Disappointment
Goodness Gracious
It All Depends
Little Folly Paul
Daddy's Little Boy

IN THE NEVER-NEVER LAND  2.95
(19 Songs)

An original musical play for children, on the story of "Peter Pan," by special permission of the author. Nineteen solo numbers included, with dances, etc., etc.

Overture
Peter
Fairy Dust
The Fairy's Light
Fairy Language
An Invitation
The Strange Nursemaid
The Flight To Never-Never-Land
The "Jolly Roger" Crew
The Pirates
The Guilty Fairy
Poor Tootles
Surprise
A Make-Believe Tailor
Adventures
The Kite
The Pirate Captain
The Fight
Peter Returns To Never-Never Land

IN BIBLELAND  2.95
(12 Songs)

Creation
Sabbath Day
Adam and Eve
Noah and the Ark
Jesus and His Brothers
Moses
David and Goliath
King Solomon
Daniel In The Lion's Den
Samson
Jonah and the Whale
The Women Of The Bible

IN CANDYLAND
(12 Songs)

Lolly-Pop
Apple-On-A-Stick
Gum-Drop
Peppermint-stick
Pop-Corn
Licorice-Stick
Marshmallow
Toffee
Jelly-Bean
Lemon-Drop
Chocolate-Cream-Drop
Angel-Cake
<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Price Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>CHORAL WORKS</td>
<td></td>
</tr>
<tr>
<td></td>
<td>TWO PART CHORUSES S.A. &amp; T.B.</td>
<td></td>
</tr>
<tr>
<td>1001</td>
<td>Golden Rule, The</td>
<td>.35</td>
</tr>
<tr>
<td>1006</td>
<td>It Matters Not</td>
<td>.35</td>
</tr>
<tr>
<td></td>
<td>THREE PART WOMEN'S CHORUSES (S.A.)</td>
<td></td>
</tr>
<tr>
<td>711</td>
<td>Be Not Afraid</td>
<td>.35</td>
</tr>
<tr>
<td>7820</td>
<td>I Love You So</td>
<td>.35</td>
</tr>
<tr>
<td>2158</td>
<td>In God We Trust</td>
<td>.35</td>
</tr>
<tr>
<td>1859</td>
<td>Old Mill's Great, The</td>
<td>.35</td>
</tr>
<tr>
<td>7101</td>
<td>Those Days Gone By</td>
<td>.35</td>
</tr>
<tr>
<td>1414</td>
<td>Sleep, My Darling</td>
<td>.35</td>
</tr>
<tr>
<td>1102</td>
<td>Two Little Shoes</td>
<td>.35</td>
</tr>
<tr>
<td>1103</td>
<td>Unless</td>
<td>.35</td>
</tr>
<tr>
<td>1104</td>
<td>Flattering Birds</td>
<td>.35</td>
</tr>
<tr>
<td>1105</td>
<td>Invocation</td>
<td>.35</td>
</tr>
<tr>
<td>1106</td>
<td>Rachen (Mercy)</td>
<td>.35</td>
</tr>
<tr>
<td>1407</td>
<td>Top O' The Morning</td>
<td>.35</td>
</tr>
<tr>
<td></td>
<td>FOUR PART MIXED CHORUSES (S.A.B.T.)</td>
<td></td>
</tr>
<tr>
<td>1201</td>
<td>Brother Love</td>
<td>.35</td>
</tr>
<tr>
<td>1754</td>
<td>De Neatly Choir</td>
<td>.35</td>
</tr>
<tr>
<td>1002</td>
<td>Golden Rule, The</td>
<td>.35</td>
</tr>
<tr>
<td>2226</td>
<td>In God We Trust</td>
<td>.35</td>
</tr>
<tr>
<td>2125</td>
<td>O How Amiable</td>
<td>.35</td>
</tr>
<tr>
<td>1004</td>
<td>Ode To Music</td>
<td>.50</td>
</tr>
<tr>
<td>1003</td>
<td>Thy Will Be Done</td>
<td>.35</td>
</tr>
<tr>
<td>1005</td>
<td>Two Little Shoes</td>
<td>.35</td>
</tr>
<tr>
<td></td>
<td>FOUR PART MEN'S CHORUSES (T.B.A.T.)</td>
<td></td>
</tr>
<tr>
<td>1201</td>
<td>Brother Love</td>
<td>.35</td>
</tr>
<tr>
<td>1753</td>
<td>De Neatly Choir</td>
<td>.35</td>
</tr>
<tr>
<td>1266</td>
<td>Richeny (Nothing Matters)</td>
<td>.35</td>
</tr>
<tr>
<td>1407</td>
<td>Top O' The Morning</td>
<td>.35</td>
</tr>
<tr>
<td></td>
<td>PIANO SOLOS</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Arabesque</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>Arcadian Waltz</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>Burlesque</td>
<td>1.50</td>
</tr>
<tr>
<td></td>
<td>Bickerings</td>
<td>1.50</td>
</tr>
<tr>
<td></td>
<td>Bolero de Concert</td>
<td>.75</td>
</tr>
<tr>
<td></td>
<td>Bradley Waltz</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>FIVE BIBLICAL IMPRESSIONS</td>
<td>2.00</td>
</tr>
<tr>
<td>1</td>
<td>The Word Of God</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Salvation</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Awake In Glory</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Be Merciful</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>With Wings As Eagles</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SONGS AND CONCERTS</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ENGLISH CONCERTS</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ORCHESTRATIONS</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ORCHESTRA</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SYMPHONY</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CHORALE</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CHOIR</td>
<td></td>
</tr>
<tr>
<td></td>
<td>PIANO SOLOS (continued)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>COULTO DANCE</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>CALANDERS</td>
<td>.50</td>
</tr>
<tr>
<td></td>
<td>CAPRICETTO</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>CUBAN DANCE</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>DAY DREAMING WALTZ</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>EL MORRO</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>ELLI, ELLI</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>STUDENT HOMMAGE</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>FIFTH AVENUE MARCH</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>FOLK DANCE</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>FUGATO HUMORESQUE</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>FANTASIE RHAPSODIQUE</td>
<td>.75</td>
</tr>
<tr>
<td></td>
<td>GAZELLE, THE</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>GAZELLE, THE (Two Pianos)</td>
<td>.75</td>
</tr>
<tr>
<td></td>
<td>KALEVON WALTZ</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>NAVANA NIGHTS</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>NAVY MORN</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>INTERLUDE</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>IN THE GLOOMING</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>INDIAN WALTZ</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>INTERMEZZO</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>JOY WALTZ</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>LA POVERINA</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>LA COQUETTE</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>NAMEROVES</td>
<td>.50</td>
</tr>
<tr>
<td></td>
<td>NEMROVES</td>
<td>.50</td>
</tr>
<tr>
<td></td>
<td>MOMENT ORIENTALE</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>MOMENT TRISTE</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>MOMOITES</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>NECTAR DANCE</td>
<td>.50</td>
</tr>
<tr>
<td></td>
<td>PIPEHEROIQUE</td>
<td>.50</td>
</tr>
<tr>
<td></td>
<td>PRELUDE</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>PLEASANT MEMORY, A</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>PURESPEAS</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>BERRY AYDE</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>REDWOOD TREES</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>RESIGNATION</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>RACHEN (Mercy)</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>(Paraphrase For Piano)</td>
<td>.75</td>
</tr>
<tr>
<td></td>
<td>SCHERZANDO</td>
<td>.75</td>
</tr>
<tr>
<td></td>
<td>SCENE DE BALLET</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>SONORISMO DANCE</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>SOUTHLAND ZEPHYRS</td>
<td>.75</td>
</tr>
<tr>
<td></td>
<td>VALSE PASTORALE</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>WALTIZING IMS</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>WISTARIA</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>ZUMAVER'S DRILL</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>FOLKA COMIQUE</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td>JOOSITY</td>
<td>.75</td>
</tr>
<tr>
<td></td>
<td>FOR TWO PIANOS</td>
<td></td>
</tr>
<tr>
<td></td>
<td>GAZELLE, THE</td>
<td>.75</td>
</tr>
<tr>
<td></td>
<td>LA POVERINA</td>
<td>.75</td>
</tr>
<tr>
<td></td>
<td>(In Preparation)</td>
<td></td>
</tr>
</tbody>
</table>
PIANO WORKS (cont.)

H MUSICAL CALENDAR"  
23 books, one for each month, a total of 200 pieces.  
JANUARY, MIAMI IMPRESSIONS 41 2.95  
FEBRUARY, MIAMI IMPRESSIONS 32 2.95  
MARCH, 50, CALIFORNIA 43 2.95  
APRIL, FEBRUARY 54 2.95  
MAY, YOSEMITE VALLEY 65 2.95  
JUNE, NEW YORK 66 2.95  
JULY, HOLIDAY 67 2.95  
AUGUST, BALLET 68 2.95

(See Page 9 for details)
(September to December volume in preparation.)

PIANO CONCERTOS

PIANO CONCERTO No 1 2.95
(Piano score for 8 pianos)
Orchestral scores and parts available from publisher.

PIANO CONCERTO No 2 4.00
(In preparation)

PIANO SONATAS

SONATA FOR PIANO No 1, OPUS 217 2.95
"Allegro con spirito"
"Andante con moto"
"Presto - Scherzando"
"Allegro primitive"
SONATA FOR PIANO No 2, OPUS 220 2.95
"No. 2, Op 220"
"In preparation"
FOR ORGAN & HAMMOND

Twenty pieces from
"MY MUSICAL CALENDAR" 2.00
(See Page 9 for Details)

ORCHESTRAL WORKS

CORAL DANCE

FROLIC FOR ORCHESTRA

BAND MUSIC

FIFTH AVENUE MARCH

I LOVE YOU SO

BROTHER LOVE
PIANO HACKING PIECES (Continued)

HAPPINESS ........................................  .68 3GR
HAPPY MOMENTS .................................  .68 3GR
HALLOWEEN .........................................  .68 3GR
HIDE AND SEEK ..................................  .68 3GR
HONEYSUCKLE, (THE) .........................  .68 3GR
IN MY GARDEN ....................................  .68 3GR
IN THE WOODS .....................................  .68 3GR
I LIKE TO PLAY THE PIANO .....................  .68 14GR
SUN LARKSPURS ..................................  .68 14GR
LANDSCAPE ........................................  .68 4GR
LIGHTNING BUG, (THE) .........................  .68 3GR
LILY POND, (THE) ...............................  .68 3GR
MIST PARTY, (THE) ..............................  .68 3GR
NOONBEANS .......................................  .68 3GR
MOONLIGHT ........................................  .68 3GR
ON TOP OF THE HILLS ...........................  .68 3GR
PASSING CLOUDS ................................  .68 3GR
POLISH CAPRICE ................................  .68 3GR
POUTY WANTS A CRACKER .......................  .68 3GR
PRETTY THOUGHTS ...............................  .68 3GR
PRINCESS, (THE) ................................  .68 3GR
PUSS, PUSS, PUSS ................................  .68 3GR
QUIET BACK .......................................  .68 3GR
PIERROT AND PIERETTE .........................  .68 3GR
RAINBOW, (THE) ................................  .68 3GR
ROMPING ...........................................  .68 3GR
SLEIGHING .........................................  .68 3GR
SLUMBERING ......................................  .68 3GR
SHEPHERDESS, (THE) ............................  .68 3GR
SPANISH CASTLE, (A) .........................  .68 3GR
SUMMER RAIN .....................................  .68 3GR
SUNBEAMS .........................................  .68 3GR
SUNSHINE .........................................  .68 3GR
SUMMER RAIN .....................................  .68 3GR
SWEET DREAMS ....................................  .68 3GR
SWEET SLEEP ......................................  .68 3GR
TIP TOE DANCE ...................................  .68 3GR
TULIP'S SONG, (THE) ............................  .68 3GR
TWILIGHT ..........................................  .68 3GR
VACATION TIME ..................................  .68 3GR
WILLOW TREE .....................................  .68 3GR
WIGGLIES ..........................................  .68 3GR

PIANO TEACHING PIECES

A MINOR PLAYS A MAJOR .........................  .60 14GR
BASSAGE ...........................................  .60 14GR
ALWAYS BE NATURAL .............................  .60 14GR
MEASURE FOR MEASURE ...........................  .60 14GR
BE SHARP ..........................................  .60 14GR
A PLAY BOAT ......................................  .60 14GR
HIGH SEAS ........................................  .60 14GR
TIME FOR REST ...................................  .60 14GR
THE TIED CORR ...................................  .60 14GR
A MAJOR IN THE ARMY .........................  .60 14GR
IN PIANOLAND (14 PIECES)
A book containing the above
10 pieces, plus these four:
ARABESQUE, STAIRS, ALLEGRO
AND PRELUDE

PIANO TEACHING PIECES -- QUITS
A LITTLE FUN
DANCING SHADOWS
SAILING

COLLECTIONS OF PIANO TEACHING PIECES
35 Melodies for Juveniles (Music and words)
LITTLE CHILDREN
PRAYERS
SPRING IS HERE
PITTIER, PATTERN
JINGLE BELLS
THE LITTLE SQUIRREL
NOTES
PRETTY FAIRY
LITTLE STARS
GOOD LITTLE GIRLS AND BOYS
ROCK-A-BYE
PUSSY CAT
HELLO Ho
THREE LITTLE PIGGIES
THE HAYSTACKS
IN THE WOODS
BUTTERCUPS
IN THE CORNFIELD
67 WITHOUT TITLES

STORIES FROM THE GARDEN
IN MY GARDEN
THE FARMYARD
THE BONNET
THE TULIPS SONG
THE BRIDAL BOUQUET
POPE WANTS A CRACKER

PICTURES

PICTURES -- QUITS

This is probably one of the most widely used studies of Mana-Euca.
This album contains studies graded to strengthen those most difficult and
critical parts of Piano technique.

PRICE -- $1.00

A NOTE ON MANA-EUCA

Mana-Euca, born in New York City, showed her extraordinary talent in music
when she was only fourteen years old, and at the age of 8, created a sensation
by playing a Beethoven Concerto with the N. Y. Symphony Orchestra under
Vaclav Damrosch. In this country, Mana-Euca studied piano under Alex
Lambert and composition under Norman Spielman. At the age of 12 she went to Europe and studied piano with
Gedwasky and Bocchi, composition with Vayrich, and voice with von Wallenstein.
Mana-Euca concertized in Russia, Germany, France, Holland, and England -- a spectacular success everywhere. She also appeared as a concert singer, a musical comedy star and an actress. Mana-Euca is one of the most prolific of American woman composers, having to her credit over 150 published compositions in all forms.

PICTURES

PICTURES -- QUITS

$1.00 for one
I7 SONGS BY MANA-ZUCCA

with JAMES FARRAR, BARITONE

on a 12 inch, long playing record, with the composer at the piano

Two Fine, New LP Records

PIANO CONCERTO IN E FLAT MAJOR

VIOLIN CONCERTO IN D MAJOR

By MANA-ZUCCA

One of Mana-Zucca's early works, consists of 3 movements played without pause. It begins with a broad theme, Moderato Energico, followed by an Andante Cantabile, which is played alternately by piano and orchestra. A coda follows in Scherzo form, then a grand Cadenza, a brilliant coda, and a Coda concludes the Concerto. It is written in lyrical-romantic style, so brilliantly played by the Composer.

Mana-Zucca was born in New York City, studied great talent at an early age. Studied piano with Lamber, Godowsky and Concor, composition with Spohr and Verdi. He has over one thousand works, published, in all forms as his credits.

<table>
<thead>
<tr>
<th>THE PIANO CONCERTO PLAYED BY MANA-ZUCCA</th>
<th>THE VIOLIN CONCERTO PLAYED BY EDDY BROWN</th>
</tr>
</thead>
<tbody>
<tr>
<td>LP 1691</td>
<td>LP 1891</td>
</tr>
</tbody>
</table>

Composed very recently by Mana-Zucca, it was written in Modern Concerto style. It is a work full of youthful spirit and joyfulness.

Mana-Zucca was inspired to write this work after hearing the enormous half chime of a friend's apartment, hence it has been called The Chimes Concerto. It is written in three movements: 1. Allegro con fuoco; 2. Andante con moto; 3. Allegro barocco e vivace.

Eddy Brown was born in Chicago, Ill. Studied with Rubay in Budapest at the age of 11, then with Leopold Auer in Berlin for five years. Has concertized all over the world, playing with the greatest orchestras, under the most celebrated conductors.

With the PARISIENNE SYMPHONY ORCHESTRA of Paris, France, Jean ALLAIN, Conductor

Recording Studio, Theatre des Champs Elysees, Paris, France, Andre CAILLIN, Engineer

Please send on the following records by Mana-Zucca, FOREIGN PREPAID:

<table>
<thead>
<tr>
<th>MANA-ZUCCA Piano Concerto</th>
<th>E.1691.</th>
<th>$3.50</th>
</tr>
</thead>
<tbody>
<tr>
<td>MANA-ZUCCA Violin Concerto</td>
<td>E.1891.</td>
<td>$3.50</td>
</tr>
<tr>
<td>MANA-ZUCCA J. Verdi Songs</td>
<td>E.1976.</td>
<td>$3.95</td>
</tr>
</tbody>
</table>

Total Amount Enclosed $__________

City

State
STORIES FROM THE GARDEN
By MANA-ZUCCA

PLEASING and practical first and second grade pieces comprise for their fine musical quality. Both choral and instrumental parts are used throughout and each piece has its individual study value.

In my garden

The Farmyard

The Honeysuckle

The Tulips Song

The Bridal Bouquet

Polly wants a cracker

All important pieces in place.
MANA-ZUCCA Piano Pieces

Poinsettias

Redwood Trees

Resignation

Sombrero Dance

The Gazelle
June 26th, 1973

Ms. Helen Lefton Cornell
1340 Ashland Avenue
Columbus, Ohio 43212

Dear Ms. Cornell:

Enclosed are two published and recorded songs, "I Don't Want to Be Hurt Anymore" recorded by Nat King Cole, and "Can't You See I'm Sorry?" recorded by Jerry Vale.

As with most writers, I have several other tunes, which I consider equally good, but for which I can find no market. My publisher, who handled everything for me—finding an artist for me, handling promotion, etc.—passed away a few months ago and I am at a loss to find someone to do this for me. But, that doesn't stop me from writing more.

Cordially,

Charlotte McCarthy

Enc.

Chief.
Memo to:

Helen Loftin Cornell 

19 June 1973

Dear Ms Cornell:

Although my songs for children have been sung in public in churches & television programs, the publisher who wished to publish them passed away just before publication. His business was not continued.

Since your P.S. in letter stated you wished only published music, this negates my offering you any help. I am sorry. Best of luck.

Sincerely yours,

Bethel Melvin

1617 Plymouth Ave.
San Francisco Ca 94127

P.S. Contact Dorothea Brandt Nelson who was not included in the Nat'l Fed. of W.C. Directory. She has many published songs. Address:

2931 N.Towne
Claremont, Ca 91711
May 7, 1973

Miss Helen Loftin Cornell
1240 Ashland Avenue
Columbus, Ohio 43212

Dear Miss Cornell:

We are pleased to enclose a copy of
MAKE A JOYFUL NOISE TO THE LORD by Nancy
Van De Vate (William Huntley). We have
other choral compositions by Mrs. Van De Vate
under consideration, and if you wish we would
be happy to send copies of these to you at
a future date.

Sincerely yours,

K. A. Meyer

KAM:vm
Encl. 1
COMPLETE LIST OF ALL PUBLISHED

Choral Compositions and Arrangements by

MAE NIGHTINGALE

The unique characteristic of ALL of these numbers is the provision for shifting vocal ranges of maturing voices. Their musical quality is in the freedom and interest of voice movement. Integrity of sources is maintained. It is felt that any of the work of a master composer. This repertoire includes arrangements and original compositions suitable for classroom and performance use by choral groups of varying ages from teenagers to adulthood.

Although the vocal limitations of the boy's changing voice are given special attention, the mature tenor will find the third part equally satisfying to sing. All SATB members listed are within the voice ranges outlined below. Optional notes are suggested for voices capable of singing them without strain. Since each part lies well within the range, transposition may be made as seems desirable to fit the need. M.N.

RANGES

SATB Mixed or Boys' Voices

<table>
<thead>
<tr>
<th>Composer</th>
<th>Number</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Palestrina</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Mac Nightingale</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Old Welsh</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Wolfgang Mozart</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Henry Carey</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Samuel Ward</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>America The Beautiful</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>American Heritage Songs (Octavo Series)</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Traditional</td>
<td></td>
<td>Wallace-Gillman Pub.</td>
</tr>
<tr>
<td>Mac Nightingale</td>
<td>3007</td>
<td>Wallace-Gillman Pub.</td>
</tr>
<tr>
<td>Mac Nightingale</td>
<td></td>
<td>Wallace-Gillman Pub.</td>
</tr>
<tr>
<td>Traditional</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Scottish</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Ancient Melody</td>
<td>C86141</td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Amen</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Stephen Foster</td>
<td>C86123</td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Traditional</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Sailor's Chantey</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
</tbody>
</table>

Mae Nightingale Publications

P.O. Box 15161
Los Angeles, California 90015

Order from ANY MUSIC DEALER

Selling Agent: JOHN ARRIARIA
MAE NIGHTEAULE Choral Compositions and Arrangements - Page 3

SATB Mixed or Boys' Voices (Continued)

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Catalog</th>
<th>Number</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trojedour Octavo Series only</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Good-Bye, My Lover, Good-Bye</td>
<td>*</td>
<td>Spiritual</td>
<td>CM7195</td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Trojedour Complete.. Select Vol. I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Good-Night, Ladies</td>
<td>*</td>
<td>American</td>
<td>Carl Fischer, Inc.</td>
<td></td>
</tr>
<tr>
<td>Trojedour Complete.. Select Vol. I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Go West, Young Man</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ride'm, Robe-operetta two acts</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ride'm, Robe-operetta two acts</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ride'm, Robe-operetta two acts</td>
<td>*</td>
<td>Michael Balle</td>
<td>Carl Fischer, Inc.</td>
<td></td>
</tr>
<tr>
<td>Trojedour Complete.. Select Vol. I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hunt The Bowline</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trojedour Complete.. Select Vol. I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hymn On The Range</td>
<td>*</td>
<td>F. Fleming</td>
<td>Carl Fischer, Inc.</td>
<td></td>
</tr>
<tr>
<td>Ride'm, Robe-operetta two acts</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Indian&quot; Sings The Indian</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trojedour Complete.. Select Vol. II</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indian Vistas (Night Shadows Falling)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trojedour Complete.. Select Vol. I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Young Singers' Chair Book (E &amp; P)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>If Rose A Pretty Girl</td>
<td>*</td>
<td>Mae Nightingale</td>
<td>Carl Fischer, Inc.</td>
<td></td>
</tr>
<tr>
<td>It Came Upon The Midnight Clear</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Young Singers' Chair Book</td>
<td>*</td>
<td>Richard Willis</td>
<td>Carl Fischer, Inc.</td>
<td></td>
</tr>
<tr>
<td>Ojolos With The Light Brown Hair</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trojedour Complete Edition</td>
<td>*</td>
<td>Stephen Foster</td>
<td>Carl Fischer, Inc.</td>
<td></td>
</tr>
<tr>
<td>Jeaneita (English and Spanish)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trojedour Complete.. Select Vol. II</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Killarney</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trojedour Complete.. Select Vol. II</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kind Of Kings</td>
<td>*</td>
<td>Robert Schumann</td>
<td>Carl Fischer, Inc.</td>
<td></td>
</tr>
<tr>
<td>Young Singers' Chair Book</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Last Race Of Summer, The</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trojedour Complete.. Select Vol. II</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Mae Nightingale
YOUNG SINGERS' CHORUS BOOK
On the Greek Shore Songs

TROJADOURS SELECTED EDITION
A COLLECTION OF FOUR PART CHORUSES WRITTEN OR CHORUS 

TROJADOURS SELECTED EDITION
A COLLECTION OF FOUR PART CHORUSES WRITTEN OR CHORUS 

TROJADOURS SELECTED EDITION
A COLLECTION OF FOUR PART CHORUSES WRITTEN OR CHORUS 

TROJADOURS SELECTED EDITION
A COLLECTION OF FOUR PART CHORUSES WRITTEN OR CHORUS 

Available in Canada

Vol. 1

182
<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Number</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Polly Wolly Doodles</td>
<td>American</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. I</td>
<td>Maui Nightingale</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Jail Bait, For Waffle College</td>
<td>Maui Nightingale</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Ride 'em, Cowboy-opera in two acts</td>
<td>Maui Nightingale</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Ride 'em, Cowboy (Complete Score)</td>
<td>Maui Nightingale</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Operetta-Boys or Girls, two acts</td>
<td>Maui Nightingale</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Ride 'em, Cowboy (Stage Manager's Guide)</td>
<td>Maui Nightingale</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Ride 'em, Cowboy (Theme Song for operetta)</td>
<td>Maui Nightingale</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Romance with obligato.</td>
<td>Claude Debussy</td>
<td>CML170</td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete Edition</td>
<td>American</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Seed Cut Thy Light</td>
<td>Railroad Work</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. I</td>
<td>Franz Grober</td>
<td>CML165</td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Young Singers' Choir Book</td>
<td>C. M. von Weber</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>She'll Be Coming 'Round The Mountain</td>
<td>Stephen Foster</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. I</td>
<td>L. B. Woodbury</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Belle Of The Summer Night</td>
<td>American</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. II</td>
<td>Spiritual</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Old Man, Old Man, The Light Of Day</td>
<td>Vermont Folk</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. II</td>
<td>George Lott</td>
<td>2004</td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Young Singers' Choir Book</td>
<td>Three Court jesters</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. I</td>
<td>Maui Nightingale</td>
<td>CML154</td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours Octavo Series</td>
<td>Maui Nightingale</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>RATB-22 numbers from Troub. Complete</td>
<td>Three Court jesters</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>[Pants, Pants, Pants Troubadour Series only]</td>
<td>Charles Cossay</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Y. Singers' Choir Bd.</td>
<td>Russian Air</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. II</td>
<td>Young Singers' Choir Book</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. I</td>
<td>Young Singers' Choir Book</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Y. Singers' Choir Book</td>
<td>Young Singers' Choir Book</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. I</td>
<td>Young Singers' Choir Book</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. II</td>
<td>Young Singers' Choir Book</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. II</td>
<td>Young Singers' Choir Book</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. II</td>
<td>Young Singers' Choir Book</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. II</td>
<td>Young Singers' Choir Book</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. II</td>
<td>Young Singers' Choir Book</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. II</td>
<td>Young Singers' Choir Book</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. II</td>
<td>Young Singers' Choir Book</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. II</td>
<td>Young Singers' Choir Book</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. II</td>
<td>Young Singers' Choir Book</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. II</td>
<td>Young Singers' Choir Book</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. II</td>
<td>Young Singers' Choir Book</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. II</td>
<td>Young Singers' Choir Book</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. II</td>
<td>Young Singers' Choir Book</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. II</td>
<td>Young Singers' Choir Book</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. II</td>
<td>Young Singers' Choir Book</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Troubadours-Complete... Select Vol. II</td>
<td>Young Singers' Choir Book</td>
<td></td>
<td>Carl Fischer, Inc.</td>
</tr>
</tbody>
</table>
Are YOU looking for an opera? Or searching for a short bit as part of a program?
If you are, consider

RIDE 'EM, COWBOY
Two-Act Operetta for Boys or Girls

Book and Lyrics by
Beatrice Hemington McNeil
Music by
Mae Nightingale

ACT I
Campus at Waffle College, Graduation Day
ACT II Ranch house, Arizona, a few days later.

Libretto is "natural," the plot situation and
dialog being intriguiging to early-teenagers. The
element of romance is carefully handled.

A small principal cast is required. Any sized
chorus can be used as students, cowboys, cow-
girls, Indians. There are few solos, making
greater dramatic choice possible. Each student
participating will feel important, for this is not a one-man show.
The choirs are scored SATB to
provide proper singing ranges for all types of voices and give fuller tone-color, but if the group is
inexperienced or there isn't time to prepare choirs as written, any or all of them can be sung in
unison.
The melody is clearly defined and considerate of voice limitations. The piece parts in with
the ability of students to perform and is sufficient accompaniment for young singers.

If a smaller cast is desired, characters can either be eliminated or doubled-up. It is suggested
that an additional chorus be seated in the pit or front section of the audience and participate in the
group reactions during the dialng and singing. This will minimize staging and costuming and
strengthen response effects. Costuming and staging are simple and inexpensive. A stage man-
ger's guide is available that offers practical detailed information and suggestions.

ACT I

TERRY O'BRIEN, president of the senior class, is awarded the excel lent band for superior accomplishment in academic subjects,
and sports and activities. To prove their sincerity, they announce their intention to become a cowboy, revealing themselves to
elaborate

ACT II

UNCLE DAVE MARSHALL, owner of a grapefruit farm in Arizona, with JIMMY PHILPS who he expects a nephew to arrive that
day from the East. Determined not to disappoint the visitor who expects to find an old-time cattle ranch, UNCLE DAVE's son
PAUL, has rounded up the whole family and dressed them in chaps and boots. When JIMMY discovers that the expected
guest is his old schoolmate, TERRY O'BRIEN, he agrees to masquerade as ARIZONA ANNIE.

TERRY is alarmed with the prospect later, he is disappointed at the prospect of danger which the Indian tribes across the province and
he wants to love with ARIZONA ANNIE. The lovable ranch hand, JIMMY, and TERRY resolve to tie realism, raising the building
"candles" to conceal their masquerade, and the whole conspiracy is uncovered.

TERRY is deeply disappointed in his "bold and lovely cousin," and only when JIMMY admits that he has a twin sister who looks
like ARIZONA ANNIE, does TERRY accept the game. The "marauder" is safe, and the whole conspiracy is uncovered.

THE COMPOSER AND THE AUTHOR

Mae Nightingale is well known in the educational field. Her long term of successful teaching in the junior high school and her frequent collaboration in creative art. They fill the need of wholesome

intelligent entertainment that would challenge young participants and inspire their audiences. The opera "RIDE 'EM, COWBOY has

been used for the LE CONTE THOUSANDS in boys' club clubs, but it proved to be so popular, public demand brought forth its

publication.

Beatrice Hemington McNeil is nationally recognized as a specialist, lecturer, adjudicator, and in the author of educational articles pre-

senting various subjects for teachers. the has conducted college workshops on educational values and has frequently presented dem-

onstrations on suitable material for the age-level.

Beatrice Hemington McNeil's history features an extensive list of published plays for youth, her thought to meet their needs and her basic sense of humor have enabled her to devise clean comedy and fast-moving plots. Her

writing requirements are surprisingly flexible and her timing is impeccable for educators, temperament controlled.
MAE NIGHTINGALE Choral Compositions and Arrangements

COLLECTIONS

SABR CHOIRUES for MIXED or BOYS' VOICES - TEENAGE through ADULTHOOD

TROUBADOURS - Revised COMPLETE EDITION

TROUBADOURS, Mae Nightingale’s collection for maturing voices, is the outstanding work in the field. The revision of this book is attracting the attention of choral directors throughout the country with the same impact as when it originally appeared. TROUBADOURS comprises ninety-three numbers, a cappella and accompanied.

Every number is scored SATB, either Mixed or Boys’ groups, with soprano, alto, alt-tenor or tenor, baritone or bass voices. However, many of these numbers may be sung satisfactorily in fewer voice combinations, such as SA, ST, SAT (SAA). Refer to page VII Helpful Hints, and page VIII Analysis of Contents.

TROUBADOURS contains material for a six-quarter cycle of basic, unified study, with a wide diversity of song types and moods. For the American songs, texts have been carefully edited to eliminate offensive words and dialect while retaining the traditional charm and meaning which are a part of our heritage. For other countries, thirteen texts in French, German, Japanese, Latin or Spanish are given, providing excellent correlation with the language department.

TROUBADOURS, Revised Complete Edition, is an attractive, sturdy, hard-back book. The dignified blue and silver cloth cover will enhance any fine library. The flexible, sewn binding permits the book to lie flat when in use. Notes and words have been printed in clear type on superior paper. The durability of this edition will save many dollars of replacement expenditure.

Song titles pages of the Revised Edition remain the same as in former editions, so that in situations where some old books are still in use, they may be used simultaneously with the new as authority.

TROUBADOURS Complete Edition complies with the adoption requirements of many cities in United States, and appears on their authorized text book lists. School systems interested in acquiring this book as a basic text adoption will receive all possible cooperation through the Educational Department, Carl Fischer, Inc., 14-55 Cooper Square, New York, New York 10003.

TROUBADOURS - Revised SELECTED EDITION Volume I

Forty-two numbers (72 pages) have been selected from TROUBADOURS Complete Edition to comprise wide diversity in types easily ascertained under Classified Index. Six titles are also available in Troubadours Octavo Series.

TROUBADOURS - Revised SELECTED EDITION Volume II

Thirty-nine numbers (72 pages), different from those found in Selected Edition Vol. I, also offer a wide choice in types. Vols. I and II are of equal difficulty, each containing varied repertoire suitable for many occasions. Seven titles are also available in Troubadours Octavo Series.

YOUNG SINGERS’ CHOIR BOOK

Thirty-four numbers (36 pages) suitable for the Church Program have also been chosen from Troubadours Complete Edition. This book is offered to choir directors who seek to gain and hold the interest of adolescents through the difficult period of changing voices. This impressive, sensitive age presents the greatest challenge and offers the richest reward to the director realizing its far-reaching importance. Early participation should be encouraged, with patience of needs.

In communities where church choir groupings of different age levels is not practical or possible, this compilation will prove to be excellent for an all-age combination choir. Four titles are also available in Troubadours Octavo Series.

These Collections have been published in paper back form to accommodate groups desirous of fewer titles at less expense. They may be the answer to your need. However, if your budget will permit, the purchase of Troubadours Revised Complete Edition will ultimately be more economical, not only because of the more lasting durability, but the additional choruses not found in any of the lesser compilations.
## VARIOUS Voice Combinations

| Series SATB-scored numbers may be used in few- or two-part combinations, such as Unison, SS, ST, SATT or SATB. Consider harmonic completeness, includes lines and rhythmic interest in the upper parts. Utilize the chart in TROUBADOUR Revised Complete Edition, page VII Helpful Hints, and page VIII Analysis of Contents. Fifty-eight songs are listed as SAT or SAA possibilities. M. N. |
|---|---|---|---|

### SOLID or UNION THIS

<table>
<thead>
<tr>
<th>Song</th>
<th>Composer</th>
<th>Number</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pure Lonesome Cowboy (Ride'em, Cowboy)</td>
<td>Cowboy</td>
<td>-</td>
<td>Wallace-Gilman Pub.</td>
</tr>
<tr>
<td>Scientific (Ride'em, Cowboy)</td>
<td>Mac Nightingale</td>
<td>-</td>
<td>Wallace-Gilman Pub.</td>
</tr>
</tbody>
</table>

### DUETS or TWO-PART CHORUSES for High and Low Voices

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Number</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male Wood Of Cragilstein (or SATB 02000)</td>
<td>Scottish</td>
<td>2006</td>
<td>Wallace-Gilman Pub.</td>
</tr>
<tr>
<td>Ode To Drella, Sweet Drella</td>
<td>Traditional</td>
<td>-</td>
<td>Wallace-Gilman Pub.</td>
</tr>
<tr>
<td>I'll Sing A Pretty Girl</td>
<td>Mac Nightingale</td>
<td>1991</td>
<td>Wallace-Gilman Pub.</td>
</tr>
<tr>
<td>Ode To The Dear Flower</td>
<td>Mac Nightingale</td>
<td>2005</td>
<td>Wallace-Gilman Pub.</td>
</tr>
<tr>
<td>Ode To The Dear Flower</td>
<td>J. P. Webster</td>
<td>2016</td>
<td>Wallace-Gilman Pub.</td>
</tr>
<tr>
<td>Ode To The Dear Flower</td>
<td>Don Emmett</td>
<td>2017</td>
<td>Wallace-Gilman Pub.</td>
</tr>
</tbody>
</table>

### TRIOs or THREE-PART CHORUSES

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Number</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Floating Fancy (Musical Sounds Also)</td>
<td>Romanian</td>
<td>-</td>
<td>Follett Pub. Co.</td>
</tr>
<tr>
<td>I'll Sing A Cowboy Song (Ride'em, Cowboy)</td>
<td>Mac Nightingale</td>
<td>-</td>
<td>Wallace-Gilman Pub.</td>
</tr>
<tr>
<td>Ode To Drella, Sweet Drella</td>
<td>Traditional</td>
<td>-</td>
<td>Wallace-Gilman Pub.</td>
</tr>
<tr>
<td>Ode To The Dear Flower</td>
<td>Mac Nightingale</td>
<td>-</td>
<td>Wallace-Gilman Pub.</td>
</tr>
</tbody>
</table>

### FOUR-PART CHORUSES (refer to pages 1, 2, 3, 4, 5, 6)

### FIVE-PART CHORUS of Women's Voices SSSAA with Clarinet

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Number</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Song Of The Shepherd Leah (Suegarevchka)</td>
<td>Rimsky-Korsakov CMS104</td>
<td>Carl Fischer, Inc.</td>
<td></td>
</tr>
</tbody>
</table>

### SIX-PART CHORUSES SATB

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Number</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Twelve Day* Of Christmas, The</td>
<td>Traditional</td>
<td>CMS163</td>
<td>Carl Fischer, Inc.</td>
</tr>
</tbody>
</table>

### CHORAL CONCERT SERIES Carl Fischer, Inc.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Number</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Country Road</td>
<td>Claude Debussy</td>
<td>CMS755</td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Grand March, Final Act II (Alida)</td>
<td>Giuseppe Verdi</td>
<td>CMS40</td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>In The East</td>
<td>Edward Grig</td>
<td>CMS726</td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Let Hope Lead The World (German Tune)</td>
<td>P. Tschalkovsky</td>
<td>CMS737</td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Olympic Games (Omnibus No. 3)</td>
<td>Johannes Brahms</td>
<td>CMS735</td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Recessional</td>
<td>Reginald deKoven</td>
<td>CMS949</td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Song Of The Shepherd Leah (Suegarevchka)</td>
<td>Rimsky-Korsakov</td>
<td>CMS181</td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Summertime A-Coming In (circa 1900)</td>
<td>John of Ternette</td>
<td>CMS731</td>
<td>Carl Fischer, Inc.</td>
</tr>
</tbody>
</table>

### SEVEN-PART CHORUS SATB (One Tenor Part)

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Number</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>My Child Is Gone (Published 1845)</td>
<td>American Song</td>
<td>CMS773</td>
<td>Carl Fischer, Inc.</td>
</tr>
</tbody>
</table>

*Available in Score
A PROFILE OF MAE NIGHTINGALE

Mae Nightingale is nationally recognized as an accredited writer of more than 300 published compositions. She is a member of ASCAP, BMI, Czechoslovakia, and other professional organizations. She is an outstanding composer and a well-respected teacher who has contributed greatly to the field of music education and is an advocate for young people and their development.

LEADING MUSIC AUTHORITIES EXPRESS THEIR OPINION

John Green, Director of Music, Galbraith, Texas Public Schools - "Mae Nightingale is looking toward the future by making her work accessible to all. She is a composer who has turned to the field of teaching and is in demand for her compositions. Her music is both innovative and accessible, making it ideal for young people. A true artist who has contributed greatly to the world of music with her work.

Mr. Nightingale's outstanding influence upon countless young people has been publicly acclaimed by the recent tournament of the ASCAP MARCH AWARDS administered by the California Music Educators Association for her outstanding contributions to the field of music teaching in the State of California. It is her hope that you will find valuable assistance here in your search for practical and fresh material suitable for young voices to make the world a better place.

Dr. Stewart, Principal, Galbraith, Texas Public Schools - "Mae Nightingale has presented a fresh perspective on the world of music for young people. Her compositions are both educational and accessible, making it ideal for young people. Her music is both innovative and accessible, making it ideal for young people. A true artist who has contributed greatly to the world of music with her work.

Mr. Nightingale's outstanding influence upon countless young people has been publicly acclaimed by the recent tournament of the ASCAP MARCH AWARDS administered by the California Music Educators Association for her outstanding contributions to the field of music teaching in the State of California. It is her hope that you will find valuable assistance here in your search for practical and fresh material suitable for young voices to make the world a better place.
June 20, 1973

Ms. Helen Loftin Cornell
1210 Ashland Avenue
Columbus, Ohio 43212

Dear Ms. Cornell:

I'm sorry that I do not have compositions in the category you are working on. I have 4 part anthems, 3 and 4 part women's choruses, male quartet and two SAB compositions, but no unison or 2 part secular songs.

This gives me an idea on which to write. Schirmers suggested this style of writing to me years ago, but I have never followed the suggestion.

Good success to you in your interesting study.

Sincerely,

Ruthie Owen
Elythe Owen, Ph.D.

EO/w
Dear Miss Cornell,

Unfortunately my manuscripts are out of reach. I am recuperating in a hospital. My suggestion for choral works would be my 2nd symphony to be my choral orchestra. Other works (complete and abridged) may be purchased from

Southern Music
1619 Broadway
New York, N.Y.

Piano, string orchestra, full orch. and concert band etc.

Best wishes,

Julia Perry, composer.
Dear Mr. Cornell:

Your letter of May 1st just reached me today at my summer home. I am pleased that you want to look at my material, but in fairness to you I think you should know that my main field is opera. I was a school teacher (grade) and have some publications in that field. Unfortunately I have little at my summer home, but I can send you these directly from the publisher if you are interested. I'm enclosing some brochures for you to look over.

The only choral music I have published is "Flag of America" (41) written especially for Flag Day. This I would love to send for. The "stories with music" series, such as "The Lion and the Mouse" enclosed, are used by teachers as little operettes in grade school. "Ring in Spanish" (enclosed) is my newest book, also aimed at grade school.

If I can be of further assistance please let me know. But use the following address:

Ada Richter
Box 155
Tuxedo's Inlet, New Jersey 07487

With best wishes I remain,

Sincerely yours,

Ada Richter

P.S. For need to return the books. If you don't want them give them to someone who can use them.
The Shadow Knows 'It's Rosa

By MILDRED NEKANEN

Remember "The Shadow?" "Who knows what evil lurks in the hearts of men? The Shadow knows..." (Chilling
suggestion of Lamont Cranston, authentically sleuth.) "Then the
organ would hit the barrier of sound."

Well, you can hear it all again tonight at the Auditorium when Rosa Rio, "the illustrious radio queen of
America," plays the mysterious tunes on the mighty Wurlitzer as guest artist of the Auditorium Theater Organ
Society.

She'll recreate the themes of the old radio melodramas, soap opera, and suspense programs and will play her
own compositions for theater organ, "Dreaming."

"I did five radio serials a day, more shows than any
other radio organist," she
said yesterday during a break
from rehearsing on the aud-
torium's Wurlitzer theater
organ. During her 25 years
with CBS and NBC networks
she played and improvised
mood music for such pro-
grams as Ted Mahon's po-
etry show, "Between the Book
Ends."

"He's a Girl Mar-
toon," "Lover's Lane," "Front Page Farrell" and
"My True Story."

"I started out as a theater
organist for silent movies, but
when I became best known for
radio shows," the blonde
singer musician said.

Looking years younger than
her announced vintage, she
wore a red, white and navy
print jumpsuit that clung to
her youthful size 15 figure.

A trace of southern accent
from her native New Orleans
clung to her quick speaking
voice, "Deeply, living in the
north all these years with The
Yankee. That's what I call
my husband Bill," she said.

Bill, Rochesterian William
Yeoman, son of Mrs. William
V. Yeoman of Cedarwood Ter-
race, is also business man-
ger for their music studio in
Huntington, Conn., where she
achieves organ and piano. He
was a radio announcer in
New York when they met.

Rosa's love affair with elec-

(Next Tues to Page 87)
Organ

(Continued From Page 10)

der organ began when she was in her teens and, on a visit to Cleveland, Ohio, heard an organist play in a theater.

"Right then and there I decided that was the career for me. Eastman School of Music was the only one that taught accompaniment to silent movies, so I came here to study.

"It was a short career. Silent pictures ceased to be and I was out. I tried battery. Anyway, I went to New York and played piano accompaniment for vocalists like Mary Martin and Eliza Logan.

After her radio days, she played for television briefly.

"I played for a few shows - 'Brighter Day,' 'Edge of Night' and 'Mr. Jolly Beans' - until TV producers brought in their own musicians," she said. "Then Bill and I decided to live permanently in Connecticut.

"There she has the six-foot Baldwin concert grand that belonged to the late Joe Lady and three Hammond organs. Theater organs are still her true love.

"They have everything an orchestra has," she explained, "the sounds of strings, horns, clarinets, trumpets, bells, glockenspiels, chimes, xylo- phone, harp, celesta, birds, bees, even the piano. The thing that makes them different from the classical organ is the tremolo. That's the feature that the Hammond made so that the movie house had an organ to play slow music and to build up the suspense. It's the sound that made the Sousa Band famous.

"Come on, doll, give us a little snip of 'The Shadow' music," her husband urged. "Give us a little snip of 'Silent Night' so we can hear how the tone sounds, too. Show us how you reproduce the sounds in the orchestra with a touch of color when you play.

"Leaving, she climbed up on the organ, the red velvet seat, and that once belonged to Jesse Crawford, her ideal and instructor, and which she usually takes along for her concerts. Her fingers changed the music from the organ that cost $5,000 when it was newly designed for the old RKO Pathe Studio and the three-night engagement.

"None of it was music she had played during the three high events in her life - the United Nations Assembly dinner parties for Secretary-General U Thant of Burma and Dag Hammarskjold of Sweden and his tragic night in 1963 when the Radio tower fell.

"I was called into the NBC studio at 1 a.m., that morning and for 10 hours filled in with organ music between the seven reports from Europe."

"Now they're being revived. Young folks are playing them, thanks to society scholarships. In Connecticut alone we have 100 members in our society, and 10 years ago there were less than 20.

"Hard rock is a thing and slowly going out. Good music and good hands are coming back. I have great hope and great faith that young people will come up with new types of music on these wonderful theater organs. It won't be for silent movies, of course, but better and for some kind of great entertainment."
June 26, 1973

5700 Reinhardt Drive
Shawnee Mission, Kansas 66205

Dear Mrs. Cornell:

I have asked Mr. Springfield of Lillenas Publishing Company to send you copies of all my music for Jr. Choirs. I don't know if it will be suited to your purpose. "Pig Latin" published by Boston Music Co., 116 Boylston St., Boston, Mass. 02116 would be excellent for you. I'm sorry I do not have an extra copy for you but you might try Miss Katherine Cummings at the Boston address.

Wishing you success in your project, I am

Sincerely,

(Mrs. Robert N. Rogers)
Dear Miss Cornell,

In answer to your letter of May 31, I am sorry to inform you that the choral music that I have written would not be suitable for your research project since it is slanted towards the professional group rather than the Elementary School level.

Thank you for asking me and all best wishes with your doctoral program.

Sincerely,

[Signature]

Netty Simons
374 South Mountain Road
New City, New York 10956

July 2, 1973
June 26, 1973

Dear Mrs. Cornell,

I appreciate your letter of recent date regarding my choral works that I might publish and regret that I have nothing that would serve your purpose.

The many songs published by G. Schirmer, Ditson, Boston Music Co., and others are out of print, even a fairly recent arrangement of Along for 3-part women's chorus published by Ditson is now unavailable.

With best of good wishes,

Sincerely,

Alice Barnett
Stevenson
June 16th 1773

My dear Miss Randall,

The assignment for your Doctoral— is most interesting. Years ago, I did quite a bit of training for the Public Schools—but as for current—the enclosed is all that I have now (although several in manuscript— but I am not a good marker). Each of us enclosed this 2

Chapel Hill
PUBLISHED AS A TUNE

AROUND 1905-OR-SO

IN THE EVENINGS AT THE
FARMINGDALE COLLEGE
MUSIC-ROOM

I played this melody—
one of the girls would
write it down: "Mary—That's
a song—Why don't you
put words to it?"

Finally, as I played it,
the words just fell into
place: I took it down
to Miss—even a sheet
of paper—"Young
Thomspaper—Young"

Millie Kappell's "Millie Kappell's"

Millie Kappell—They had

Just had their first baby
and it appealed to him*

*Some one else had

Edited that—Written as it
was—it probably wasn't
From being handed back to me,

Around 1911 - I had a letter from Paul Bliss (his publisher) - saying that they would like to do it for your part but would need another verse - for which they would pay $400 - explaining no royalty - since no profit through publications !!!!

When we moved here in 1922 - I asked them if they would at least pay make my own assroyalty - but since no royalty - the next ed came out with new ed under and price.

May 4th - the present is it has been a strong steady seller for sixty two years.
Choral Suite

Originally commissioned for quartet, but Mr. Hinetzinger wanted trio - When I submitted the trio arrangement, he objected to the slow 2-1-inversion (from previous work in C#. It would be much more a cappella - in which case we simply took the tonic!

I suggested an additional fourth part - but Mr. Hinetzinger said that would look like a quintet. After hesitation, we met two years gathering around the publication - in May in New York most of the time.
When .. to return
ask me when I return
to get him the bright
and I always had the
same answer-

"Are you going
and take a turn?"

—Mr. Heitzman—No!

my reply: Alright—goodby.

Finally he broke down,
and asked in a quiet
voice—which I expected
to be in smaller print.

But when it was published
it couldn't look enough
more like a question.

I could have done a
better trip over with a
low J.—I did the first

Could it a the part
after the trio—is still

trig some of the movement—
Dear Ms. Greer,

I have no chance to send music suitable for elementary school.

Sincerely yours,

[Signature]

Post Card

Mr. Helen L. Cornell
1240 Asiland Ave.
Columbus, Ohio 43212
June 18, 1973

112 Hoffman
Elmira
New York - 14905

Ms. Helen Loftin Cornell
1240 Ashland Avenue
Columbus, Ohio - 43212

My dear Ms. Cornell:

I feel honored that you want to include me in your doctoral program in The Sound of Music at Ohio University. I can think of nothing more useful in this respect than the programs for elementary school children. I do hope these children of elementary age will fare better in many ways than the children of the 60's and 70's, in regard to much "music" offered them.

I am sorry to tell you that along with over 48% of Elmira we lost so much in the June 23rd flood here. I nearly drowned trying to save some of my husband's world-renowned collection of rare books and first editions. I entirely forgot about my music library and was unable to save one thing I had written! I am still in shock I do believe because I have not been able to recall even titles of things I've written, nor the names of any publishing firms nor recording firms. Isn't that terrible? Our home was ruined, and we lost so much other than these things. I lost an amazing collection of recorded works of my own, but also lost my collection of rare things too. All tapes were lost, including two fine tape recorders, two R.C.A. disk players; two T.V. sets—one of them bought a week before the flood. Just cannot explain how devastating this terrible flood was! Will be a year and we are not nearly "caught up" in renovation. I nearly died when my piano floated against my
back and turned over on its poor face! It has always been a living thing to me. I gave my first concert at the age of five. Played for regular Christian Science services at the age of nine—so you see, I did grow up in music. I do not recall ever having to learn to read or to write music. Seemed I always knew how to do that!

I shall gradually work myself out of this temptation to inertia in the writing of new material. My husband bought me a new piano and a friend died and I bought his extensive music library. He was a long-time organist for a church here. I feel humble to have obtained a library similar in caliber to my own. Grateful too.

I doubt we can ever again afford a fine organ but I can always practice in some church nearby. Most of the pipe organs in Elmira were destroyed by this flood. It was an unbelievable catastrophe.

I do not feel able to even try to "look up" things I've written, placed and had either published or recorded. It is a common thing with many people here. No energy. Just "after shock" I believe. We will recover, given time, but everyone here is "all worn out".

If you have a (late-date) deadline, perhaps I can either write some things new or can recall some of the things already brought out. I used pen names for different types of work, but cannot recall some of them. I'm not "crazy"—I'm just tired out completely.

Again, may I thank you for thinking of me and I will be so interested in hearing about your project when completed. Please accept my best wishes.

Very truly yours,

M. Virginia Thomas

(Mrs. Michael Daraban Thomas)

P. S. I'm presently "up to here" helping to write a 50-Vol. history of the state of West Virginia. Don't know how in the world I was talked into it but it sublimates loss of my music-writing.
### Remick Music Corporation

**Statement of Royalties**

**Three Months Ending**

**Nov 29, 1972**

**4446-60 Pauline Walsh (ASCAP)**

<table>
<thead>
<tr>
<th>Date of Issue</th>
<th>Code</th>
<th>Pieces Sold</th>
<th>Royalties</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>472G CHRISTMAS STORY</td>
<td>100</td>
<td>100</td>
<td>200</td>
<td>02</td>
</tr>
<tr>
<td>472C CHRISTMAS STORY</td>
<td>100</td>
<td>100</td>
<td>200</td>
<td>02</td>
</tr>
<tr>
<td>472C CHRISTMAS STORY</td>
<td>100</td>
<td>100</td>
<td>200</td>
<td>02</td>
</tr>
<tr>
<td>472C CHRISTMAS STORY</td>
<td>100</td>
<td>100</td>
<td>200</td>
<td>02</td>
</tr>
<tr>
<td>3126 MUSIC FOR EVERYONE NO 22</td>
<td>106</td>
<td>106</td>
<td>212</td>
<td>03</td>
</tr>
<tr>
<td>3126 MUSIC FOR EVERYONE NO 22</td>
<td>106</td>
<td>106</td>
<td>212</td>
<td>03</td>
</tr>
<tr>
<td>3490 CHRISTMAS SONGS THE WORLD OVER</td>
<td>106</td>
<td>106</td>
<td>212</td>
<td>03</td>
</tr>
<tr>
<td>3490 CHRISTMAS SONGS THE WORLD OVER</td>
<td>106</td>
<td>106</td>
<td>212</td>
<td>03</td>
</tr>
<tr>
<td>3497 CHRISTMAS HOLIDAY SONGS</td>
<td>106</td>
<td>106</td>
<td>212</td>
<td>03</td>
</tr>
</tbody>
</table>

**Total**

6771

---

Dear Mr. Connell,

Thank you for your letter. I am pleased to have benefited in your effort. It might be of help if I tell you about "Christmas Story" when I arrived at a small inn a few years ago. I was only a copy from elsewhere that I will reproduce -(censored) that is for your letter.

Sincerely,

Mrs. Pauline Walsh

This was my recent work. It might be useful in your research.
LIST OF COMPOSITIONS

Allana Brandan Webb
3328 Milton Avenue
Dallas 5, Texas

CHORAL WORKS - SACRED

"Father, Teach Me to Pray" - S.A.T.B. - Hansen Music Company

"Nine Short Choral Responses for Protestant Churches" - S.A.T.B. - Hansen Music Company

"He’s Walking With Me" (Ryan Anthem) - S.A.T.B. - Hansen Music Company

"My Father’s Prayer" - A Father’s Day Anthem - S.A.T.B. and S.S.A. - Mills Music Company

"Hosanna To His Name" - Christmas Anthem - S.A.T.B. - Mills Music Company

CHORAL WORKS - SECULAR

"‘Twas The Night Before Christmas" - Outstanding Setting of Famous Poem in S.A.T.B., S.S.A., T.T.B.B., and S.A. - Peer International Music Co.

"The Endless Song" - S.A.T.B., B.S.A. - Mills Music Company

VOCAL SOLOS - SACRED

"My Father’s Prayer" - A Father’s Day Solo for Medium Voice - Men or Women - Mills Music Company

"Father, Teach Me To Pray" - Solo Medium High - Hansen Music Company

"Our Wedding Prayer" - Solo for Prayer after Wedding - Hansen Music Co.

VOCAL SOLOS - SECULAR

"Sleepy Head" - Medium Voice - Theodore Presser Company

"Sleepy Head" has been orchestrated for full orchestra by Adolph Schmid.

"Last Night I Walked In The Garden" - Medium Voice - Theodore Presser Co.

"‘Twas The Night Before Christmas" - Very Popular for Soprano Soloists as well as for Tenors - Peer International Music Company
VOCAL SOLOS - SECULAR (Continued)

"The Endless Song" - Love Song often used for Weddings
(New and Different) - Mills Music Company

"Our Wedding Prayer" - Short Prayer to be sung at close of a
Wedding - Medium Voice - Men or Women
Hansen Music Company

"The Mule's Tail" - Solo for Medium Voice - Men or Women
Carl Fischer Music Company

"Are He Gone, Have He Went" - (Encore Number) - Mills Music Company

PIANO TEACHING MATERIAL

"Bally Dumpey" - Second Year - Unusual - Appealing to Boys and Girls
Leeds Music Company

"Ballerina of the Ice" - Second Year (Arpeggio Style) - Leeds Music Co.

"Indian Feather" - First Year - Leeds Music Company

Three Piano Solos to be published by E. B. Marks Company at once.

"Gumelines" - First Grade - E. B. Marks

"Hop Scotch" - First Grade - E. B. Marks

"Skates on the Icider Ice" - First Grade - E. B. Marks

(Easy and Unusual)

Mrs. WEBB sings a full program of her compositions with commentaries
for $40.00 and accommodations (Expenses).
Dear Mrs. C. G. G.,

June 19, 1913

I am pleased to receive your letter of June 19, 1913. I am sorry to hear that you are not well.

I am glad to hear that you are improving.

I am also glad to hear that you are planning to go to Europe.

I hope to see you soon.

Sincerely yours,

Mary C. G.
Rearmell Orbital Relay School were taught for 14 years and were the Perth girls' and boys' program. (A few reviews are included.)

ACA, of course, stands for Aunxs Amperathree, from whence also schools may order their copies.

I am enclosing at random a few older titles just here on hand: "Oh Wind, How Softly," "Long Ago" and "A Child's Tale," all from my luck "Songs of a Child" and a few other ones: "The Sleepy Song," "The Billy Goats," and "Shepherd's Crook," all of which (as well as "The Little Missy" with the same title) were available at ACA. - The latter also is the Westminster Press book.

Please let me know when you receive this whether you need any more from me — although I believe you can get most of what you may need directly from Westminster Press or from Aunxs Amperathree Alliance. - The first list of the songs is definitely contained in "Songs of a Child" and shows you further titles and details.

Good luck and I hope to hear from you.

Sincerely, Mother May.

all of which can be used for 1 or 2 solo voices (or chorus), those marked by w with piano and accompaniment of flutes and harp, the others just with piano.

I. Songs about Angels
- "In the Fields" (text by Edith de la Mare)
- "Poem" (text by Dorothy Aldis)
- "Ecclesiastes" (text by Christina O. Ronsel)
- "The Final Scene" (text by Mary F. Butts)
- "Heaven in Flowers" (text by Henry Messenger Lowkett)
- "Angel" (text by Robert Lee Stevens)

II. Songs about Angels
- "Angels Intervene" (text by Algernon Charles Swinburne, 3-part female)
- "Poem" (text by Robert Selma)
- "The Little Angel" (text by Rachel Lindley)
- "The Angel's Tale" (text by George Corder)
- "Thoughts about Cradlesongs" (text by P. B. J. Ms.
  "Whisky Fizzles" (text by...unknown)
- "Song! The Our" (text by...unknown)
- "A Song! Flow Softly" (text by W. H. Gassens)
- "The Little Bells" (text by W. H. Gassens)

III. Songs about Angels
- "Some, Little Leaves" (text by George Corder, 3-part female or chorus)
- "A Panoramic Song" (text by Henry Olds)
- "Long, long ago" (text by...unknown)
- "A Melody Song" (text by Robert Dowling, 3-part female or chorus)
- "In Springtime" (text by W. H. Gassens)

IV. Songs about Angels
- "In the Snowflakes" (text by Wally Voigl)
- "In a Second" (text by Wally Voigl, 3-part female or chorus and piano)
- "Here On the Roof" (text by Robert Steiner)
- "Little" (text by Gertrude Van Skell)
- "Dreams" (text by W. H. Gassens)

V. Songs about Angels and Elves
- "The Elf and the Snowflakes" (text by Charles Murdock)
- "The Fairies have Never been to Greece" (text by F. M. W. Wells)
- "Amphora, Amphora and Bell" (text by...unknown)

VI. Songs about Angels and Elves
- "The Light "Will Never" Stay" (text by F. M. W. Wells)
- "The Latch Key Lady" (text by F. M. W. Wells)
- "The Ransome" (text by W. H. Gassens)

X are the favorites of the kind of the CP School, and would probably be liked by children.


BOOK KIDS LETTER OF AUSTEN PUBLISHING HOUSE

October, 1962

Views for a CHILD, compiled by
Vally Weigl. Reprinted by
WESTMINSTER PRESS Philadelphia.

The book, 85 cents, is a collection of
works for young children. The poems,

NEWS

From the

WESTMINSTER PRESS

of various authors, have been

WESTMINSTER PRESS

REVIEW

July 22, 1962

BOOK FOR A CHILD

(Weigl'sLETTER) with 28

We have such an idea of

STAFF

Hewitt Falls Times

Hewitt Falls, Texas

October 6, 1962

Page 6

MRS. BROOM IN A PEAR TREE

Walter How. A children's book of

STAFF

of THE CITY PRESS

Beverly Hills

Page 9

BOOKS FOR BOYS AND GIRLS

Campbell and Hall, Inc.

Spring and Summer, 1962

Page 12

BOOKS FOR A CHILD compiled by
Vally Weigl. Westminster, 85 cents.

One of the best collections of

STAFF

of THE CITY PRESS

Los Angeles, California

Page 13
APPENDIX G

Letters to U.S. Music Organizations
June 15, 1973

Dear Sirs:

As a part of my doctoral program at The Ohio State University School of Music, I am currently working on a dissertation entitled "An Evaluation of Choral Music by American Women Composers as to Its Appropriateness in the Elementary School."

For purposes of this research, I would appreciate your sending on free loan unison or two-part (SA) vocal or choral secular compositions by any of the composers here listed. Please mail music to the address below, and specify a return date.

If such services are a practice of your organization, I will be most grateful for your cooperation in this project.

Respectfully,

Helen Loftin Cornell
1240 Ashland Avenue
Columbus, Ohio 43212

Enclosure
APPENDIX H

Letter of Verification

Which Accompanied Requests for Music
I verify that Helen Cornell is a Ph.D. candidate in the School of Music at Ohio State University, and that she will use the music requested for research essential to her doctoral dissertation.

[Signature]

Assistant Professor

[Date]

June 1, 1973
APPENDIX I

Letter of Explanation,

Vocal Music Checklist, and

Table of Tonal Configurations
I am currently working on a dissertation entitled "An Evaluation of Choral Music by American Women Composers as to its Appropriateness in the Elementary School". The study is limited to grades four, five, and six, and to unison and two-part (SA) secular music.

Essential to this study are the establishing of criteria for evaluating this music, and the determining of types of data which should be included in such a source book. As a musician and educator, your cooperation in completing the enclosed checklist is kindly requested.

Items in the list have been drawn from research and statements of authority in the field of music education. The absence of national norms regarding children's singing limits to some extent the evaluative possibilities of this dissertation, but not its value as a source book for elementary school.

Please answer each item, comment as you wish, and place in my T.A. mail box when completed. Your promptness in completing this questionnaire will be sincerely appreciated. Thank you for your kind attention.

Respectfully,

Helen Loftin Cornell
486-9054
Part I. EVALUATION

In selecting music for grades four, five and six, what importance do you give to the following criteria?

1. Extremely important
2. Important
3. Less important
4. Unimportant

1 2 3 4

2. Adherence to recommended vocal ranges for the approximate ages 9-11; see below.

a. Basic range. (Circle your choice, or add if not listed.)

b. Extreme range to be used occasionally. (Circle your choice, or add if not listed.)

2. Adherence to text corresponding to known interests of children within the approximate age group 9-11.

a. Patriotic songs
b. Service songs
c. Love songs
d. Songs utilizing humor
e. Nonsense songs
f. Songs about animals
g. Songs about birds
<table>
<thead>
<tr>
<th>Item</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>h. novelty songs</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td>i. songs utilizing animal sounds</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td>j. songs utilizing yodeling</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td>k. cowboy songs</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td>l. lullabies</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td>m. other:</td>
<td>1 2 3 4</td>
</tr>
</tbody>
</table>

j. Utilization of musical material of superior quality:

<table>
<thead>
<tr>
<th>Sub-item</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. variety of events in theme or themes</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td>b. delays, deviation, uncertainty</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td>c. complexity</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td>d. musical economy</td>
<td>1 2 3 4</td>
</tr>
<tr>
<td>e. other:</td>
<td>1 2 3 4</td>
</tr>
</tbody>
</table>

Comments regarding Part I, Evaluation:
Part II. INFORMATION

In selecting and ordering music for grades four, five, and six, what value do you place on the following types of data?

<table>
<thead>
<tr>
<th></th>
<th>Extremely Valuable</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Difficulty (easy or challenging) (see part III, determination of difficulty)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Price</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Special effects: utilization of:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>a. vocal sounds other than singing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>b. foot and/or hand sounds</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. environmental sounds</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>d. musical humor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>e. movement</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>f. accompaniment designed for child (melody instrument, autoharp, piano, etc.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>g. other:</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
15. Study value

a. music reading

(1) beginning reading skills

(2) unconventional or new types of notation

b. vocal problems

(1) transition range (register break)
   (Circle your choice, or add if not listed.)

---

c. Other study value:

---

Comments regarding Part II, Information:
### Part III. Determination of Difficulty

Please indicate your agreement or disagreement concerning the following statements.

<table>
<thead>
<tr>
<th></th>
<th>SAI</th>
<th>A</th>
<th>D</th>
<th>MD</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. A song should be designated as easy for children in grades four, five, and six if it possesses the following characteristics:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Basic range as here determined.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Melody of chord outlines and/or stepwise phrases.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Major and/or minor total configurations most frequently used in graded text series. (see Appendix)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Intervals no larger than the major sixth (excluding the minor sixth); no smaller than a half-step.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Obvious tonal center</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Major or minor (harmonic or melodic) mode</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Key signature C to 4 sharps and 4 flats</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Meter 4, 2, 2, 6, 3, or ( \frac{1}{2} )</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Rhythmic patterns matching basic meter</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Rhythmic patterns limited to two even subdivisions per pulse, and the occasional use of ( \underline{\begin{array}{cc} I &amp; I \ \hline J &amp; J \end{array}} ), ( \substack{# # # \ \hline # #} ), ( \underline{\begin{array}{cc} I &amp; J \ \hline J &amp; I \end{array}} ), or ( \ul{\begin{array}{cc} I &amp; J \ \hline J &amp; I \end{array}} )</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. Unison or including harmony part of chord roots, chant, descant, round, canon, thirds and sixths, or partner song.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. No modulation (secondary dominant or altered chord permitted).</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13. Including harmonic accompaniment of primary chords.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14. English text.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comments:
A song should be designated as challenging for children in grades four, five, and six if it possesses any of the following characteristics:

<table>
<thead>
<tr>
<th></th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. Use of extreme range.
2. Melody other than chord outlines, stepwise phrases, and most frequent tonal configurations of graded series. (see Appendix)
3. Chromaticism.
4. Intervals larger than the sixth or smaller than half step.
5. Use of the minor sixth or minor seventh interval.
6. Atonalism.
7. Mode other than major or minor.
8. Key signature including more than four sharps or flats.
9. Meter other than $\frac{4}{4}, \frac{2}{2}, \frac{6}{2}, \frac{3}{2}, \frac{4}{4}$, or $\frac{3}{4}$.
10. Triplet rhythms or other odd numbered multiple groupings and their variations.
11. A predominance of four or more even subdivisions to a pulse and variations thereof.
12. A predominance of uneven rhythms
   (e.g., $\frac{3}{4}$ or $\frac{5}{4}$)
14. Rhythmic patterns contrary to basic meter.
15. Vocal harmony other than chord roots, chord, descent, round, canon, thirds and sixths, or partner song.
17. A cappella.
18. Accompaniment other than the harmonic accompaniment of primary chords.
19. Foreign language text.
Table II
The 64 Most Frequency Used Major and Minor Tonal Configurations

<table>
<thead>
<tr>
<th>Configuration</th>
<th>Frequency</th>
<th>Relative Frequency</th>
<th>Configuration</th>
<th>Frequency</th>
<th>Relative Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>do re mi</td>
<td>213</td>
<td>3.4</td>
<td>do re mi</td>
<td>93</td>
<td>1.5</td>
</tr>
<tr>
<td>re fa so</td>
<td>193</td>
<td>3.2</td>
<td>la ti do re mi</td>
<td>86</td>
<td>1.4</td>
</tr>
<tr>
<td>do re mi</td>
<td>155</td>
<td>2.5</td>
<td>la ti do re mi</td>
<td>80</td>
<td>1.3</td>
</tr>
<tr>
<td>re fa so</td>
<td>138</td>
<td>2.2</td>
<td>la ti do re mi</td>
<td>77</td>
<td>1.2</td>
</tr>
<tr>
<td>do re mi</td>
<td>111</td>
<td>1.8</td>
<td>la ti do re mi</td>
<td>76</td>
<td>1.2</td>
</tr>
<tr>
<td>la fa so</td>
<td>66</td>
<td>1.5</td>
<td>la ti do re mi</td>
<td>73</td>
<td>1.2</td>
</tr>
<tr>
<td>la la</td>
<td>73</td>
<td>1.2</td>
<td>la ti do re mi</td>
<td>53</td>
<td>0.9</td>
</tr>
<tr>
<td>la re mi</td>
<td>72</td>
<td>1.2</td>
<td>la ti do re mi</td>
<td>33</td>
<td>0.5</td>
</tr>
<tr>
<td>la do</td>
<td>65</td>
<td>1.1</td>
<td>la ti do re mi</td>
<td>31</td>
<td>0.5</td>
</tr>
<tr>
<td>la fa</td>
<td>62</td>
<td>1.0</td>
<td>la ti do re mi</td>
<td>30</td>
<td>0.5</td>
</tr>
<tr>
<td>la fa la</td>
<td>61</td>
<td>1.0</td>
<td>la ti do re mi</td>
<td>30</td>
<td>0.5</td>
</tr>
<tr>
<td>la la</td>
<td>60</td>
<td>1.0</td>
<td>la ti do re mi</td>
<td>30</td>
<td>0.5</td>
</tr>
<tr>
<td>la re mi</td>
<td>53</td>
<td>0.9</td>
<td>la ti do re mi</td>
<td>26</td>
<td>0.4</td>
</tr>
<tr>
<td>la do</td>
<td>55</td>
<td>0.9</td>
<td>la ti do re mi</td>
<td>25</td>
<td>0.4</td>
</tr>
<tr>
<td>la re mi</td>
<td>54</td>
<td>0.9</td>
<td>la ti do re mi</td>
<td>26</td>
<td>0.4</td>
</tr>
<tr>
<td>la do la</td>
<td>53</td>
<td>0.9</td>
<td>la ti do re mi</td>
<td>26</td>
<td>0.4</td>
</tr>
<tr>
<td>la fa la</td>
<td>50</td>
<td>0.8</td>
<td>la ti do re mi</td>
<td>25</td>
<td>0.4</td>
</tr>
<tr>
<td>la la</td>
<td>47</td>
<td>0.8</td>
<td>la ti do re mi</td>
<td>25</td>
<td>0.4</td>
</tr>
<tr>
<td>la do la</td>
<td>47</td>
<td>0.7</td>
<td>la ti do re mi</td>
<td>25</td>
<td>0.4</td>
</tr>
<tr>
<td>la re mi</td>
<td>54</td>
<td>0.7</td>
<td>la ti do re mi</td>
<td>23</td>
<td>0.4</td>
</tr>
<tr>
<td>la do la</td>
<td>51</td>
<td>0.6</td>
<td>la ti do re mi</td>
<td>23</td>
<td>0.4</td>
</tr>
<tr>
<td>la do la</td>
<td>40</td>
<td>0.6</td>
<td>la ti do re mi</td>
<td>22</td>
<td>0.3</td>
</tr>
<tr>
<td>la do la</td>
<td>39</td>
<td>0.6</td>
<td>la ti do re mi</td>
<td>22</td>
<td>0.3</td>
</tr>
<tr>
<td>la do la</td>
<td>38</td>
<td>0.6</td>
<td>la ti do re mi</td>
<td>22</td>
<td>0.3</td>
</tr>
<tr>
<td>la do la</td>
<td>37</td>
<td>0.5</td>
<td>la ti do re mi</td>
<td>22</td>
<td>0.3</td>
</tr>
<tr>
<td>la do la</td>
<td>36</td>
<td>0.5</td>
<td>la ti do re mi</td>
<td>22</td>
<td>0.3</td>
</tr>
<tr>
<td>la do la</td>
<td>35</td>
<td>0.5</td>
<td>la ti do re mi</td>
<td>22</td>
<td>0.3</td>
</tr>
<tr>
<td>la do la</td>
<td>34</td>
<td>0.5</td>
<td>la ti do re mi</td>
<td>22</td>
<td>0.3</td>
</tr>
<tr>
<td>la do la</td>
<td>33</td>
<td>0.5</td>
<td>la ti do re mi</td>
<td>22</td>
<td>0.3</td>
</tr>
<tr>
<td>la do la</td>
<td>33</td>
<td>0.5</td>
<td>la ti do re mi</td>
<td>20</td>
<td>0.3</td>
</tr>
</tbody>
</table>
APPENDIX J

List of Recordings of Works by

American Women Composers
<table>
<thead>
<tr>
<th>Availabile Recordings of Works by Women Composers</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Suita, Esther Williamson</strong> (1915–)</td>
</tr>
<tr>
<td><strong>Hens, Marian</strong> (1887–1955)</td>
</tr>
<tr>
<td><strong>Crawford, Rees</strong> (1921–1953)</td>
</tr>
<tr>
<td><strong>Kremser, Emma Lou</strong> (1919–)</td>
</tr>
<tr>
<td><strong>Drumb, John</strong> (1918–)</td>
</tr>
<tr>
<td><strong>Flax, Vivian</strong> (1919–)</td>
</tr>
<tr>
<td><strong>Graham-Hicks, Peggy</strong> (1912–)</td>
</tr>
<tr>
<td><strong>Young, Elizabeth Piano Sonata No. 2, Martin Andreas, Composers Recordings CHI 215.</strong></td>
</tr>
<tr>
<td><strong>Longley, Lula</strong> (1926–)</td>
</tr>
<tr>
<td><strong>McIntosh, Patricia</strong> (1923–)</td>
</tr>
<tr>
<td><strong>Perry, Julie</strong> (1928–)</td>
</tr>
<tr>
<td><strong>Shaw, John</strong> (1927–1953)</td>
</tr>
<tr>
<td><strong>Smith, Alice</strong> (1911–)</td>
</tr>
<tr>
<td><strong>Tallierro, Samish</strong> (1912–)</td>
</tr>
<tr>
<td><strong>Warren, Peter</strong> (1900–)</td>
</tr>
</tbody>
</table>


