

UNIVERSITY OF MISSOURI COLLEGE OF AGRICULTURE  
AGRICULTURAL EXTENSION SERVICE

4-H Club Circular 69

April, 1941

# MUSIC APPRECIATION FOR 4-H CLUBS

(A 4-H Club Activity)

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The poet Longfellow once wrote: "Show me a home wherein music dwells, and I shall show you a happy, peaceful and contented home". Likewise, the 4-H Club that includes music in its program and tries to develop the appreciation of music on the part of its members is likely to be a more successful club. Learning to know and appreciate good music will serve as a means of making 4-H Club meetings more interesting and enjoyable; and the influence of music appreciation should extend to the homes of the community for real and lasting benefits.

Music appreciation is developed through hearing and studying music. Knowing about the composer and the circumstances surrounding the writings of a particular piece of music usually add to the interest of the piece. Greater enjoyment of music comes from knowing the history of musical works and from knowing the music itself intimately. Back of every musical composition is a story. To know that story is to appreciate more fully the composition, the composer, and the significance of the work.

\*Prepared by E. T. Itschner, State Club Agent.

In taking up music appreciation as a supplementary activity it is suggested that a 4-H club choose one composer, one type of composition

or one group of musical numbers as a theme. Choosing at random should be avoided in most cases.

### Sources of Musical Information

Part of the benefits from the adoption of music appreciation as a supplementary activity should be the development of the ability to find information on music and about musical things. Music is so universal that we find it everywhere in every department of human life. There is, however, usually too little study given to the things that are written about music and musicians. Some of the most interesting stories in the world are the stories around musical compositions. For instance, the well known oratorio by Handel, "The Messiah", is enjoyed universally for the glorious spiritual inspiration that it gives. One of its particularly outstanding qualities is its spontaneousness. When we study the circumstances around the writing of Handel's "Messiah" we find that it was written by the composer virtually in one sitting. It was truly an inspired work. We are told that after its original writing it was given very little retouching to bring it to its present arrangement. So by this information we understand better

why this piece of music has such grand inspiration for all who hear it. Each piece of music has its story that accounts for its peculiar qualities.

Information about music may be found in most libraries. Histories of music and the biographies of composers offer a rich source of musical information. Some music and song books carry a story paragraph about each song or piece of music. Many of the well known compositions and composers will be listed in general encyclopedias. If a musical encyclopedia is available, in it will be found much of the information we shall need for a beginning in music appreciation.

As in other 4-H activities, in fact in all 4-H Club work, the key note of music appreciation activity should be activity. Do things musical. With this in mind, the following suggestions for musical activities for 4-H Club members and club groups are given.

### Activities in Music

The National 4-H Music Hour.- One of the first musical activities for 4-H Clubs would be to tune in on the National 4-H Music Hour which is given over the National Broadcasting Company Network on the first Saturday of each month at 11:30 to 12:30 noon, central standard time. On this program will be heard a special program of good music by the United States Marine Band with comment by Ray A. Turner of the U. S. Department of Agriculture. These programs are organized around a theme which is changed each year. For instance, in 1941, the theme is "The Best Known Light Operas" and "The Best in Dance Music". In using this program, the club should organize to listen in on the program in groups, if possible, and have some member

assigned to report on each program or better yet have one member report on each musical number in the program.

The Music Appreciation Period.- The music appreciation period at each club meeting is a worth while way of studying music in 4-H Clubs. Records may be used regularly to present some worth while piece of music to the entire club. The playing of the music should be accompanied by the story of the composition, something about the composer and the significance of the piece or reason for its importance. It is also good practice to have a piece of music played by someone at the club meeting. That club is indeed fortunate that has a trained person available who has the

ability to play a variety of musical numbers as a basis for music appreciation study.

The Musical Program.-From time to time during the year, a musical program may be arranged in which some of the compositions studied are played and discussed. These may be some of the same compositions which were studied in regular club meetings. In some cases, the programs may be given over entirely to music study and they can be made very interesting programs to the entire community. The programs should be built around a central theme, such as: (a). American Composers; (b). Negro Spirituals; (c). Early American Folk Songs; (d). English Folk Songs; (e). American Light Operas; (f). Tracing Our History Through Dance Music of the Times; (g). Stories of Our Patriotic Music; etc.

An interesting feature of a musical program could be a musical quiz in which members will be tested as to their information on compositions studied and other facts about musical numbers. There are several musical games that aid in learning more about music and the identification of musical numbers.

Individual Reports.-Members individually may listen in and report on music appreciation programs heard over various radio programs. These may then be passed on to the community club. Be sure to make notes and give all the human interest and side lights possible in regard to each number included in the report.

The Select List for Study.-Another interesting way in which a club might concentrate on a limited number of musical numbers would be for the club group, or a committee, to select a list of ten, or any other reasonable number of musical compositions that they would like to know particularly well. The following is such a list. It may be built from a larger number of compositions suggested by the committee and finally chosen by a vote of the entire club:

3. Oh! Susanna (Foster)
4. Minuet In G (Beethoven)
5. Deep River (Negro Spiritual)
6. Faith of Our Fathers (Hymn)
7. Ave Maria (Schubert)
8. The Little Brown Church (Pitts)
9. From the Land of the Sky Blue Water (Cadman)

It is suggested that in concentrating on certain numbers, the study should include the following steps as well as others which club members may devise:

1. Learn to recognize the song or musical number when it is heard.
2. As many of the numbers as possible should be rendered by the group or by someone in the group in some form, such as, a piano solo, by group singing or by a quartet.
3. Build a library of phonograph records to include the selected numbers.
4. Assign each number to a club member to study the history and story back of the piece and report on the same in club meetings.
5. Let every member note and report when one of the selected numbers is heard over the radio or given on a program. Give the kind of program of which it formed a part and any other interesting circumstances connected with the performance of the number.
6. Make a musical scrapbook or notebook. Use a page for each of the musical compositions selected. Write a short story of the circumstances surrounding the composition of the number and a few facts or a brief biography of the composer. Sketch the story told in the song or musical number. Good pictures which show the setting of the number, or pictures which suggest the setting that the musical number seems to present to you when you hear it may be included.

1. America The Beautiful (Ward)
2. Juanita (Folk Song)

Clip or copy poems which seem related to this musical number. If possible, attach a copy of the music or add a note as to where it may be obtained.

Add to the notebook whenever you learn a new piece of music or whenever an item of interest is encountered dealing with one of the compositions which you have selected or which you would like to know more about. The musical notebook will grow in value in proportion to its use.

It would seem likely that music stores and dealers in musical instruments might be glad to cooperate in this phase of music activity by displaying the best music notebooks in their windows and in some cases in awarding prizes to the best notebooks developed.

Dramatizing Music.- Combining singing or other forms of music with acting, costumes, stage setting and lighting for interesting effects in presenting the stories of songs to community groups, is a useful and interesting way of developing and passing on music appreciation. The fun of planning and carrying out simple dramatizations is an experience that every club should have.

### Making Use of Musical Knowledge and Skill In 4-H Club Meetings

Everyone enjoys music in some form or another. This is especially true if they participate in the music. In general, musical numbers should have variety as some folks enjoy instrumental music, some enjoy vocal numbers and others prefer community singing. Some of the more important ways in which music may be used in the club program are discussed below.

#### Musical Numbers By Individuals.-

Practically every club has in it certain individuals who have musical talent. These should be used to the fullest, except, of course, we should remember that using certain persons over and over, particularly if they have only limited talent, may become tiresome. There is almost unlimited use for real musical talent, both instrumental and vocal. To get greater participation, however, it is desirable to use groups for at least part of the program.

Community Singing.-More people can participate in community singing, probably, than in any other form of music. The song leader should be given every opportunity to function, and to receive training, if necessary, in his job. The song leader's job should be to develop enjoyment of singing as well as to lead the singing. We should not be disturbed by the fact that the community singing

may not be perfect at first. It will improve if we sing frequently, and our appreciation and enjoyment of music will improve along with it. The leader of community singing should strive for universal participation and begin with such songs as will secure the participation of all members in the group. Familiar songs, songs with good clear rhythm, and simple songs that can be easily learned should be used in the beginning.

4-H Orchestra or Band.-For some years many young people have received musical training in high schools, playing band or orchestra instruments. Many have purchased instruments. Often these young people would like to continue or to enlarge on their musical work, but lack an organization in the community to work with. Here is a real need that exists which the community 4-H club can meet. In most communities there is some person who has the ability to develop musical groups and organize them into bands or orchestras. They need not be large groups and they need not attempt complicated programs. Through 4-H bands or orchestras, young people can keep up their music by playing at general 4-H functions and 4-H meetings. There is hardly a club leader who would not be delighted to have such a group in, or available to, his or her club.

#### 4-H Chorus or Other Vocal Groups.

There is vocal talent in most communities. It exists to an even greater extent than does talent with musical instruments. It should not be difficult in many places to organize groups who can learn to do folk songs and 4-H songs well. It is possible then to organize county 4-H choruses by putting together smaller groups from a number of clubs. Such groups should have the best instructor available in the community that is within

their reach.

More people like to sing than we realize. 4-H music groups give such folks a chance to enjoy music and at the same time render a service.

Use Your Ideas.-The above are only a few ideas on how to put music in the community 4-H club programs. The best results will come from using some of your own ideas. Write them down and use them at the next club meeting.

### Stories About Music You Know

That you may know what is meant by "stories of music", we are giving below a few stories of familiar pieces. These may form a nucleus around which a music appreciation program can be built or musical scrap-book begun.

#### Oh! Susanna - by Foster (\*)

Many delightful folk songs came from the pen of Steven Collins Foster, one of our true American composers. The gayest of them all is "Oh! Susanna". Just when Steven was a blithe young lad of nineteen he had a half dozen boon companion youths of his own age who met regularly twice a week to sing at Steven's home. They brought their banjos and guitars with them and called themselves, "Knights of the Square Table". It was for this group that Steven wrote many of his finest and earliest songs - including, "Louisiana Belle", "Uncle Ned", and "Oh! Susanna". The latter was immediately taken up by all of the minstrel shows of which there were a great number then on the road. It also became the National Anthem and the marching song of the "fortyniners" on their way to California. It was sung around their campfire.

sung by the Indian girl, Princess Redfeather.

In this composition, Cadman tells of the story of an Indian maiden who is held captive by an enemy tribe. She longed for her own, "Land of The Sky Blue Water", and was too homesick to listen to the flute-like call of an Indian brave who admired her and who sought to woo her by playing on his flageolet. This composition is an Indian love song and an Indian legend combined. It is a favorite with 4-H club members everywhere, possibly because they love the out of doors.

#### The Arkansas Traveler (\*),

One seldom hears words to the familiar music of "The Arkansas Traveler", however, the tune is one of the most popular with those who love the frontier music and folk tunes. It is a favorite at Old Fiddlers Contests. Arkansas Traveler is an old American tune; the authorship of it is not definitely known. Words and music may be found in Twice 55-Community Songs No. 2, the Green Book published by C. C. Birchard and Company.

#### From the Land of the Sky Blue Water - Cadman (\*)

Charles Wakefield Cadman is an American composer who has told of Indian stories through the medium of music. Cadman has given concerts in many places throughout the country, himself playing the accompaniment to his own compositions as they were

#### Stars and Stripes Forever - Sousa (\*)

Every American is proud of this march...John Philip Sousa, an "all American", the march king, and the greatest band leader in the world, has painted in music a picture of our matchless flag. Listening, do you see its red and blue and white snapping in the wind above the town?

Nobody Knows De Trouble I See -  
White (\*)

Cameron White has named one of his compositions "Bandanna Sketches," and from this composition comes the well known song, "Nobody Knows De Trouble I See". Here sorrow and religion are combined in a song which is much more dignified than are some of the negro songs of the camp-meeting type.

A considerable number of negro composers and solo artists have brought honor to themselves and still further recognition to America's negro music. Among these are the composers, Coleridge-Taylor, Henry Burleigh, and Cameron White, and the singers Paul Robeson and Roland Hayes.

It is often impossible to determine the name of the composer of such negro songs. Many of those songs like Topsy "just grew". A worker in a cotton field would start a song, other workers would pick up the tune, verse after verse added, and thus another song would be created.

The Rosary - Nevin \*

It is said that Ethlebert Nevin's mother's grand piano was the first to cross the Alleghney Mountains. With the encouragement of his father and his mother, both of whom were music lovers, Nevin studied music in Europe as well as in America. Although he was never strong physically he spent much of his time on concert tours on both continents. His most ceaseless travel and his constant composing caused a physical breakdown which led to his death at the age of 39. Perhaps Nevin is most widely known by two of his compositions, "Narcissus" and "The Rosary".

Anchors Aweigh - Zimmerman \*

This stirring march is the official song of the United States Naval Academy at Annapolis. The composer, the late Charles Zimmerman, was for many years leader of the Naval Academy Band, and he dedicated this song to the Academy. It will probably not be as familiar to club members as some of the other well known marches,

but it is certainly one of the most stirring, when played by an organization like the United States Marine Band.

The Son of God Goes Forth to War -  
Cutler \*

The hymn, "The Son of God Goes Forth to War", is one of the most rousing missionary songs that we have. This was written in recognition of all who, from the day of the Apostles, have gone out with a missionary purpose. In the second verse the reference is to the martyr Stephen. The third verse refers to the Twelve Apostles, and the fourth verse refers to all who have given their lives in the cause of Christianity. Reginald Herber, the author of the words, himself "followed in their train" when he became a Missionary to India.

Indian Love Call - Friml \*

"Indian Love Call", from the opera Rose Marie, by Rudolph Friml, is a rather recent opera being first produced in 1925. In the opera, Rose Marie, in love with Kenyon, tells him of her hut, which she calls her castle high up in the Kootenay Pass. Near the castle is a lover's stone from which, according to the Indian legend, the Indian braves sang their love calls to their Indian sweethearts in the valley below. The echoes were such that each could hear the others answering call, even though they were miles apart. Rose Marie teaches Kenyon this call by singing to him delightful "Indian Love Call" which is the "hit song" of the opera.

Rudolph Friml the author, although he was born in Prague, came to America as a young man. In addition to Rose Marie he wrote other light operas and musical comedies, including "The Vagabond King", "The Firefly", "High Jinks", and "Katinka".

The Song of the Open Country \*

This song written by Mr. Clare A. Rood was completed in 1933. Mr. Rood who enjoys music and singing was returning to his home from a Michigan 4-H Camp when he found himself hum-

ming a certain tune over and over. At home his wife wrote down the notes of this melody which became the Song of the Open Country. Later he worked on the words for several months, and when he presented them to a group of his co-workers the song seemed especially worth while. The piano accompaniment was written by Arthur Farwell, an instructor in music. This song is easily sung because of its good rhythm and the words are an excellent expression of our 4-H ideals.

Londonderry Air - Irish Folk Song \*

Londonderry Air, has been sung for centuries in Ireland. The song takes its name from the city in which it is said to have originated. Cuchulainn, by whose name the song has often been called, was an early Irish chieftain. Various sets of words have been used with this tune. One song called "Sundown" is often heard.

Santa Lucia - Neapolitan Folk Song \*

In our imagination, we travel to Italy and hear a lovely Neapolitan folk song, Santa Lucia. The music of this beautiful boat song, or barcarole, is intended to portray the sweep of the oars and the rise and fall of a boat on the water. The song gets its name from Saint Lucy, the patron saint of the Neapolitans.

Dixie \*

This song of the sunny South was born in a northern city on a cold gray morning. Dan Emmett, who wrote both words and music, was at the time the "end-man" in a New York City Minstrel show. He made Dixie for a "Hooray-song" or "walk-round" in response to his manager's order to "make a tune that people will whistle on the street". A cold rain was pelted at his windows. Emmett stood looking down into a slushy street shivering people hurried to work. He sighed for the lovely, lazy Southland which he had just left and wished he was in Dixie. Then the inspiration came. Emmett little realized that he was naming America's song-favorite. When Civil War days called for a southern marching tune, Dixie graduated from the banjo into a fife and

drum corps. Equally irresistible in this form, the little tune made friends in even the northern camps and in the days of the reconstruction it played an active part in reuniting a divided people.

Green Sleeves \*\*

Long ago the people of Merrie England used to gather of an evening on the village green for an hour of games with music. There might be a single fiddle to set the feet tripping, or the music might be the song of the jolly dancers. One of the favorite folk dances of these olden days was Green Sleeves, for it is twice mentioned in the plays of Shakespeare so it must have been in use in the time of the first settling of Englishmen in America. The significance of the name has been lost with the words, if there were words, but the happy tune and the form of the dance have been remembered and today they have all the old fascination for a group of active people.

Largo - New World Symphony  
by Dvorak \*\*

If the "New World" were told in pictures, how surprised everyone would be to find that the picture most often shown, and most universally remembered, was not a scene from New York City, nor a view of wind-swept prairies, not even a rugged peak of the grand Rockies nor a beautiful valley of California, but just a humble Negro cabin among the cypress trees of the dreamy South!

The New World Symphony is a tone picture of America. Dvorak lived in our country long enough to get the feel of our rushing civilization. He put his impressions into an instrumental masterpiece, The New World Symphony. One part, the Largo, so closely resembles the tunes that Dvorak heard among the Negroes of the South that it has become identified with Negro Spirituals. Strange as it may seem, it is by this simple, slow song, or Largo, that the New World Symphony is known to the general public.

Lullaby \*\*

Of all cradle songs, probably the general favorite is this by Brahms. Someone has said, "It takes a genius to do a simple thing beautifully" and in this little song the genius of the German composer is established in the mind of the public who may not know his greater compositions. Babies travel its crooning road to Slumber town, and Glee Clubs delight their grown-up audiences with its rocking melody.

Narcissus - Nevin

A myth of long-ago Greece tells of a beautiful boy, Narcissus, who once upon a time before the day of mirrors, saw his own reflection in a clear pool and fell in love with the image. Day after day he sat beside the water nodding and smiling to his reflection in the water until at last, mysteriously, he was changed from a golden-haired boy to a golden-crowned flower which still grows beside clear pools and nods to its own image in the rippling water.

Heaven Song - Negro Spiritual

From the plantation days of the old south come the strangest and most beautiful of all folk songs. Every other folk tune is just a tune, a single melody, but when the negroes of the old south made their folk songs, there was not only the melody, but weaving around it were alto, ten-

or, and bass parts, always in perfect harmony. No other race has made its folk songs in parts. No race has given more beautiful melodies nor more interesting rhythms. These slave songs are known as "Negro Spirituals" because they express the spirit life of the singer. They are of the life of his dreams, his Heaven. The words are strange, but Heaven to him meant a place where all that earth denied should be his: shoes for weary feet; a harp for his music-hungry soul; a song finer than any he could form for his singing heart; and so in his philosophy of life he sang

"I got shoes; you got shoes;  
All God's children got shoes."

Drink to Me Only With Thine Eyes -  
Old English \*

Hundreds of years ago the English poet, Ben Jonson, who by the way was a friend of Shakespeare's, wrote these beautiful love lines and dedicated them "To Celia".

"Drink to me only with thine  
eyes  
And I will pledge with mine  
Or leave a kiss within the cup  
And I'll not ask for wine."

The poem was set to an old, old English tune, and in the hundreds of years since, has been sung by millions. It may safely be called one of the world's favorite love songs.

\* Stories Told by Music, given on Radio Program by R. A. Turner, U.S.D.A.

\*\* Music Magic for Club Programs, by Fannie R. Buchanan; published by Victor Talking Machine Division, R.C.A., Camden, New Jersey.

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- "Twice 55 Songs", The Brown Book, C. C. Birchard and Company, Boston, Mass.  
 "Sing!", C. C. Birchard and Company.  
 "Singing America", C. C. Birchard and Company.  
 "New American Song Book", Hall and McCreary Company, Chicago, Ill.  
 "Songs We Sing", Hall and McCreary.  
 "The Golden Book", Hall and McCreary.  
 National 4-H Club Song Book, National Committee on Boys' and Girls' Club Work, 56 E. Congress Street, Chi-

cago, Ill.

Books on Music Appreciation

- "Music and Romance" by Kinscella, R.C.A. Mfg. Company, Inc., Educational Department R.C.A. Victor Division, Camden, New Jersey.  
 "What We Hear in Music" by Faulkner, R.C.A. Mfg. Company.

Any standard Encyclopedia or Music Encyclopedia, available in most libraries.