

A SURVEY OF VISUAL-AID MATERIALS FOR MUSIC EDUCATION

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the Faculty of the School of Music
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In Partial Fulfillment

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Master of Music

by

Jeannette Mary Scott

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JEANNETTE MARY SCOTT

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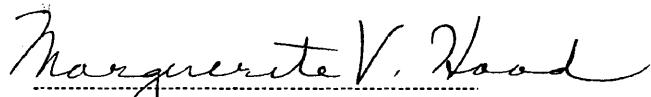
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Robert Clark
Dean


Roberta Clark
Secretary

Date July, 1942

Faculty Committee


Marguerite V. Hood
Chairman

Max L. Krone

advised

TABLE OF CONTENTS

CHAPTER	PAGE
I. THE PROBLEM	1
Statement of the problem	1
Definitions of the terms used	1
Visual aid	1
Music Curriculum	2
Scope of the study	2
Significance of the problem	4
Review of related literature	7
Procedure for the study	8
Organization of following chapters	12
II. MOTION PICTURES	13
Review of the literature	13
Distinctions in point of view	19
Procedure	20
Motion picture charts	22
Explanation of subject headings of motion-picture charts	22
Acoustics and manufacture of instruments	23
Presentation of instruments	23
Featuring a soloist or small ensemble	24

CHAPTER	PAGE
Featuring an orchestra, band, or chorus	24
Composers' lives	24
Imaginative visual interpretation of a composition	25
Operas	25
Representative folk music	25
Songs for community singing	25
Original movie features	26
Cartoons	26
Explanation of organization of charts on motion pictures	26
Study guides	29
Rental prices	29
Motion picture charts	30
Suggestions for keeping in touch with current releases	76
Suggestion with regard to withdrawn feature films	77
Summary	78
III. PROJECTED STILL PICTURES	79
Use of projected still pictures	79
Definition of terms	80
Glass slide	81

CHAPTER	PAGE
Film slide	82
Film strip	82
Sources of information	83
Organization of materials for still projection	84
Summary	97
IV. FLAT PICTURES	98
Definition of the chapter title	98
Scope of subjects included	98
Procedure for collecting information	99
Charts of flat pictures	101
Subject heading of charts of pictures	101
Art reproductions picturing instruments	101
Photographic reproductions of instruments	101
Portraits of composers or performers	102
Imaginative scenes from composers' lives	102
Miscellaneous musical pictures	102
Organization of picture charts	102
Summary	146
V. CHARTS	147
Definition of the term	147

CHAPTER	PAGE
Review of related literature	148
Procedure for collecting material on charts	149
Explanation of organization of lists of charts	150
Summary	191
VI. MISCELLANEOUS MATERIALS	192
Flash cards	192
Games	196
Stamps	197
Statuettes	198
Miniature orchestra cut-out pictures	198
Notation system	199
VII. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS	200
Summary	200
Conclusions	202
Recommendations	203
Motion pictures	203
Slides and film strips	205
Flat pictures	205
Charts	206
BIBLIOGRAPHY	207
APPENDIX A	211
APPENDIX B	222

LIST OF CHARTS

<u>CHART</u>	<u>PAGE</u>
A. MOTION PICTURE CHARTS	
I. Acoustics and manufacture of instruments . . .	30
II. Presentation of instruments	32
III. Featuring a soloist or small ensemble	35
IV. Featuring an orchestra, band, or chorus	41
V. Composers' lives	45
VI. Imaginative visual interpretation of a composition	50
VII. Operas	58
VIII. Representative folk music	61
IX. Songs for community singing	65
X. Original movie features	70
XI. Cartoons	74
B. CHARTS OF MATERIALS FOR STILL PROJECTION	
I. Kodachrome slides of art masterpieces	86
II. Film strips and picturols	87
III. Glass slides	
A. Music history and appreciation	91
B. Song slides	94
C. CHARTS OF FLAT PICTURES	
I. Art reproductions picturing instruments	104

CHART	PAGE
II. Photographic reproductions of instruments . . .	125
III. Portraits of composers or performers	130
IV. Imaginative scenes from composers' lives . . .	142
V. Miscellaneous musical pictures	144

D. CHARTS OF CHART MATERIALS

I. Fingering charts	
A. Woodwind instruments	153
B. Brass instruments	162
C. Stringed instruments	165
D. Plucked instruments	167
E. Sets for various instruments	170
II. Keyboard charts	172
III. Drum instruction charts	175
IV. Tuning charts	176
V. Charts showing range of instruments	177
VI. Charts showing correct playing posture	178
VII. Picture charts of musical instruments	179
VIII. Seating charts	181
IX. Charts for learning notation	182
X. Charts of scales and keys	183
XI. Transposition charts	185
XII. Charts of musical terms	188
XIII. Sight-singing charts	189
XIV. Historical panorama charts	190

CHAPTER I

THE PROBLEM

"Visual aids" are being increasingly emphasized as part of the necessary equipment of the modern school. If music educators would be abreast of the trends, they, too, should know how to locate and use the visual materials which are available to them. No bibliography heretofore has offered comprehensive lists of such aids in the music field.

I. STATEMENT OF THE PROBLEM

It was the purpose of this study (1) to collect, from the original sources, information concerning visual-aid materials which could be used by music educators to enrich the music curriculum in elementary and secondary schools, and which are available in sufficient quantity and at reasonable cost; (2) to organize this information in such a way that it may be truly useful in aiding music educators to quickly locate pertinent aids for the teaching of particular problems, or areas, of music.

II. DEFINITIONS OF THE TERMS USED

1. Visual aid. The term "visual aid" was interpreted as meaning material which provides a seeing experience more objective, vivid, and therefore easier to understand than

ordinary abstract printed material, including music notation. A visual aid may be an enlargement of printed words or music notation, such as a flash card; a graphic presentation, as a chart or diagram in which the arrangement serves to clarify meaning; a flat picture: photograph, illustration, cartoon, art representation; an enlargement, by projection, of pictures, words, or notation: glass slide, film slide, or film strip; or a motion picture.

2. Music curriculum. In this study the "music curriculum" was considered to mean any or all musical experiences within the school which directly or indirectly influence the students, as differentiated from a "course of study" in which certain subject matter is designated, and definite teaching procedures are prescribed. While materials, for the purpose of organization, are listed under such headings as "band" or "choir," it was not intended that use of such lists be limited to courses of study for band or choir.

III. SCOPE OF THE STUDY

As the title of the study and the statement of the problem would indicate, the purpose of the present study was to collect and organize visual-aid materials for music education. Evaluation of these materials was not considered to be within the scope of this work. Therefore, the writer's opinion of the worth of any article has not consciously af-

fected inclusion on the listings, or wording of the descriptions. Every effort was made to include all of the publications in the classifications considered, but to leave evaluation to the reader who may be interested enough to examine the materials, or to future research studies.

Undoubtedly, there are numerous omissions in all of the classifications. In cases where publishers or distributors declined or neglected to answer inquiries, no mention is given their products, even though they may be known from another bibliographic source, for accuracy throughout was desired. Some descriptions are all too brief and general because catalogues do not describe articles in detail, and those who handle correspondence for these companies, while extremely cooperative in spirit, are notable for brevity in letters. Personal examination of every item would have been desirable, but was a financial impossibility.

No attempt was made to contact publishers or distributors outside of the United States.

Such a study as the present one will necessarily become quickly out of date. Depletion of stock, discontinuance of publication, and withdrawals will be continually subtracting from the lists, while new materials will be added. Nevertheless, it seems worthwhile to have an organization of the visual aids for music education which are available at the time of this writing.

IV. SIGNIFICANCE OF THE PROBLEM

In the preface to her book, Creative Music in the Home, Satis Coleman has said:

The modern educator realizes that those things which affect the child's attitude toward music study are the most important factors in his musical development; that the child's attitude toward music and music study is the most powerful pulling or pushing force that will either build or thwart his musical development. And more and more we parents and teachers are seeking ways and means of developing and sustaining attitudes that reach out for the healthy forms of musical experience.¹

In the opinion of the writer, the greatest importance for visual aids in music is for improving and enlarging these "attitudes" toward music, by means of sight. Appreciations are enriched by experiencing through multiple sensory channels. For example, hearing an oboe is the beginning of understanding of the instrument, but seeing the oboe rounds out and gives completeness to the concept.

As an example of the value of one kind of visual aid, namely motion pictures, the study made in 1933 by Varney C. Arnspiger might be cited. Mr. Arnspiger used music as one of two subject fields for an experiment in which the first purpose was:

To determine the relative effectiveness (a) of teaching with the aid of certain educational talking pictures in the fields of science and music in Grades V and VII, respectively, and (b) of the usual methods of classroom

¹ Satis N. Coleman, Creative Music in the Home (New York: John Day Company, 1939), preface.

instruction.²

One thousand, four hundred twenty-five seventh grade pupils in 32 classes of the schools in New York City and Scenectady, N.Y., Camden and Elizabeth, N.J., and Baltimore, Md. were included in the music part of the study. The original versions of the Erpi films, Symphony Orchestra, String Choir, Woodwind Choir, Brass Choir, and Percussion Group, were presented three times during the unit in music to the experimental group. The control group was taught by usual classroom methods without the aid of pictures.

Even though the results of objective tests administered before the units were taught showed that the control group had superior initial information in each unit, after the units were completed, tests indicated that "The per cents of superiority ranged . . . from 18 to 34 in the music units,"³ in the experimental group, with an average per cent of superiority of 27.

If such results were gained with the inferior pictures obtainable in 1933, how much more important is consideration of improvement of teaching by use of the comparatively perfect productions which are now available.

² Varney C. Arnsperger, Measuring the Effectiveness of Sound Pictures as Teaching Aids (New York: Teachers College, Columbia University, 1933), p. 83.

³ Ibid., p. 86.

The importance of an understanding of the possibilities of visual aids is explained thusly by Harold Benjamin:

". . . every teacher needs to have at his command all the tools of the trade in order to be truly successful with any one of them. He will avoid the quackery of relying upon a single cure-all supposedly for all situations. He will not try to teach history by book and lecture alone any more than he will fall into the notion of teaching natural science by exclusive use of microscope and test tube. He will recognize the essential purposes of each phase of his instruction. He will study the factors in each learning situation. He will know the capacities of his pupils and how their abilities and interests may be directed. Then, upon the sure foundation of a sound and comprehensive knowledge of the teaching problem in any instance, he will select methods, devices, and aids to learning which in his best judgment will give superior results. He will study the operation of those factors as he employs them, shifting them, changing them, replacing them as the need arises. Thus he will be a professional worker with a full complement of skills and instruments rather than a rule-of-thumb operator who has faith in only two or three prescriptions because those are all he knows.⁴

That the influence of the widespread use of visual aids in other subject areas is beginning to be felt in music education is evidenced by the fact that two sessions at the 1942 convention of the Music Educators National Conference in Milwaukee were devoted to audio-visual aids.

In 1936, a survey, conducted by the United States Office of Education and the American Council on Education, of 8,806 schools and school systems, showed that these

⁴ Harold Benjamin, Editor's Introduction to Harry C. McGown and Alvin B. Roberts, Audio-Visual Aids to Instruction (New York: McGraw-Hill Book Company, Inc., 1940), p. xiii-xiv.

schools owned:

17,040 lantern slide projectors
3,007 stillfilm attachments
2,733 filmstrip projectors
2,073 micro-slide projectors
2,720 opaque projectors
6,074 16mm silent motion picture projectors
458 16mm sound motion picture projectors
3,230 35mm silent motion picture projectors
335 35mm sound motion picture projectors⁵

It is unfortunate that more recent figures on school-owned equipment for using visual aids are not available, for certainly the increase has been tremendous in the six years since the afore-mentioned study was completed. However, the above figures should suffice to prove that the use of visual aids is not merely a passing fad, but rather an educational development of wide significance.

All the foregoing quotations serve to justify this attempt to assist teachers in becoming more acquainted with visual aids for music, with economy of time and effort.

V. REVIEW OF RELATED LITERATURE

One of the chief reasons why it would seem worthwhile to collect and organize visual aids for music education is the paucity of previous material. Those bibliographies or source books which do include music have little to offer in comparison with the vast amounts compiled for

⁵ Cline M. Koon and Allen W. Noble, National Visual Education Directory (Washington, D.C.: American Council on Education, 1936), p.9.

other subjects, particularly the social studies.

A list devoted entirely to music has been compiled under the direction of Dr Edna McEachern at the New Jersey State Teachers College. This bibliography indicates sources of pictures, charts, slides, films, publications, radio, and recordings for these nine areas of music study: (1) acoustics and sound, (2) bands and orchestras, (3) composers and musicians, (4) customs, costumes and folk-lore, (5) folk music, (6) music and moving pictures, (7) music and recreation, (8) musical instruments, (9) opera.⁶ However, in ten pages the authors have attempted to cover so many types of aids that none is treated adequately. More space is devoted to publications, radio, and recordings than to visual aids. Descriptions of all materials are extremely brief.

Since each of the other contributions to the field of visual aids in music is one which deals with a single type of aid, it is more logical to include a short review of any closely related literature in each chapter than to mass it formidably in this section. In this arrangement, the reader will be able to locate all references to slides, for example, in one part of the thesis.

VI. PROCEDURE FOR THE STUDY

⁶ Edward Frederick Burckart and Irene Louise Schucke, Music, Audio-Visual and Teaching Aids for Use in Junior and Senior High School (Montclair, New Jersey: Visual Aids Service, Library, New Jersey State Teachers College, 1941).

In order for a study of materials, of the type included in this study, to have any value, the data presented must be accurate and as recent as possible. Nothing is more disappointing than enthusiastically to order a film, for instance, which has been mentioned as being suited for a certain situation, only to be informed that the picture has been withdrawn, or that the price is more than was expected.

With the goals of accuracy and timeliness in view, the best method of collecting data appeared to be correspondence. And the first step in correspondence was to formulate lists of publishers, producers, and distributors who would be most likely to have the desired materials. Again the reader is asked to refer to chapters on specific kinds of aids for the names of source books from which the various lists of firms were compiled.

Four libraries were searched for directories and bibliographies which would list distributors of visual aids, as well as for examination of samples of materials: the Doheny Memorial Library of the University of Southern California; the library of the Department of Visual Education, Allan Hancock Foundation of the University of Southern California; the Los Angeles Public Library; and the Library of the Academy of Motion Picture Arts and Sciences in Hollywood.

Personal visits with various experts in Los Angeles were rewarded with worthwhile suggestions of many sorts.

Mr. Warren Scott, former Director of the Cinema Department of the University of Southern California assisted in organizing the motion-picture charts. Mr. E.E. Swingle of the Division of Visual Education, Extension Service of the University of California pointed out the possibilities for obtaining 16 millimeter versions of feature motion picture which are no longer in theatrical circulation. Mr. Russell Sievert, manager of the Film Library of the Hollywood office of Bell and Howell Company, gave advice for arranging the motion-picture charts in a way that would fairly represent the distributors whose films are included. Miss Frances Christeson, former head research librarian of the Doheny Library, and now librarian of the Academy of Motion Picture Arts and Sciences, was most helpful in suggesting source books.

Correspondence with experienced persons in the field of visual education brought invaluable help in locating source material and in making new contacts. Mrs. Bettina Gunczy of the National Board of Review of Motion Pictures furnished back copies of the magazine of that organization. Mr. Glenn M. Tindall gave information with regard to his unit of study, which is mentioned in Chapter II. The National Bureau for the Advancement of Music, C.M. Tremaine, director, was responsible for locating the bibliography from the New Jersey State Teachers College.

Many of the materials listed were examined in the large music stores of Los Angeles: G. Schirmer, Preeman-Mathews Music Company, and the Southern California Music Company.

Different form-letters were composed for each of these groups: (1) music publishers, (2) instrument manufacturers, (3) art print publishers, (4) distributors of educational motion pictures, (5) distributors of lantern and film slides, and (6) textbook publishers. Each letter was typed separately, because it was felt that the returns would be more complete than from mimeographed forms.

In the letter to the first group, music publishers, blank charts were enclosed, indicating exactly the information desired. It was hoped that the data so obtained could be organized directly from these charts. Such was not the case. Only nine publishers used the form. Therefore, this plan was not continued in writing to the other groups.

Most of the information obtained, then, was in the form of catalogues and advertising brochures, and samples of materials sent by publishers and manufacturers. From these, which were extremely varied with regard to amount of information given, and order of arrangement, were gleaned the details which make up the organization of the charts or listings of the various classifications of visual aids for music.

VII. ORGANIZATION OF FOLLOWING CHAPTERS

The next four chapters of this thesis, II to V, inclusive, treat with specific types of visual aids. Chapter II is devoted to motion pictures which are suitable to the purposes of the whole program of music education. Chapter III deals with slides, including lantern slides, film slides, and film strip on musical subjects. Chapter IV includes flat pictures for use as wall decoration, bulletin-board material, note-book pictures, or for opaque projection. Chapter V is an organization of numerous kinds of charts for varied purposes in music classes. In each of these chapters is given the pertinent specific information not included in the first chapter with regard to (1) sources of data, (2) procedures for collecting information, (3) definition of terms used within the chapter, (4) scope of the subjects included, (5) reviews of related literature for the particular subjects, or (6) explanations of the organization of the bibliographic materials of each chapter. Chapter VI gives information on various materials which do not fit into the classification of any of the previous chapters. Chapter VII contains the summary, conclusions, and recommendations.

CHAPTER II

MOTION PICTURES

This quotation from a report by Mr. Gerald D. MacDonald to a joint committee on Educational Films and Libraries emphasizes the great potentialities for films in education:

Films introduce a world we never saw, a life we never lived, and people we never knew. They show glimpses of beauty to be treasured and of ugliness which men must strive to obliterate. They can speak directly to many who are not accustomed to obtaining ideas from the printed page. They quickly summarize a subject, raise an issue, or pose a problem. They furnish a speedy method of communication to large groups, and provide them with common experience. They provide a visual imagery to be applied to the things people read. They can clarify job techniques for the worker, picture the living past for the historian, and extend the range of the eye for the scientist. They have in them the power to open study on vital problems, to plead the cause for neglected humanity, to revitalize democracy, and to develop a more responsible society.⁷

I. REVIEW OF THE LITERATURE

Within the past six years, several fine contributions have been made toward directing the attention of music educators to the fertile fields of motion pictures for new possibilities in music appreciation. A review of the literature by pioneers in this enterprise will provide a

⁷ Cited by Mary U. Rothrock, chairman of the committee, in the Committee Introduction and Recommendations to Gerald Doan MacDonald, Educational Motion Pictures and Libraries (Chicago: American Library Association, 1942), p. vi.

background for understanding why it is considered worthwhile to collect and organize the materials on musical motion pictures which make up the bulk of this chapter.

1. Film Music. A great need was filled with the publication of the book, Film Music, written in 1936 by Kurt London. This inclusive work relates the history of music in motion pictures; describes the technical aspects of music for sound film, including acoustical problems, types of musical films, composition and orchestration; discusses European film composers; and offers a prognosis of the future of the sound film. It is interesting from the point of view of the present study to note the distinction in forms of musical films which are made by Mr. London. He lists, among others, (1) the operetta, (2) "straight drama, with little dialogue, and musical accompaniment," (3) "operatic sound-film -- sound film opera," (4) concert films, (5) sound cartoon films. The discussion of concert films is most pertinent to an investigation of motion pictures for use in music education. Mr. London explains:

The film is first and foremost a visual, the concert an acoustical method of presentation. Can one ingeniously fuse these two different forms of art into one another? Should one do it, on principle?

Undoubtedly yes. Concert films have many functions to fulfill, which increase their significance far beyond their scant length of film strip (so far this type has only run to short films of a few thousand feet in length). They are an instrument of culture in so far as

they bring great music, interpreted by great conductors, or with the authentic conception of well-known composers, to every place where people have had no opportunity of attending a concert. Their music may be potted but it is worthwhile. For it must be emphasized once again that all the capacities of the gramophone record and wireless are not adequate to arouse a really profound interest and understanding for serious music in the great majority of their hearers. Music heard like this is an abstraction, and the majority of people, being unaccustomed to conscious efforts of thought, react more easily to concrete presentation, that is, to pictures of every kind. Hence the world-wide success of the film; hence the increased number of illustrations in the newspapers and many similar phenomena. The intellectuals always overlook the fact that the man-in-the-street, unaccustomed to thinking, prefers something he can see, and therefore grasp quickly, to conceptions or sounds which as such are not to be apprehended without effort.

Whilst concerts and their performers can be transplanted to every place in the world through the medium of the sound-film, concert films have also the great value as archives, less indeed for ourselves than for future generations. To realise what a tremendous blessing they should possess, had there been in earlier times any means of handing down to posterity the great masters of music in sound-pictures. We could watch Beethoven, Wagner, and other famous masters conducting, and so come to understand their artistic personalities better than in the best of biographies.

Last but not least, concert films offer an essential resource in the sphere of preliminary programmes, which in any case leave room for improvement both in quality and quantity. This kind of film should not be limited, as hitherto, to the usual well-known items under famous conductors, but all great composers ought to be systematically induced to conduct one of their works. In this way the cultural and historical value of the concert film would be augmented, and the whole idea of the concert film, which was carried out for the first time in 1932 in Berlin, would be made more interesting, valuable, topical, and popular.⁸

⁸ Kurt London, Film Music (London: Faber and Faber, Ltd., 1936), pp. 145-147.

2. Music and the Movies. In December, 1938, Glenn M. Tindall contributed an historical article to School and Society, describing thusly the use and influence of music in the motion picture:

Let us look at a few of the ways in which music has been used on the screen and point out some of the film's contributions which are available as a forceful educational medium for stimulation and growth in the enjoyment of music.

* * * * *

The light opera is a long step ahead of the musical comedy, yet it probably owes its popularity to the less artistic predecessor. Who could experience a Victor Herbert performance with Nelson Eddy and Jeanette McDonald without acquiring an admiration for these light classic melodies? . . .

A number of musical plays (plays built around music, music study and the use of music--folk music, composed songs, grand opera--as the basis of the story) have been milestones in musical development on the screen. . . .

In almost the same category we have seen pictures such as 'Rose of the Rancho' with specially composed songs contributing to the success of the story or at least the evening's entertainment. . . .

Several scenarios have been constructed around the lives of musicians. 'Unfinished Symphony' and 'Harmony Lane' were built upon the lives of Franz Schubert and Stephen Foster, respectively. . . .

Musical 'shorts' have offered a varied treatment of a diversity of music. The 'Musical Moods,' produced by Electrical Research Products, Inc., various opera selections, concerted numbers, stories of the lives of great composers, and many other short musical films have provided worthwhile entertainment and educational advancement.

The cartoons, from the rough singing of 'Pop Eye' to the smooth tunes of 'Lullaby Land,' have stimulated in-

terest in music.⁹

3. Music Appreciation Through Motion Pictures. With the assistance of William Lewin, Osbourne McConathy, and Robert Deardorff, Mr. Tindall developed a unit of study for high schools, Music Appreciation Through Motion Pictures, for which a complete outline is given in the Secondary Education magazine of September, 1939. The aims described therein are particularly worthy of inclusion here.

I. Primary Aims

A. Better appreciation of music:

1. Enjoyment of musical experiences thru the medium of the theatrical motion picture.
2. Establishment of a new meaning in music, thru observation of usefulness of music in the movies.
3. Development of a set of standards for the basis of judgment of music as used in motion pictures.

B. Appreciation of the art of the photoplay:

1. Extended appreciation of dramatic situations in motion pictures thru the aid of musical understanding.
2. Development of desirable ideals and attitudes in appreciation of the art of the photoplay, with regard for its component parts.

C. Improvement of general cultural background:

1. Establishment of standards of taste in judging the elements of artistic background thru the medium of music and related arts.

Other sections of Mr. Tindall's outline include the following items:

⁹ Glenn M. Tindall, "Music and the Movies," School and Society, 48: 721-724, December 3, 1938.

- III. Objectives
- III. Activities
- IV. Projects
- V. Materials
- VI. Appraisal of Results¹⁰

4. Film Music and School Music. Dr. Bruno David Ussher, in his article, Film Music and School Music, urges school music teachers not to ignore the motion picture as a current source of music study and material. He writes:

. . . the taste-forming influence of an average of 200 films a year which lend themselves to musical discussion is a force to be considered and to be marshalled by those whose duty and privilege it is to shape the course of music in this country. In other words, the school music teacher -- a little bored, perchance, by curricular school music examples, binary forms and the relative merits of augmented or diminished chords -- is suddenly furnished with music appreciation and music analysis materials brought to student attention in leisure time.

Public school teachers of history, literature, fine arts, home decoration and other subjects have made use of the film as practical demonstration and study material. Unless the public school music teacher does the same, the profession, as such, is passing by an opportunity for interesting the juvenile (and adult) student public in music by way of amusing themselves. In hundreds of cities, where orchestral opportunities are limited, the orchestra sound from the screen can fill a great gap. It cannot compete in a certain sense with the symphonic or operatic broadcasts from the great music centers, these broadcasts bringing musical works in their entirety. Nor is the mass consumption of symphonic or operatic radio music as large as the music listener's total in the cinema houses all over the country. A boy or girl must already be sufficiently interested, sufficiently aware technically of the merits of symphony and opera to listen. (Which also applies to the adult, more or less.) In other words, the job of 'making

¹⁰ Glenn M. Tindall, "Music Appreciation Through Motion Pictures," Secondary Education, 8:221-223, September, 1939.

music lovers' has already been accomplished.

But there is that vast, annually new crop of the musically-not-yet-aware, whose attention and appreciation can be guided and stimulated by the school music teacher who is aware of these cinematic school examples.¹¹

5. Music as an Accompaniment to Life. Again in February of 1941 Mr. Tindall writes of Music as an Accompaniment to Life.

The young people I have observed and questioned have found a new meaning in music, due very largely to the movies. They see the usefulness of music in life. The movie has made music a fundamental part of everyday life as shown on the screen. It has provided music for entertainment and enjoyment rather than music for music's sake. It is a power which, if properly guided, can regulate the musical taste of the nation to a large extent.¹²

II. DISTINCTIONS IN POINT OF VIEW

The distinctions of point of view between the literature which has been quoted and the present study should be made clear at this point.

In the first place, all the foregoing writers have been mainly concerned with the films of feature length, designed mainly for theatrical showings. This survey, being intended to cover materials for use within the school,

¹¹ Bruno David Ussher, "Film Music and School Music," Music Educators Journal, 26: 18-19, February, 1940.

¹² Glenn M. Tindall, "Music as an Accompaniment to Life," Secondary Education, 10: 16-17, February, 1941.

emphasizes shorter films of 16 millimeter width.

Secondly, the previous studies, being written for the purpose of acquainting educators with the historical aspects of film music and challenging interest in using it, have been of a general nature, and, except for Mr. Tindall's outline,¹³ have made no attempt to deal with specific films, while a survey of materials must, by its very nature, deal with particulars.

Mr. Tindall's Unit was an effort to show how to use movies as teaching material, not what movies to use.¹⁴

Finally, and most important of distinctions, all previous examples have been made from the point of view of studying music for what it contributes to the films-- how it creates a mood, establishes atmosphere, or heightens a dramatic situation. In this study of visual aids for music education , the reverse attitude will prevail: pictures are sought for the value they will have in increasing the effect of music, or clarifying concepts about music.

III. PROCEDURE

The first step in surveying the field of motion pictures, to pick out those for use in music education, was to

¹³ Glenn M. Tindall, "Music Appreciation Through Motion Pictures," Secondary Education, 8: 221-223, September, 1939.

¹⁴ Ibid.

seek the names of distributors who handle such films. Three catalogues contain inclusive listings of 16 millimeter pictures: 1000 and One, The Blue Book of Non-Theatrical Films;¹⁵ the Educational Film Catalogue;¹⁶ and the Victor Directory of 16MM Film Sources.¹⁷ Each of these directories contains a section headed "Music." The Victor Directory lists under the heading the distributors who carry musical films. 1000 and One mentions the pictures by name, gives a brief descriptive phrase, and indicates distributors. The Educational Film Catalogue, while listing fewer sources than either of the others, is much more inclusive in its descriptions. It gives the length of the film in minutes, prices, distributors, the producer, a description of the film, and often a quotation from a review.

From these three sources was compiled a list of distributors of musical films. A letter was written to each firm, describing the purpose of the study, and asking for complete information about any pictures which could be of

¹⁵ 1000 and One; The Blue Book of Non-Theatrical Films, (Seventeenth Annual Edition.) Chicago: The Educational Screen, 1941.

¹⁶ Educational Film Catalogue, (Second Edition Revised.) Standard Catalogue Series. New York: The H.W. Wilson Company, 1939. Also the Two-Year Supplement of same, 1942.

¹⁷ Victor Directory of 16MM Film Sources, (Eighth Revised Edition.) Davenport, Iowa: Victor Animatograph Corporation, 1942.

use in the music education program of the public schools. Follow-up postcards were sent to those who did not reply to the letter in a reasonable time. Out of 91 companies to whom letters were sent, 43 replied either by letter or by sending catalogues, or both. All of the information contained in the charts on motion pictures, with the exception of the items on study guides and on reviewers, was found in these letters, catalogues, and brochures. Reviews were located by going through the bound volumes of the last six years of each of the magazines included. Names of agencies offering study guides for motion pictures were taken from samples of these materials which are on file in the library of the Academy of Motion Picture Arts and Sciences. Letters to the firms brought confirmation of the available guides.

IV. MOTION PICTURES CHARTS

In order to permit the reader to find concise information on motion pictures for filling certain definite purposes in music education, with the least possible expenditure of time and effort, it was deemed best to organize this information into charts. Explanations of the organization precedes the actual charts, which begin on page 30.

A. EXPLANATION OF SUBJECT HEADINGS ON MOTION-PICTURE CHARTS

Subject headings for the purpose of grouping motion

pictures for use in music classes presented a problem for which there is little help in precedent. Most distributors' catalogues lump all their offerings under the headings of "Music" or "Music Appreciation." From the point of view of standardization, divisions according to the Dewey decimal system would have been desirable in this study, but from the angle of the mechanics of thesis organization, and also from the viewpoint of clarification of subject matter, smaller, more equal divisions were necessary. Careful study of the types of offerings in musical motion pictures suggested these groupings, which are thus arbitrarily used.

1. Acoustics and manufacture of instruments. The heading, "Acoustics and manufacture of instruments," includes pictures dealing with the physics of sound, and pictures which show or describe the manufacture of musical instruments. In a number of these films, performance on the instruments may be included as part of the continuity, but the emphasis is on the manufacturing process.

2. Presentation of instruments. The group, "Presentation of instruments," with four exceptions, is made up of films produced by Electrical Research Products, Inc. to demonstrate the individual instruments and the choirs of the orchestra. The focal point in these pictures is not the composition played, or the performer, but the technical and

tonal possibilities of the instrument demonstrated.

3. Featuring a soloist or small ensemble. The list of films "Featuring a soloist or small ensemble" includes pictures which are interesting chiefly from the viewpoint of interest in the individual or group which performs. The titles of most of this group would indicate the focus. These are the films in which technique may be studied, and perhaps a glimpse caught of the personality of the artist.

4. Featuring an orchestra, band, or chorus. The title, "Featuring an orchestra, band, or chorus, perhaps needs some clarification. These films do not have titles which identify the performing group; in some cases the group is not even named in the titles. Most of them bear the name of a musical composition. The attention of the audience, however, is directed toward the functioning of the ensemble, -- choir, band, or orchestra. Shots of the group in action are prominent, as opposed to a later classification in which the musicians are not shown, or only incidentally featured.

5. Composers' lives. "Composers' lives" should be a self-explanatory heading for this list of biographical films. Most of them, it will be seen, carry the title of the name of the main character. Since this study makes no attempt at evaluation, it will not be necessary to more than mention that many of the situations shown are purely fictitious.

6. Imaginative visual interpretation of a composition. This rather wordy classification is used for quite a long list of pictures in which an attempt has been made to interpret, in terms of sight, a piece of music which is heard. Walt Disney's Fantasia is the most notable example of this type of picture. Visual interpretation may take the form of pictorial nature backgrounds, dancing, architectural settings, dramatic action, or abstract forms of light, shapes, or color.

7. Operas. The term "Operas" as a heading is used, for the sake of brevity, to classify also operettas and comic operas. These are the pictures definitely adapted from operatic sources. Of necessity they are drastically cut from the original scores. In many cases the adaptation may bear a new name.

8. Representative folk music. "Representative folk music" is presented in most of this group with appropriate background and costuming. Sometimes the performers are native singers and players, sometimes professional musicians in costume.

9. Songs for community singing. Pictures in which the words are flashed on the screen for audience participation make up the group of films called "Songs for community sing-

ing." These films are recreational in nature, and would find the most use in assemblies.

10. Original movie features. The films listed under the title, "Original movie features," have no background in biographical or operatic material, but are stories about fictitious musicians, usually written for the purpose of featuring a prominent soloist. Most of the fine musical pictures of the last decade have not been made available on 16 millimeter film, because of lack of demand from teachers. Concerted requests for reduced versions would bring results.

11. Cartoons. Another group for recreational purposes which may have some value in increasing desirable attitudes toward music is a short list of "Cartoons."

B. EXPLANATION OF ORGANIZATION OF CHARTS ON MOTION PICTURES

Column 1 contains the name of the picture. In certain cases, it was found that not all distributors use the same name for the same film, perhaps reversing the name of the performer and the title of the composition played. The name listed on these charts is the one most frequently found.

Column 2 designates the purpose for which the film may be used: "T" for those showing playing techniques, "A" for pictures which will help build appreciations, "E" for

pictures which are intended primarily for entertainment, which may, of course, contribute to appreciation and understanding of technique. Some films are marked with more than one letter.

Column 3 suggests the school levels for which a picture may be used advantageously. Such indications are included only when given in distributors' catalogues. Where variations between catalogues were marked, all levels suggested are listed herein. If catalogues make no age-level classifications, the column is left blank, and the reader asked to seek such information in one of the reviews listed in column 5. Four levels are indicated: primary grades by "1-3," intermediate grades by "4-6," junior high school by "7-9," and high school "H.S."

Column 4 lists the various commercial rental sources for the picture, by numbers corresponding to the names on the list of "Motion Picture Distributors," to be found on page 212 of Appendix A. It must be brought to the attention of readers that many of these films may be borrowed, rented, or purchased from state sources, museums or universities which act as non-commercial distributing agencies for educational films. Schools wishing to use any of the strictly instructional films would do well to contact a state-supported film library in their locality as the first possibility.

Lists of state agencies may be found in the Victor Directory of 16MM Film Sources,¹⁸ or in The Audio-Visual Handbook.¹⁹

Column 5 lists by number the magazine or bulletin in which a review of the picture may be found. This list was purposely kept short, being limited to publications whose reviews are conducted from an educational viewpoint, not including trade reviews. No attempt was made to include the date of issue or the name of the reviewer. The list of "Motion Picture Reviewers" may be found on page 215 of Appendix A.

Column 6 gives, in minutes, the length of the film, when such information is available.

Column 7 tells the number of reels.

Column 8 tells the size of the film. While nearly all films for educational purposes are issued in 16 millimeter width, occasionally one may be listed in 8 or 35 millimeter size also, in which case both sizes are noted.

Column 9 indicates colored pictures by the letter "C" and black and white films by the letters "BW."

¹⁸ Victor Directory of 16MM Film Sources, (Eighth Revised Edition.) Davenport, Iowa: Victor Animatograph Corporation, 1942.

¹⁹ Ellsworth C. Dent, The Audio-Visual Handbook (Chicago: Society for Visual Education, Inc. 1939).

Column 10 describes sound pictures by the abbreviation "Sd" and silent pictures by "Si."

Column 11 gives brief descriptive facts, available information which the title does not reveal: names of performers, compositions played, method of presentation, or other data.

Study guides. Pictures for which study guides are available are marked with an asterisk (*). "Photoplay Guides" may be purchased from Educational and Recreational Guides, Inc., 172 Renner Ave., Newark, N.J., for 15¢ each. Handbooks prepared by ERPI Classrooms Films, Inc., 1841 Broadway, New York City, for the films on instruments of the orchestra are included with rental of the films.

Rental prices. It was first thought desirable to list rental prices for the films, but difficulties arose to make it seem unwise. In the first place, different distributors may charge widely varying prices for the same picture. Secondly, prices vary from time to time, so that prices which were quoted when this study was begun may be raised or lowered before it is completed. As an indication of what one may expect to pay, however, it was found that 16 millimeter films run from \$.50 to \$5.00 per reel, for one day's rental, with the average price \$1.50.

C. MOTION PICTURE CHARTS

I. ACOUSTICS AND MANUFACTURE OF INSTRUMENTS*

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Fundamentals of Acoustics	A	7-9	5		1	16	BW	Sd		"The phenomenon of hearing and the modification of sound between the source and the hearer are emphasized in this film" (Quoted from Audio-Film catalogue).
Sound Waves and Their Sources	A		5 7		1	16	BW	Sd		"The characteristics of sound waves, such as frequency, amplitude, wave length, fundamentals, harmonics are vividly explained visually with acoustic accompaniment." (Quoted from Audio-Film catalogue).
Television	A		17		10	1	16	BW	Sd	Aims at developing understanding of television. An orchestra plays part of a Beethoven symphony; various sections and conductor are spotted.
The violin	A T	7-9 H.S	7 18		11	1	16	BW	Sd	Origin and development of stringed instruments. Violin making in France. Jacques Thibaut plays a short number.

*Refer back to page 22 for explanations of charts.

I. ACOUSTICS AND MANUFACTURE OF INSTRUMENTS (cont.)

Name of picture											
	Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description	
Violins and Cellos	A T	7-9 H.S.	7 18 40		10	1	16	BW	Sd	J.C. Freeman, curator, shows Wurlitzer collection of instruments. Rabinoff plays "Londonderry Air" on violin; Benditzky plays "Traumerie" on cello.	
Magic Strings	A T		25 31			2	16	BW	Sd	History, development, and technique of violin. Off-stage commentary giving explanation of violin manufacture.	
First Chair	A T		11		37	3		BW	Sd	Manufacture of brass instruments. Famous soloists play trumpet, cornet, Bb clarinet, alto clarinet, bass clarinet, saxophone, bass tuba, euphonium, and oboe.	
Carillon Makers	A T	7-9 H.S.	7 19		10	1	16 35	BW	Sd	The making of cathedral bells. Students being taught to play them.	

II. PRESENTATION OF INSTRUMENTS

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
	A	H.S.	7 18 9		10	1	16	BW	Sd	
Archaic and Unusual Instruments	A	H.S.	7 18 9		10	1	16	BW	Sd	Evolution of keyboard instruments: spinet, virginal, octavina, nuance, thermin. Demonstrated by Herr Sachs, Lotta Van Burn, Lester Donahue.
Winifred Christie at the Double Keyboard Piano	T A	H.S.	7 8		11	1	16	BW	Sd Si	Shows possibilities of this instrument invented by Emanuel Moor.
Keyboard Talks	T A		38			1	16 35	BW	Sd Si	Demonstrations of piano technique.
First Chair										See on list "Acoustics and Manufacture of Instruments."
The Symphony Orchestra*	A	7-9 H.S.	4 7 22		11	1	16 35	BW	Sd	Produced in Collaboration with Peter Dykema. Howard Barlow conducts orchestra. Description of role of composer, conductor, and players. Seating arrangement shown. Orchestra plays "Ride of Valkyries" and Prelude to Act 3 of Lohengrin.

*Handbook prepared by ERPI.

III. PRESENTATION OF INSTRUMENTS (cont.)

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length (minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Brass Choir*	A T	7-9 H.S	1 5 7		11	1	16 35	BW	Sd.	Differences between instruments stressed. Orchestra play finale to Beethoven's Fifth Symphony and last part of Tannhauser Overture. Trumpets play a fanfare. Horns play Nocturne from Midsummer Nights Dream. Trombone quartet plays Pilgrim's Chorus from Tannhauser.
String Choir*	A T	7-9 H.S	1 5 7		11	1	16 35	BW	Sd.	Illustrates the types of bowing, pizzicato, finger techniques of the stringed instruments. Ballet Music from Rosamonde; parts of Tschaikowsky's Fourth Symphony; part of Mendelssohn's Violin Concerto; William Tell Overture; and Schubert's Unfinished Symphony played.
Woodwind Choir*	A T	7-9 H.S	1 7		11	1	16 35	BW	Sd.	Illustrates the tone quality of various instruments and demonstrates playing tech-(continued on next page)

*Handbook prepared by ERPI

II. PRESENTATION OF INSTRUMENTS (cont.)

<i>Name of picture</i>	Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Woodwind Choir (continued)										niques. Excerpts played from Third Movement of Brahms' First Symphony; Scherzo from Midsummer Night's Dream; William Tell Overture; Der Freischutz Overture; Beethoven's Third Symphony; Schumann's Piano Concerto; Second Movement of Brahms' Fourth Symphony.
Percussion Group*	A T	7-9 H.S	1 7	11	1	16 35	BW	Sd		Demonstrates, with orchestral accompaniment, techniques of tympani, tom tom, snare drum, tambourine, cymbals, chimes, gong, castanets, triangle, bells, xylophone, and celesta. Excerpts played from Tschaikowski's March Slav, Nutcracker Suite, Fourth Symphony; Wagner's Die Walküre, Tannhäuser Overture; and Schuberts March Militaire No. 1.

*Handbook prepared by ERPI.

III. FEATURING A SOLOIST OR SMALL ENSEMBLE

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Vronsky and Babin Program I	T A	18 40	4	10	1	16	BW	Sd		Waltz in A flat-----Brahms Valse-----Arensky Flight of the Bumble- bee-----Rimsky-Korsakoff Two pianos
Vronsky and Babin Program II	T A	18 40	4	10	1	16	BW	Sd		Polovetsian Dances from Prince Igor-----Borodin Two pianos
Jose Iturbi Program I	T A	18 40	4	10	1	16	BW	Sd		Sevilla-----Albeniz Fantasia Impromptu----Chopin Piano
Jose Iturbi Program II	T A	18 40	4	10	1	16	BW	Sd		Three Pieces-----Rameau Harpsichord Eleventh Hungarian Rhapsody-----Liszt Piano
Emanuel Feuermann	T A	18 40	4	10	1	16	BW	Sd		Rondo, Opus 94-----Dvorak Spinning Song-----Popper Cello

III. FEATURING A SOLOIST OR SMALL ENSEMBLE (cont.)

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length (minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Igor Gorin	A	18 40	4	10	1	16	BW	Sd		Largo Al Factorum from The Barber of Seville-----Rossini Baritone
Mildred Dilling	A T	18 40	4	10	1	16	BW	Sd		The Fountain-----Zabel March of the Men of Harlech, Welsh Air arranged by--Thomas Fireflies-----Hasselmans Harp
Coolidge String Quartet	A T	18 40	4	10	1	16	BW	Sd		Andante, String Quartet in Eb major-----Dittersdorf Fugue, String Quartet in C major, Op. 59, No.3-----Beethoven
Mischa Levitsky	A T	20			1	16	BW	Sd		Sixth Hungarian Rhapsody-----Liszt
Pagliaci Prologue and Aria from the Barber of Seville	A	18 10 20 15 9		10	1	16	BW	Sd		Sung by Richard Bonelli

III. FEATURING A SOLOIST OR SMALL ENSEMBLE (cont.)

Name of picture		Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Elizabeth Schumann	A	7-9 H.S	3 7 9 12 20 25 30 39	1 4	10	1	16 35	BW	Sd	Ave Maria-----Schubert Soprano	
Alfred Cortot (see also list "Im- aginative," etc.)	T A	1-3 4-6 7-9 H.S	7 9 12 20 25 30 39	1 4	10	1	16 35	BW	Sd	Children's Corner-----Debussy Piano One reel shows Cortot playing. Another shows children play- ing with toys.	
Gregor Piatigorsky	T A	7-9 H.S	7 9 12 20 25 30 39	1 4	10	1	16	BW	Sd	Andante et Rondo-----Weber Cello	

III. FEATURING A SOLOIST OR SMALL ENSEMBLE (cont.)

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Ninon Vallin	A	7-9 H.S.	7 9 12 20 25 30 39	1 4	10	1	16	BW	Sd	Les Berceux-----Faure Contralto
Jacques Thibaud	A T	7-9 H.S.	7 9 12 20 25 30 39	1 4	10	1	16	BW	Sd	Malaguena-----Albeniz Violin
Alexander Brailow-sky	A T	7-9 H.S.	7 9 12 20 23 25 30 39	1 4	10	1	16	BW	Sd	Valse Brillante-----Chopin Piano

III. FEATURING A SOLOIST OR SMALL ENSEMBLE (cont.)

Name of picture										
	Purpose	School level	Rental sources	Reviewed by	Length (minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Schumann-Heink	T A	7-9 H.S. 18 20 40	7		6	$\frac{1}{2}$	16	BW	Sd	Mme. Schumann-Heink is shown giving singing lessons. She herself sings Brahms' Cradle Song.
Sigmund Spaeth	A	7-9 H.S. 18 20 40	7 18 20 40		10	1	16	BW	Sd	Dr. Spaeth demonstrates how tunes can be made from two, three, or four tones. He shows the roles of rhythm, melody, and harmony in music.
Walter Damrosch	A	4-6 7-9 H.S. 18 20 40	7 18 20 40		10	1	16	BW	Sd	"The world's music master explains how to begin a study of music, setting the example with his own grandchildren. We see and hear him broadcasting the scherzo from a symphony by Glazounow. Then we <u>see</u> sound as it is actually recorded and the interchange of vibrations as Mr. Damrosch plays up and down the scale." (Quoted from the Gutlohn catalogue).

III. FEATURING A SOLOIST OR SMALL ENSEMBLE (cont.)

<i>Name of picture</i>		Purpose	School level	Rental sources	Reviewed by	Length (minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Keyboard Concert Number I	A	31		10	1	16	BW	Sd			Artist Life-----Strauss Minute Waltz-----Chopin Paolo Gallico's Three-piano Ensemble
Keyboard Concert Number II	A	31		10	1	16	BW	Sd			Soiree de Vienne----Schubert (arrangement of Schubert's waltzes) Moment Musical in F Minor-----Schubert Paolo Gallico's Three-piano Ensemble
Keyboard Concert Number III	A	31		10	1	16	BW	Sd			Troika-----Tschaikowsky Prelude in G Minor-----Rachmaninoff Paolo Gallico's Three-piano Ensemble

IV. FEATURING AN ORCHESTRA, BAND, OR CHORUS

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Carnival Romaine Overture-----Berlioz	A	5 9 18 20		1	16	BW	Sd			Paris Conservatory Symphony under Prof. Philippe Gaubert. Close-ups of sections of the orchestra.
Der Freischutz Overture-----Weber	A H.S.	7 9 18 20 40		1	16	BW	Sd			Paris Conservatory Symphony under Prof. Felix Von Weingartner.
Flying Dutchman Overture-----Wagner	A	18 20 40		1	16	BW	Sd			Paris Conservatory Symphony under Prof. Robert Hagger. Close-ups of various groups.
Hungarian Rhapsody No. 2-----Liszt	A	9 18 20 40		1	16	BW	Sd			Paris Conservatory Symphony under Prof Oscar Fried.
Music of Youth	A H.S	28		22	2	16	C	Sd		National Music Camp in action, --orchestra, band, and choir. Demonstrations by artist faculty.

IV. FEATURING AN ORCHESTRA, BAND, OR CHORUS (cont.)

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Symphony of Young America	A	H.S.28			22	2	16	C	Sd	National Music Camp, showing rehearsals, concert, broadcast.
In Mozart's Foot-steps	A	7-9 H.S.	7		11	1	16	BW	Sd	Salzburg Festival, including opera and symphony.
Moments of Charm	A		41		10	1	16	C	Sd	Phil Spitalny and his All-Girl Orchestra play: Twinkle, Twinkle In the Mood The Rosary Bolero-----Ravel
Blow, Bugle, Blow	A		18			1	16		Sd	An American Legion drum and bugle corps plays and marches.
Aida	A	4-6 7-9 H.S. 10 14 15 20 40	5 7 10 14 15 20 40		9	1	16	BW	Sd	Triumphal March only, played by National Philharmonic Symphony and Chorus under Friedrich Feher.

IV FEATURING AN ORCHESTRA, BAND, OR CHORUS (cont.)

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length (minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Rosamunde	A	7-9 H.S.	5 7 10 14 15 20 40		10	1	16	BW	Sd	Overture to Schubert's Rosamunde played by the National Philharmonic Symphony under Friedrich Feher.
The Blue Danube Waltz	A		41		10	1	16	BW	Sd	National Philharmonic Symphony under Friedrich Feher.
William Tell Overture	A		41		11	1	16	BW	Sd	Played by National Philharmonic Symphony.
Merry Wives of Windsor Overture	A		41			1	16	BW	Sd	Played by National Philharmonic Symphony.
Pilgrim's Chorus from Tannhauser	A	7-9 H.S.	41		12	1	16	BW	Sd	National Philharmonic Symphony and chorus of 50 under Friedrich Feher.
Schubert's Unfinished Symphony	A	4-6 7-9 H.S.	41		10	1	16	BW	Sd	National Philharmonic Symphony under Friedrich Feher.

IV. FEATURING AN ORCHESTRA, BAND, OR CHORUS (cont.)

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Orphan Boy of Vienna	E	H.S. 7 9 20 21			9	16	BW	Sd		Story featuring Vienna Choir Boys. In German with English titles.
Concert in Tyrol	E	H.S. 7 20 21		105	16	BW	Sd			Second film of Vienna Choir Boys. Winter sports atmosphere. German with English titles.
Shore Leave	E		19		11	1	16	BW	Sd	Musical review of the British Marine Band and Chorus.
Air Waves	E		17		11	1	16	BW	Sd	Story of radio broadcasting climaxed by seeing N.B.C. Symphony play Introduction to Act III of Lohengrin.
Mendelssohn's Hebrides Overture	A		25		1	16	BW	Sd		Played by British Philharmonic Orchestra.
Farewell Vienna	A		41		10	1	16	BW	Sd	Waltz by Friedrich Feher played by National Philharmonic Symphony.

V. COMPOSERS' LIVES

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or Silent	Description
Mozart	A E	20 26		8	16 35	BW	Sd			Stephen Haggard, Victoria Hopper, with London Philharmonic Orchestra under Beecham. Selections from Mozart's concertos, quartets. Magic Flute, Marriage of Figaro, Don Giovani, Requiem, Prague and Jupiter Symphonies.
Harmony Lane	A E	7 9 14 20 23 27	89	9	16	BW	Sd			Stephen Foster's life story. Douglass Montgomery and Evelyn Venable.
Masters of Sacred Music	A H.S	7-9 H.S	7	10	1	16	BW	Sd		Short excerpts from lives of Beethoven and Bruckner. Sacred selections of each.
The Life of Giuseppe Verdi	A E	H.S	20	1	10	16	BW	Sd		The actors are Fosco Giachetti, Gaby Morlay, Beniamino Gigli. In Italian with English titles.

V. COMPOSERS' LIVES (cont.)

Name of picture		Purpose	School level	Rental sources	Reviewed by	Length (minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
April Romance*	A E	7 20 27	1		8	16	BW	Sd			Richard Tauber in the role of Schubert. Selections played include: Hark, Hark, the Lark March Militaire Impatiënce Red Roses Serenade Praise Ye the Lord
Life and Loves of Beethoven*	A E	7-9 H.S. 20 21 35 39	9	1	80	8	16 35	BW	Sd		Harry Bauer portrays Beethoven. Paris Conservatory Orchestra under Louis Masson. In French with English titles.
Stephen Foster	A	4-6 7-9 H.S. 9 15 18 20 25 37	1			1	16	BW	Sd		Playlet around incidents in Foster's life. Selections include: Uncle Ned My Old Kentucky Home Oh, Susanna Old Black Joe

*Photoplay Guide available.

V. COMPOSERS' LIVES (cont.)

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
George Frederick Handel	A	7-9 H.S.	1 7 15 20 25 37 42	11	1	16	BW	Sd		Short biographical sketch.
Frederick Chopin	A	7-9 H.S.	1 7 15 20 25	10	1	16	BW	Sd		Polonaise Militare, Nocturne in Eb, Fantasie Impromptu, and Funeral March accompany scenes from Chopin's life.
Johannes Brahms	A	7-9 H.S.	1 7 15 20 25	11	1	16	BW	Sd		Incidents concerned with the composing of Cradle Song, Hungarian Dances, The Blacksmith.
Georges Bizet	A	7-9 H.S.	1 7 15 20 25	11	1	16	BW	Sd		Story of the writing of Carmen, with scenes from the opera.

V. COMPOSERS' LIVES (cont.)

Name of picture		Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Ludwig Van Beethoven	A	7-9 H.S	1 15 20 37		8	1	16	BW	Sd		Music includes Moonlight Sonata, Sonata Pathetique, Country Dance, Minuet in G.
Guisepppe Verdi	A	7-9 H.S	1 7 15 20 37		9	1	16	BW	Sd		Selections from Il Trovatore, Aida, La Traviata accompany scenes from Verdi's life.
Johann Strauss	A	7-9 H.S	1 7 15 20 25 37		7	1	16	BW	Sd Si		"The 'Waltz King' is seen presenting the 'Pizzicati Polka,' and selections from 'The Gypsy Baron,' while 'The Blue Danube Waltz' is the musical background to charming scenes of the Danube." (Quoted from Eastman catalogue).
Franz Liszt	A	7-9 H.S	1 7 15 20 25		11	1	16	BW	Sd		Character representing aged Liszt plays Liebestraum. Second Hungarian Rhapsody interpreted as a gypsy dance.

V. COMPOSERS' LIVES (cont.)

Name of picture		Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Tschaikowsky	A	7-9 H.S	1 7 15 20		9	1	16	BW	Sd		Three episodes from the life of the composer.
Felix Mendelssohn	A	7-9 H.S	1 7 20 25 37		10	1	16	BW	Sd		Incidents from Mendelssohn's life.
Gioachino Rossini	A	7-9 H.S	1 20 25 27			1	16	BW	Sd		
Song of a Nation	A	4-6 7-9 H.S	40			2	16	C	Sd		Dramatization of Frances Scott Key's writing of the Star-Spangled Banner.
Carrie Jacobs Bond	A	4-6 7-9 H.S	5 7 14 15 18 20 37			1	16	BW	Sd		Ralph Kirberry sings: I Love You Truly The End of a Perfect Day Comments by Edwin C. Hill

VI. IMAGINATIVE VISUAL INTERPRETATION OF A COMPOSITION

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Air For The G String, Bach	A	4-6 7-9 H.S	7 9 15 18 20		10	1	16	BW	Sd	Orchestra under Rosario Bourdon. Doris Humphrey and group of four dance.
Waltz in Ab major, Brahms	A	H.S	7 9 15 18 20 40		6	1	16	BW	Sd	Orchestra under Hans Lange. Shadow dancing by Desha.
Young Girl In a Garden.	A		7 9 12 20 25 30 39		1	16	BW	Sd	"The artistry of Magda Tagliafero [pianist] illustrates the magic of the 'trick' camera with expressionistic choreography to illustrate a fantasy of adolescence." (Quoted from Official Films catalogue).	
Songs of the Danube	A		9 20 32 34		9	1	16	BW	Sd	Scenic shots of Danube river and exhibition waltz to a Mozart Minuet, Schubert's Unfinished, and Blue Danube.

VI. IMAGINATIVE VISUAL INTERPRETATION OF A COMPOSITION (cont.)

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Ave Maria (Canterbury)	A	H.S.	5 7 9 15 18 20 40	10	1	16	BW	Sd		Bach-Gounod Ave Maria is played on organ. Shots of Canterbury shown.
Ave Maria (Chartres)	A	H.S	7 15	11	1	16	BW	Sd		Chartres Cathedral shown as music by Bach, Casciolini, and Mozart played.
Dance of the Hours from La Gioconda, by Poncielli	A	4-6 7-9 H.S	7 9 15 18 20	10	1	16	BW	Sd		Orchestra under Hans Lange. Pictorial nature background.
Liebestraum, by Liszt.	A	4-6 7-9 H.S	7 9 18 20 40	10	1	16	BW	Sd		Orchestra under Gustav Hoen-schen. Pictorial background.
Waltz of the Flowers	A		18		1	16	BW	Sd		Spring flowers in Botanical Gardens shown.

VI. IMAGINATIVE VISUAL INTERPRETATION OF A COMPOSITION (cont.)

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length (minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Memories	E	20 25			1	16	BW	Sd		"Old time strains woven into symphonic pattern scenically presented with an impressive rendition by Creatore's Symphony Band." (Quoted from Mogull catalogue).
Way Down South	E	20 25			1	16	BW	Sd		Medley of southern airs played by Creatore's Symphony Band. Southern scenery.
Beautiful Blue Danube	E A	19 20			1	16 35	BW	Sd		Pictorial scenes of Austria along the banks of the Danube.
Symphony of the Seasons	E A	19 25			1	16 35	BW	Sd		"Pictorial musical cycle of the seasons and their moods. Classic music." (Quoted from Hoffberg catalogue).
Londonderry Air	A	6 20			1	16	BW	Sd		Played by Minneapolis Symphony under Ormandy. Pictorial background.

VI. IMAGINATIVE VISUAL INTERPRETATION OF A COMPOSITION (cont.)

<i>Name of picture</i>		Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
In a Monastery Garden	A E		6 20			1	16	BW	Sd		Ketelby's composition is played by Lew White on the organ, with harp and chorus. Pictorial background.
The Swan	A	1-3 4-6 7-9 H.S	6 20			1	16	BW	Sd		Saint Saens music. Living swans pictured.
Eli, Eli	A		18 15 25		5	1	16 35	BW	Sd		Hebrew lament sung by Charles Carlile. Pictorial background showing suffering of Jewish race.
William Tell Overture	E A		20 25			1	16	BW	Sd		Interpretive pantomime. Creatore's Symphony Band.
Fire Worshippers	A E		20 25			1	16	BW	Sd		Fantasy from Il Guarnay by Gomez. Creatore's Symphony Band.
Peer Gynt Suite, Anitra's Dance	A		20		7	1	16	BW	Sd		Impressionistic interpretation of rhythm in light.

VI. IMAGINATIVE VISUAL INTERPRETATION OF A COMPOSITION (cont.)

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Abstractions	A	18	10	1	16	BW	Sd			Visualization of music in abstract shape and rhythm. "Next we see various unusual forms in gears, then a series of unusual pattern designs suggested by an African Safari, and last a number of unusual machine designs." (Quoted from Gutlohn catalogue).
Parabola	A	Ohio State Department of Education, Visual Instruction Exchange, Columbus, Ohio		1	16	BW	Sd			An interpretation of Milhaud, La Creation du Monde in abstract designs of form, light, and motion. As the title suggests, the forms are parabolas and paraboloidal shapes.

VI. IMAGINATIVE VISUAL INTERPRETATION OF A COMPOSITION (cont.)

Name of picture	A	7-9 H.S	36	TFC*	8	1	16	C	Sd	Description	
										Purpose	School level
An Optical Poem	A	7-9 H.S	36	TFC*	8	1	16	C	Sd	Liszt's Hungarian Rhapsody No. 2 interpreted in color and geometric figures.	
Alfred Cortot (see list "Featuring a soloist, etc.")	A	1-3 4-6 7-9 H.S	7 9 12 20 25 30 39	1 4	20	2	16 35	BW	Sd	Children's Corner-----Debussy One reel shows Cortot playing. Another shows children playing with toys.	
Jack and Jill in Song-land	A	1-3 4-6	25			1	16	BW	Sd	"An introduction of music to children. Fundamentals explained in fairy-tale form." (Quoted from Mogull catalogue).	
Tschaikowsky's Overture of 1812	A	H.S	5 7 16 20		10	1	16	BW	Sd	Overture interpreted by picturization of Napoleon's defeat at Moscow.	
Star-Spangled Banner	A	4-6 7-9 H.S	3 7 9		10	1	16 35	BW	Sd	Costume photoplay featuring the writing of the national anthem.	

*Reviewed in Teaching Films Custodians catalogue.

VI. IMAGINATIVE VISUAL INTERPRETATION OF A COMPOSITION (cont.)

Name of picture		Purpose	School level	Rental sources	Reviewed by	Length (minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Schubert's Serenade	A	20			8	16	BW	Sd			Principals, chorus, ballet of Paris Opera. Music includes: Serenade, Impatience, Waltz of Spring, Moment Musical, Winter Journey, Ave Maria, Rosamunde Ballet, Unfinished Symphony.
The Wizard's Apprentice	E	5 7 20 29		10	1	16	BW	Sd			Goethe's story of the Sorcerers Apprentice.
Second Hungarian Rhapsody	E	5 7 16 20 29		10	1	16	BW	Sd			Liszt's music, with story of gypsy life and romance.
That Man Samson	A 1-3 4-6 7-9 H.S	36	TFC*	19	2	16	BW	Sd			Hall Johnson Choir. Negro conception of the story dramatized.

*Reviewed in Teaching Films Custodians catalogue.

VI. IMAGINATIVE VISUAL INTERPRETATION OF A COMPOSITION (cont.)

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Starlight Night, or Silent Night, Holy Night	E	19 23 22	37	3	16 35	BW	Sd			"A story of Christmas in the Alps inspired by the true story of the origin of the immortal hymn." (Quoted from Hoffberg catalogue).
Zampa	E H.S	7 9 16 20 29	10	1	16	BW	Sd			Operatic tabloid of the Zampa overture by Herold.

VII. OPERAS

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Pagliaci	A	20 10	1	70	9	16	C	Sd		Story based on opera by Leoncavallo. Richard Tauber and Steffi Duna featured.
Pagliaci	A	20		10	1	16	BW	Sd		Henry Hull as Canio.
Faust	A	9 18			1	16	BW	Sd		Scenes from the opera. Better known arias.
The Lottery Bride	E	16			8	16	BW	Sd		Operetta by Friml, featuring Jeanette MacDonald.
Othello	A	16 20 25			2	16	BW	Sd		Verdi's opera, featuring Manuel Salazar. In Italian.
La Traviata	A	9 20			2	16 35	BW	Sd		First act arias and duets in Italian with Melba, Gennaro Barra, and Giuseppe Gurci.
Hansel and Gretel	A	43			3	16	BW	Si		Produced by George E. Wolf. Characters are Vincent Kinney, Catherine Pearson, Hal Keeler, Barbara Lee Nance.

VII. OPERAS (cont.)

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Hansel and Gretel	E A	13		1	16	BW	Sd			Story pictured for children.
Babes in the Woods	E	7		10	1	16	BW	Sd		Story of Hansel and Gretel. Musical background is chiefly from Humperdinck's opera.
Louise	E	24	1	72		16 35	BW	Sd		Starring Grace Moore. Paris Symphony. Movie personally supervised by Charpentier. In French with English titles by Deems Taylor.
The Brahmin's Daughter	E	H.S	7	20	2	16	BW	Sd		Tabloid version of Lakme.
The Idol of Seville	E	H.S	7	20	2	16	BW	Sd		Carmen condensed. Sung in English.
Milady's Escapade	E	H.S	7	20	2	16	BW	Sd		Tabloid version of Martha.
Vendetta	E	H.S	7	20	2	16	BW	Sd		Highlights of Cavalleria Rusticana.

VII. OPERAS (cont.)

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length (minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Walpurgis Night	E	H.S	7		20	2	16	BW	Sd	"Special musical score arranged from compositions by Gounod and Berlioz, featuring Ettore Campana, famous opera star who sings the role of Mephistopheles, in his Bacchanalian excerpt from the opera 'Faust'." (Quoted from Bell and Howell catalogue).

VIII. REPRESENTATIVE FOLK MUSIC

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Songs of the Nations	A	7 18 40		10	1	16	BW	Sd		Songs of Russia, Mexico, America.
The Last Dogie	E	4-6 7-9 H.S.	14 18 32 34 36	11	1	16	BW	Sd		James Melton with cowboy Singers. Western scenes form background. Songs include: Red River Valley, Home on the Range, The Old Chisholm Trail, Git Along Little Dogie.
The Bounding Main	E		34	10	1	16	BW	Sd		Norman Cordon and the Singing Mariners of Seamen's Institute of New York. Song: Rollin Home, High Barbaree, Barnacle Bill, Homeward Bound. Sea and ship scenes.
Seeing Nellie Home	E		14 32 34	11	1	16	BW	Sd		Charles Henderson and his group of sixteen singers in a basket-party setting sing old favorites.
Gypsy Revels	E A	36 41	TFC*	11	1	16	BW	Sd		Orchestra and singers in Russian costume play and sing Russian songs.

*Reviewed in Teaching Films Custodians catalogue.

VIII. REPRESENTATIVE FOLK MUSIC (cont.)

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Moscow Moods	E A	36		11	1	16	BW	Sd		Russian folk songs by same group of singers as above. Also cello solos.
Voice of the Sea	E	4-6 7-9 H.S.	7 9 18	10	1	16	BW	Sd		Sailor tells children of the music of the sea. Anchor chantey, Roaming; sail raising, Lowland; What Shall We Do With the Drunken Sailor; Bell in the Lighthouse Rings; Duna.
Old Time Ballads Reel I.	E A		7 18	10	1	16	BW	Sd		Quartet including Margaret Speaks sings: Hills of Home; Silence of the Night, by Rachmaninoff; and spirituals.
Old Time Ballads Reel II.	E A		7 18	10	1	16	BW	Sd		Quartete including Margaret Speaks sings: Home Sweet Home, Silver Threads Among the Gold, Sweet Alice Ben Bolt.
Annie Laurie	E	4-6 7-9	36	TFC*	10	1	16	BW	Sd	The story of the writing of the song. Scottish folklore background.

*Reviewed in Teaching Films Custodians catalogue.

VIII. REPRESENTATIVE FOLK MUSIC (cont.)

Name of picture		Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Irish Fantasy	E	4-6 7-9 H.S	5 7 29		10	1	16	BW	Sd		Old man tells grandson stories of Ireland. Songs include Kathleen Mavourneen.
Gathering of the Clans	E	4-6 7-9 H.S	19			1	16	BW	Sd		National Scotch Highlanders Band and Scotch dancers in musical fantasy.
Rhapsody in Black	E	H.S	7 15 18 20		9	1	16	BW	Sd		Negroes sing: Nobody Knows, All God's Chillun, Swing Low, Deep River.
Kentucky Jubilee Singers "A"	E	7-9 H.S	7 15 18 20		8	1	16	BW	SD		Old Kentucky Home, Swing Low, Great Morning.
Kentucky Jubilee Singers "B"	E	7-9 H.S	7 15 18 20		8	1	16	BW	Sd		Deep River, Carry Me Back To Old Virginny, All God's Chillun.
Kentucky Jubilee Singers "C"	E	7-9 H.S	7 15 18 20		8	1	16	BW	Sd		Going Home, Judgment Day, I'll be Ready.

VIII. REPRESENTATIVE FOLK MUSIC (cont.)

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length (minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Kentucky Jubilee Singers "D"	E H.S	7-9 15 18 20	7	8	1	16	BW	Sd	Water Boy, Oh My Lord, Good News.	

IX. SONGS FOR COMMUNITY SINGING

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Songs of Stephen Foster	E	7-9 H.S	36	TFC*	10	1	16	BW	Sd	Ballads sung by group in Southern costumes. Words flashed on screen.
Sing America	E	1-3 4-6 7-9 H.S	7 29		10	1	16	BW	Sd	The Band Played On, Daisy, Oh Susanna, Home on the Range, Love's Old Sweet Song, America, the Beautiful.
Trees	E		5 7 15 18 20 25 40		8	1	16	BW	Sd	Trees, In the Shade of the Old Apple Tree, A Shady Tree, Tree, Lullaby of the Leaves.
For Old Times Sake	E		5 7 14 18 25 40		1	16	BW	Sd	For Old Times Sake, Sunbonnet Sue, When You Were Sweet Sixteen, Put on Your Old Grey Bonnet.	

*Reviewed in Teaching Films Custodians catalogue.

IX. SONGS FOR COMMUNITY SINGING (cont.)

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Memories	E	5 7 18 25 40			1	16	BW	Sd		Memories, Among My Souvenirs, Somewhere A Voice Is Calling, Auf Wiedersehen.
Our Old School Days	E	7 40			1	16	BW	Sd		Schooldays,.. Mississippi, Katy.
Sweet Adeline	E	25 40			1	16	BW	Sd		Bouncing ball series.
Old Black Joe	E	7 9 20 25 40			1	16	BW	Sd		Bouncing ball series.
Has Anybody Here Seen Kelly?	E	7 20 25			1	16	BW	Sd		Bouncing ball series.
Annie Laurie	E	7 20 25 40			1	16	BW	Sd		Bouncing ball series.

IX. SONGS FOR COMMUNITY SINGING (cont.)

Name of picture		Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Swanee River	E	7 9 20 25 40			1	16	BW	Sd			Bouncing ball series.
Come Take a Trip In My Airship	E	20 25			1	16	BW	Sd			Bouncing ball series.
Old Pal, Why Don't You Answer Me?	E	7 20 25			1	16	BW	Sd			Bouncing ball series.
Annie Laurie	E	7 20 25 40			1	16	BW	Sd			Bouncing ball series.
Goodbye, My Lady Love	E	20 25 40			1	16	BW	Sd			Bouncing ball series.
Margie		20 25 40			1	16	BW	Sd			Bouncing ball series.

IX. SONGS FOR COMMUNITY SINGING (cont.)

Name of picture		Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Comin' Through The Rye	E		20 25 40		1	16	BW	Sd			Bouncing ball series.
In The Good Old Summer Time	E		25 40		1	16	BW	Sd			Bouncing ball series.
Way Down In Jungle Town	E		20 25		1	16	BW	Sd			Bouncing ball series.
My Wife's Gone To The Country	E		25		1	16	BW	Sd			Bouncing ball series.
By The Light Of The Silvery Moon	E		20 25 40		1	16	BW	Sd			Bouncing ball series.
My Old Kentucky Home	E		25 40 7		1	16	BW	Sd			Bouncing ball series.
London Bridge Is Falling Down	E		7 20 25		1	16	BW	Sd			Bouncing ball series.

IX. SONGS FOR COMMUNITY SINGING (cont.)

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length(minutes)	Number of reels	Size film	Colored or BW	Sound or silent	description
Darling Nellie Gray	E	7 20 25		1	16	BW	Sd			Bouncing ball series.
Oh Susanna	E	7 20 25 40		1	16	BW	Sd			Bouncing ball series.
Jingle Bells	E	20 25		1	16	BW	Sd			Bouncing ball series.
Pack Up Your Troubles in Your Old Kit Bag	E	25 40		1	16	BW	Sd			Bouncing ball series.
Tramp, Tramp, Tramp.	E	7 20 25		1	16	BW	Sd			Bouncing ball series.

X. ORIGINAL MOVIE FEATURES

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length (minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
The Gay Desperado	E	7 9 10 14 20 22	1 2	84		16	BW	Sd		Nino Martini, Ida Lupino, Leo Carrillo, and Mischa Auer in Mexican outlaw plot.
With Words and Music	E	9 14 21 23		68	7	16	BW	Sd		Modern story includes sequences from Gilbert and Sullivan operettas: The Mikado, H.M.S. Pinafore, The Pirates of Penzance, Patience, Ruddigore. Singers include William Danforth, Frank Moulton, Vera Ross, Vivian Hart.
Symphony of Living	E	9 14 23		77	7	16	BW	Sd		Story of orchestra violinist who loses use of hand, but is finally reconciled by discovering that his genius pupil is his grandson.
Invitation To The Waltz	E	19 20		81	8	16 35	Bw	Sd		Lillian Harvey starred in musical fantasy.

X. ORIGINAL MOVIE FEATURES (cont.)

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length (minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Her First Romance	E	7 9 13	3	75	8	16	BW	Sd		Based on story by Gene Stratton-Porter. Music of Mozart, Grieg, Tschaikowsky, and Foster sung by Wilbur Evans.
Forbidden Music	E	9 20 23	1		8	16	BW	Sd		Richard Tauber, with Jimmy Durante and June Clyde. Oscar Strauss music.
Heart's Desire	E	7 9 20 27 40			8	16	BW	Sd		Richard Tauber in musical romance. Music of Johann Strauss and others.
Mad About Music	E	20			11	16	BW	Sd		Deanna Durbin and Vienna Choir Boys.
Puss In Boots	E	20 25			5	16	BW	Sd		Juvenile operetta.
Sporting Melodies	E	41	10	1	16	BW	Sd			Collegiate songs and their importance in athletic events. Cornell Crew Song, Dartmouth Winter Song, Princeton Tiger Song, Pennsylvania Red and Blue, Anchor's Aweigh.

X. ORIGINAL MOVIE FEATURES (cont.)

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length (minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Movie Melodies On Parade	E	41		11	1	16	BW	Sd		Andre Kostelanetz' orchestra and mixed choir review song hits from motion pictures. Brief scenes from the original pictures.
Don Quixote	E	7-9 H.S	7		8	16	BW	Sd		Cervantes' classic. Features Feodor Chaliapin. Music composed by Jacques Bert Dargomijsky.
Sanders of the River	E	7-9 H.S	7 9		10	16	BW	Sd		Jungle story featuring Paul Robeson.
First Love	E	7-9 H.S	7	90		16	BW	Sd		Deanna Durbin sings in story on Cinderella motif.
A Little Bit Of Heaven	E	4-6 7-9 H.S	7	90		16	BW	Sd		Gloria Jean sings in human interest story.
Let's Sing Again	E	7-9 H.S	7 9	1		8	16	BW	Sd	Bobby Breen in circus story.

X. ORIGINAL MOVIE FEATURES (cont.)

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length (minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Rainbow On The River	E	9			10	16	BW	Sd		Bobby Breen, with May Robson, Chas. Butterworth, and Hall Johnson Choir. Songs include: Flower Song, Rainbow On The River, Ave Maria.
Breaking the Ice	E	9 20 23			9	16	BW	Sd		Bobby Breen featured in story of Pennsylvania Mennonites.
Make A Wish	E	9 20 23	80	8	16	BW	Sd			Bobby Breen and Basil Rathbone
Moonlight Sonata*	A E	35	80	8	35	BW	Sd			Starring Paderewski, with Charles Farrell, Marie Tempest, Eric Portman.
The Great Victor Herbert	A E	33	105		16	BW	Sd			
100 Men and a Girl	A E	33	90		16	BW	Sd			Features Stokowsky and Deanna Durbin.

*Photoplay Guide available.

XI. CARTOONS

Name of picture	Purpose	School level	Rental sources	Reviewed by	Length (minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Tale of the Vienna Woods	E 4-6 36	TFC*	10	1	16	BW	Sd	Animated cartoon story with animals. Strauss music.		
Everybody Sings	E 1-3 4-6 7-9 H.S	7		8	1	16	BW	Sd	Oswald cartoon.	
Musical Charms	E 1-3 4-6 7-9 H.S	7		8	1	16	BW	Sd	Oswald cartoon.	
Mad Melody	E 1-3 4-6 7-9 H.S	7		8	1	16	BW	Sd	Aesop Fable cartoon.	
Fiddle-sticks	E 1-3 4-6 7-9 H.S	7		8	1	16	BW	Sd	Flip, the Frog cartoon. "Bugville concert"	

*Reviewed in Teaching Films Custodians catalogue.

XI. CARTOONS (cont.)

Name of picture		Purpose	School level	Rental sources	Reviewed by	Length (minutes)	Number of reels	Size film	Colored or BW	Sound or silent	Description
Music Lesson	E	1-3 4-6 7-9 H.S	7 9		8 1	16	BW	Sd			Flip, the Frog cartoon.
Tuba Tooter	E	1-3 4-6 7-9 H.S	7 9		8 1	16	BW	Sd			Tom and Jerry cartoon.
Piano Tuners	E	1-3 4-6 7-9 H.S	9			1	16	BW	Sd		Tom and Jerry cartoon.

V. SUGGESTIONS FOR KEEPING IN TOUCH WITH CURRENT RELEASES

Familiarity with a few periodicals in the motion picture field is desirable if one would be informed about new releases in musical films, which will be offered in increasing numbers as the demand grows. These suggestions are given with the hope of saving time for music educators, who have no reason or desire to become experts in the whole field of visual education.

Educational Screen²⁰ lists and reviews most of the new films which are developed for educational use. Monthly examination of this magazine would suffice to keep contact with the 16 millimeter instructional films as they are released.

Since October, 1941, a new monthly bulletin, Film Music Notes,²¹ has been issued by the National Federation of Music Clubs, with Mrs. Grace Widney Mabee as chairman of the publication committee. "Pictures recommended by the Hollywood and New York Committees, released during that interim will be reviewed."²² This new publication is concerned

²⁰ Educational Screen; Devoted Exclusively to the Visual Idea in Education. Monthly, September to June. Chicago, Illinois: Educational Screen, Inc.

²¹ Film Music Notes. Monthly, October to June. Hollywood, California: Film Music Notes.

²² Ibid. October, 1941, p. 1.

principally with theatrical feature films, but occasionally mentions 16 millimeter productions. However, it is of particular interest to music educators because it is the only periodical published exclusively for reviewing films from the musical standpoint.

A more general view of the whole motion picture field is offered in the National Board of Review Magazine.²³ Theatrical feature and short-subject releases are reviewed in each issue, and particularly fine pictures are brought to the reader's attention in the "Exceptional Photoplays" department of the magazine. Occasionally articles on film music written by composers or critics are featured.

VI. SUGGESTIONS WITH REGARD TO WITHDRAWN FEATURE-FILMS

Occasionally, feature films of a musical nature contain sections which would make ideal teaching material for music classes of the public schools. An example which the writer has heard many teachers wish for is the United Artist picture featuring Jascha Heifetz, "They Shall Have Music." Pictures of this type, or any feature film, may be reduced to 16 millimeter film and offered to schools, if the demand is sufficient. Therefore, it behooves music edu-

²³ National Board of Review Magazine. Monthly, except July and August. New York: National Board of Review of Motion Pictures.

cators to voice their needs and wishes to the distributor whom they patronize.

VII. SUMMARY

Many films are available which would contribute to the music curriculum. A total of 203 are listed in the preceding pages, divided according to the various classifications as follows:

I. Acoustics and Manufacture of Instruments	8
II. Presentation of Instruments	9
III. Featuring a Soloist or Small Ensemble	22
IV. Featuring an Orchestra, Band, or Chorus	22
V. Composers' Lives	20
VI. Imaginative Visual Interpretation of a Composition	33
VII. Operas	15
VIII. Representative Folk Music	17
IX. Songs for Community Singing	27
X. Original Movie Features	22
XI. Cartoons	8

CHAPTER III

PROJECTED STILL PICTURES

Perhaps the title, "Projected Still Images," would be a more scientific expression of what is included in the contents of this chapter, for much of the material for projection is not pictures at all, but words or musical notation. Three forms of still pictures are described and listed herein: glass lantern slides, film strips, and film slides.

I. USE OF PROJECTED STILL PICTURES

Projected material, whether it be pictures, words, or music, serves a purpose which differs from that of any other visual aid. It is a distinctly advantageous way to present material because the attention of the whole class can be focussed in one spot (the only center of light in the room), and, unlike, the motion picture, the image may be continued as long as desired.

A fine explanation of the distinctions between uses of the various kinds of pictorial aids is included in Chapter V of the book, Visualizing the Curriculum, by Hoban, Hoban, and Zisman, from which the following is quoted at some length.

The motion picture presents a pictorial experience similar to that of an intense actual experience in which events occur rapidly; in their velocity and tensity many significant aspects may be lost to the observer. In the motion picture, the velocity of exper-

ience is intensified through the selectivity and time-condensation of its structural nature. Little opportunity is allowed for detailed observation or for analytical study of selected aspects of situations. Thus the results of film instruction tend to be impressionistic: moods are created, emotions stirred, insights developed. But intellectual analysis of the total situation portrayed in the motion picture or in its parts does not necessarily follow.

It is in providing opportunity for detailed analysis, for enduring observation, and prolonged experience of a record of a situation, a person, a scene, one moment of which is preserved pictorially, that a wide variety of still pictorial-aids serve in the educative process.

Many objectives of instruction do not necessitate the inclusion of motion and action in experience. A study of the pyramids, for instance, does not lend itself to moving portrayal. The essential impression which should result from a study of the pyramids is their immobility, both spatial and temporal. A still picture-- a slide, a photograph, or film strip-- will tend to create this impression.

• •

The still picture has the ability to arrest motion, to reveal relationships not variable with motion, to portray line and color, to portray two and three spatial dimensions, and to depict any pictorial object, person, or situation in which motion per se is not a predominant element. Still pictures are available in the stereograph, the slide, the film strip, and the photograph and its variants.²⁴

II. DEFINITIONS OF TERMS

The different types of materials for still projection should be clearly defined to avoid any possible confusion.

²⁴ Charles F. Hoban, Charles F. Hoban, Jr., and Samuel B. Zisman, Visualizing the Curriculum (New York: The Cordon Company, 1937), pp. 147-149.

Glass slide. A glass slide, stereoptican slide, and lantern slide are one and the same. Two kinds are possible to use for projecting words, music, or pictures in the music curriculum-- professionally made photographic slides, and handmade slides produced by the pupils or the teacher. Since this study is concerned with materials which may be obtained commercially as finished products, only the former type will be included in this chapter. (Music teachers who are interested in making slides may obtain free of charge a booklet, How To Make Handmade Lantern Slides, from the Keystone View Company, Meadville, Penn.).²⁵

This definition of the glass slide is given by Dorris in her book, Visual Instruction in the Public Schools:

The modern stereoptican glass slide consists of a piece of glass upon which is a plain or colored photograph. This photograph is like the ordinary photograph except that the gelatin is supported on glass instead of on paper.²⁶

Any color on a glass slide is applied by hand to the slide, as one would tint a photograph printed on paper, and is not photographic color.

The standard size glass slide is $3\frac{1}{4}$ by 4 inches.

²⁵ G.E. Hamilton, How To Make Handmade Lantern Slides (Meadville, Pennsylvania: Keystone View Company, 1940).

²⁶ Anna Verona Dorris, Visual Instruction in the Public Schools (San Francisco: Ginn and Company, 1928), p. 153.

Film slide. The one commercial film slide which has any offering to the study of music is the Kodachrome slide. The perfection of Kodachrome film makes possible the photographing of natural color, much more realistic than the hand coloring which may be found on glass slides. The advertising leaflet, Select Kodachrome Slides, from the Society for Visual Education, gives a very clear description of the modern film slide:

The Kodachrome slide consists of a frame of natural color film mounted on a slide binder 2"x2" square. The mount may be a paper Ready Mount, glass and tape, or the efficient S.V.E. patented slide binder. These slides can be projected in any standard 35mm. 2"x2" or miniature slide projector. . . . They may be shown on any standard glass-beaded or mat-white screen.

The Kodachrome slide is particularly suited as a means for bringing reproductions of paintings before a class. A fifty-cent slide which reproduces the natural colors will present a much more accurate image than a cheap print of the same picture.

Film strip. "Filmstrip," "stripfilm," and "picturol" are the various trade names for the same product. Each is a roll of 35 millimeter motion picture film carrying positive images which are to be projected on the screen in the same manner as the glass slide or film slide. The number of pictures, or "frames," on a strip of films is varied, usually from 20 to 30. Some film strips are made on color film. Single-frame strips show one picture at a time; double-frame

strips show two.

A separate projector is not necessary for using film-strip. Attachments for the lantern-slide projector will serve the purpose.

Hoban, Hoban, and Zisman list six "Uses and Values" for the film strip:

1. Substitution for other experiences: . . . the film strip in its ability to show succession or progression may provide a unique means to capture some of the action and continuity that these more concrete forms possess.

2. Unity and variety in picturization: The film strip corresponds somewhat to the album or portfolio collection of prints, having the advantages, however, of projection that make it more desirable for group study and instruction. . . .

3. Convenience and size: The film strip is considerably smaller in size than any corresponding pictorial means with a comparable number and variety of pictures. An entire lesson can be carried in a pocket or handbag.
. . .

4. Ease of maintenance: The hazards of breakage are reduced to a minimum. . . .

5. Color: It is possible to make the film strip directly in color; many good results have been obtained.
. . .

6. Cost: Compared with corresponding pictorial material the cost of the film strip is considerably less than an equivalent collection of glass slides.²⁷

III. SOURCES OF INFORMATION

The list of companies which sell or rent music

²⁷ Charles F. Hoban, Charles F. Hoban, Jr., and Samuel B. Zisman, Visualizing the Curriculum (New York: The Cordon Company, 1937), pp. 170-171.

materials for projection may be found in Appendix A, page

All information on the charts was obtained from catalogues or leaflets from these firms. In addition to the sources which list slides by name, two other distributors should be mentioned:

The Art Institute of Chicago rents glass slides of pictures in their collection. Many of the pictures listed in Chapter IV as being obtainable from the Art Institute may be secured on slides. No catalogue is available, however. Inquiries must be made with regard to specific pictures. Rental is 5¢ or 10¢ each, outside the state of Illinois.

The University Prints company makes lantern slides to order from pictures in their catalogue. The charge is 50¢ each, plus postage.

IV. ORGANIZATION OF MATERIALS FOR STILL PROJECTION

Not all the information with regard to slides (glass and film) and film strips lends itself to organization into detailed charts. In the case of the material of the Sims Visual Music Company, it would be foolish to reorganize what is already so completely and advantageously arranged in their catalogue, which is devoted exclusively to slides for music education. The charts on song slides, therefore, are only outlines of the song material available, not item-

ized lists such as were used in the chapter on motion pictures. Some additional items which do not fit in with the regular organization of film-strip offerings are described in prose form and inserted after the charts of similar material.

Three sets of charts were prepared, corresponding to the three types of still-projection materials: Kodachrome slides, film strips, and glass slides. Charts on glass slides are divided into (a) music history and appreciation, and (b) song slides.

All the Kodachrome slides on the following chart may be purchased from the Society for Visual Education. In 2"x2" cardboard mounts they are 50¢ each; in glass binders, 60¢ each.

I. KODACHROME SLIDES OF ART MASTERPIECES

Name of picture	Artist	Catalogue number
Beethoven's studio	Balestrieri	Cc 688
Brahms at the Piano	Beckerath	Cc 689
Moonlight Sonata	De Tahy	Cc 709
Liszt Hungarian Rhapsody	De Tahy	Cc 708
The Child Handel	Dicksee	Cc 82
Whistling Boy	Duveneck	Cc 523
The Jester	Hals	Cc 117
The Singing Boys	Hals	Cc 122
Music Lesson	Lancret	Ch 105
The Fifer	Manet	Ch 100
Music Lesson	Munier	Cc 609
Lute Players	Parrish	Cc 759
The Guitarist	Picasso	Cc 511
Lady With the Harp	Taylor	Cc 635
The Concert	Terborch	Cc 411
The Music Lesson	Terborch	Cc 412
The Guitar	Luks	Ch 150
Guitar and Violin	Picasso	Ch 221
Jenny Lind	unknown	Cc 650
Three Musical Ladies	unknown	Cc 638
Spanish dancers		Ck 1
Home of Stephen Foster		Ar 943
Desk where "Old Kentucky Home" was written		Ac 20

II. FILMSTRIPS AND PICTUROLS

Name of filmstrip or picturol	Colored or Bw	Number of frames	Single or double frame	Words, music illustration	Price	Distributor
America	BW	11	single	words, music illustration	\$1.00	S.V.E. Bowmar
America, the Beautiful	BW	19	single	words, music illustration	1.00	S.V.E. Bowmar
Columbia, the Gem of the Ocean	BW	20	single	words, music illustration	1.00	S.V.E. Bowmar
The Star-Spangled Banner	BW	8	single	words, music illustration	1.00	S.V.E. Bowmar
The Star-Spangled Banner (made from Joseph Boggs Beale illustrations, which depict the writing of the words of the song).	BW	38	single	words, music illustration	2.00	S.V.E Bowmar
Rock of Ages, and O Love That Will Not Let Me Go	Colored		single double	words, illustration	3.55 3.75	S.V.E Bowmar
O Sometimes The Shadows Are Deep, and I'm Pressing On The Upward Way	Colored		single double	words, illustration	3.55 3.75	S.V.E. Bowmar
He Leadeth Me, and The Beautiful Garden of Prayer	Colored		single double	words, illustration	3.55 3.75	S.V.E. Bowmar

II. FILMSTRIPS AND PICTUROLS (cont.)

Name of filmstrip or picturol	Colored or BW	Number of frames	Single or double frame	Words, music illustration	Price	Distributor
I Love Thy Kingdom, Lord, and We Thank Thee for the Flowers	Colored		single double	words, illustration	\$3.55 3.75	S.V.E. Bowmar
Day Is Dying in the West, and God of the Earth, the Sky, the Sea	Colored		single double	words, illustration	3.55 3.75	S.V.E. Bowmar
Peace, Peace, Wonderful Peace, and Thy Word Is Like A Garden, Lord.	Colored		single double	words illustration	3.55 3.75	S.V.E. Bowmar
Shall We Gather at the River, and Grander Than The Ocean's Story	Colored		single double	words illustration	3.55 3.75	S.V.E. Bowmar
Let The Whole Creation Cry, and God Will Take Care of You	Colored		single double	words illustration	3.55 3.75	S.V.E. Bowmar
Abide With Me (made from Joseph Boggs Beale illustrations)	BW	16	single	words, illustration	2.00	S.V.E.
Music As a Career	BW		single	"	2.00	S.V.E.

II. FILMSTRIPS AND PICTUROLS (cont.)

Name of filmstrip or picturol	Colored or BW	Number of frames	Single or double frame	Words, music illustration	Price	Distributor
Carmen (the opera)	BW	16	single	words, illustration	\$2.00	S.V.E.
Beethoven and "The Moonlight Sonata" (biographical material)	BW		single	explanatory text and illustration	2.00	S.V.E.
Robert Burns and "Comin' Thru the Rye" (biographical material)	BW		single	explanatory text and illustration	2.00	S.V.E.
An Introduction to Spanish Unit X, Dances and Music (captions in Spanish)	BW		single		2.00	S.V.E.

In addition to the filmstrips and picturols mentioned individually in the charts, the Society for Visual Education has a series of picturols called "Great Hymns of the Church." There are 12 films, each including 8 hymns, which are classified under these headings:

Christmas Carols

Resurrection and Holy Spirit

Patriotism and Conflict

Cross of Christ

Prayer and Fellowship

Faith and Assurance

The Word of God

Service and Soul Winning

Missions

Consecration

Young People's Hymns

Peace of God.

A complete list of the hymn in each roll may be found in the Society for Visual Education Library of Religious Filmstrips and Kodachromes, Catalogue of 1941-42, pages 8 to 10. Each roll of 8 hymns (single frame) sells for \$1.10.

Also in the Society for Visual Education Picturol Catalogue are listed four films containing words only to songs suitable for community singing. Each film includes 8 songs, and may be purchased for \$1.00.

III. GLASS SLIDES

A. MUSIC HISTORY AND APPRECIATION

Name and description of material	Price	Source
The Development of Musical Instruments in Lantern Slides, with descriptive text by Doris Wilhite, M.A.	Each slide, 45¢	Keystone
Unit I. (15 slides) The Piano	Entire set, with case, \$25.35	
Unit II. (16 slides) The Violin		
Unit III. (10 slides) Brass and Woodwind Instruments		
Unit IV. (12 slides) Percussion Instruments		
Historical Musical Instruments, 107 slides, 200 instruments	Each slide, 75¢	Sims
	Complete set, \$60.	
Instruments of Modern Symphony and Band, edited by Russell V. Morgan. Each slide contains a picture of the instrument, its range on the staff, and a photograph of the instrument being held in the correct position.	Each slide, 80¢	Sims
Symphony Set complete (31 slides)	\$22.00	
Musical Instrument Set (47 slides)	32.00	
Symphony Studies, by Edith Rhetts. The themes from 6 symphonies, arranged as a simple piano score, usually one to three themes on each slide. Twenty slides in all.	Each slide, 75¢	Sims
Beethoven Pictorial Biography, with detailed information in lecture form by the editors of the Musical Courier. Set of 68 slides.*	\$37.00	Sims

*Any single slide from these sets may be purchased for 70¢

A. MUSIC HISTORY AND APPRECIATION (cont.)

Name and description of material	Price	Source
Brahms Pictorial Biography, with detailed information in lecture form by editors of the Musical Courier. Set of 37 slides.*	\$20.00	Sims
Grieg Pictorial Biography. Set of 17 slides.*	9.00	Sims
Handel Pictorial Biography. Set of 41 slides.*	22.50	Sims
Liszt Set. 18 slides.*	9.50	Sims
MacDowell Set. 17 slides.*	9.00	Sims
Schubert Pictorial Biography, with detailed information in lecture form by editors of Musical Courier. Set of 40 slides.*	24.00	Sims
Strauss Pictorial Biography, with detailed information in lecture form by editors of the Musical Courier. Set of 44 slides.*	23.00	Sims
Tschaikowsky Pictorial Biography, with detailed information in lecture form, by editors of the Musical Courier. Set of 32 slides.*	18.50	Sims
Opera List. Characters and scenes from many operas. Set of 103 slides in a filing case.*	57.00	Sims

*Any single slide from these sets may be purchased for 70¢

A. MUSIC HISTORY AND APPRECIATION (cont.)

Name and description of material	Price	Source
Stephen Collins Foster Pictorial Biography, with detailed information by Grover Sims and the editors of the Musical Courier. Set of 86 slides.*	\$50.00	Sims
Gluck Pictorial Biography, with detailed information in lecture form by the editors of the Musical Courier. Set of 40 slides.*	22.50	Sims
Paganini's Life in Pictures and Document, with detailed information in lecture form by the editors of Musical Courier. Set of 69 slides.*	39.00	Sims
Schumann Pictorial Biography, with detailed information in lecture form by the editors of the Musical Courier. Set of 56 slides.*	31.50	Sims
Wagner Pictorial Biography, with detailed information in lecture form by the editors of the Musical Courier. Set of 87 slides.*	49.00	Sims
The Music of the American Indians, by Frances Densmore. Complete lecture information (time, 1 hour) and 48 slides.		Sims
Set of black and white slides	29.50	
Set of hand-colored slides	60.00	

*Any single slide from these sets may be purchased for 70¢

B. SONG SLIDES

Name and description of material	Price	Source
General list. Four-part, mixed-voice arrangements of 148 songs. One to three slides for each song.	Each slide 75¢	Sims
National, Patriotic, and State Songs. Mostly four-part arrangements of 36 songs.	Each slide, 75¢ or more	Sims
Christmas Carols. Mostly mixed-voice arrangements of 25 songs.	Each slide, 75¢	Sims
Hymns, Devotional Songs, Spirituals. Mixed-voice arrangements, of 81 songs.	Each slide, 75¢	Sims
Choice Selection for Girls' Voices. Mostly S.S.A. arrangements. Sixteen songs.	\$1.95 to 3.00, each song	Sims
Twelve Songs of the Seasons. Unison songs by W.B. Olds, with accompaniments. Complete set only.	\$7.00 set.	Sims
Seven Songs of Old Quebec. Traditional airs, arranged by Geoffrey O'Hara. Set complete with accompaniments.	\$7.00 set	Sims
Junior High Songs for Class Use. Three and four-part songs, 50 in all.	\$1.95 to 3.00 each song	Sims

B. SONG SLIDES (cont.)

Name and description of material	Price	Source
Copyrighted Songs. Sheet music supplied with slides of 68 songs.	\$1.95 to 3.00 each song	Sims
Mabelle Glenn's Grade School Assembly Songs. Thirty-seven songs, unison and S.A. Complete set of 56 slides and book of accompaniments	\$1.00 to 2.00 each song \$50.00	Sims
Grade School Songs From the Lyric First Reader, 59 songs, 70 slides	\$59.50	Sims
From the Lyric Second Reader, 70 songs, 96 slides	\$81.60	Sims
"America" illustrated. Twelve hand-colored slides with pictures, words, and music. Also six slides pertaining to Rev. Samuel F. Smith, the author. Complete set of 18 slides (16 colored)	\$22.00	Sims
"Now the Day Is Over" illustrated on 5 hand-colored slides.	\$ 7.50	Sims
"Star-Spangled Banner" illustrated on 5 hand-colored slides.	\$8.00	Sims
"Battle Hymn of the Republic" illustrated on 13 hand-colored slides.	\$20.00	Sims

B. SONG SLIDES (cont.)

Name and description of material	Price	Source
Stephen Foster's Songs. Mixed-voice arrangements of 15 songs.	Each slide, 75¢	Sims
Witherspoon Visualized Vocal Method, for class instruction. Complete set of 39 slides and accompaniments in case.	\$65.00	Sims
School and Community Songs and Hymns. Songs arranged for mixed voices, 140 in all.	Each slide 60¢	Sims
Book of piano accompaniments . . .	80¢	
Hymns on Glass Slide. Words and music for 62 hymns on <u>2"x2"</u> slides.	Each slide, 30¢	S.V.E.
Song Slide Sets. Some with words only, some with illustrations only, some with both words and illustrations. Eighteen songs.	Rental, each slide, 10¢	Ideal

V. SUMMARY

Three types of material for still projection are to be had in sufficient quantity to be of considerable value to music educators. Twenty-three Kodachrome slides of art reproductions show musical instruments. Twenty-five film strips were found. In glass slides, 20 sets for use in music history and appreciation were listed, in addition to 21 sets of song slides.

CHAPTER IV

FLAT PICTURES

A comparison of the song books for children of 1922 and those of 1942 would show one striking difference-- pictures. Similarly, it would be found that while the traditional wall decoration of the music room of two decades ago consisted of one or two large framed prints-- Glücklich's "Spring Song," Willard's "Spirit of '76," or Corot's "Dance of the Nymphs"-- hung far above the eye level of the children, the modern music room is made attractive by the use of a wide variety of pictures, changed frequently. This chapter lists many pictures which are within the reach of the most limited school budget.

I. DEFINITION OF THE CHAPTER TITLE

The term "flat picture" has come into use in the vernacular of visual education to distinguish the opaque printed picture from transparent pictures for projection-- films and slides. Flat pictures of correct size may, on occasion, be shown by opaque projection, but they are not dependent on equipment for usefulness.

II. SCOPE OF SUBJECTS INCLUDED

It is not the purpose of this chapter to include all

the available pictures which might be usable for correlation of music and art, or music and the dance, or for integration with units in the social studies. Such an undertaking would not only be limitless but controversial. Choice of pictures for such uses is greatly dependent upon the particular situation and upon the personality and background of the teacher.

Therefore, pictures listed herein are those of definitely musical subjects: art reproductions picturing instruments, photographic reproductions of instruments, portraits of composers or performers, imaginative scenes from composers' lives, and miscellaneous musical pictures showing people singing or interpretations of definite musical compositions.

No pictures are listed which are priced at more than \$1.00 for a single copy. When larger or more expensive reproductions are desired, they are often obtainable from the same publisher who handles small prints of the same titles.

III. PROCEDURE FOR COLLECTING INFORMATION

These seven sources furnished the names of companies which publish art reproductions: Opaque Projection, by Taylor;²⁸ Where To Buy Supplies For Educational Institutions,

²⁸ J.Y. Taylor, Opaque Projection (Buffalo, N.Y.: Spencer Lens Company, 1941).

by Sargent;²⁹ Audio-Visual Aids To Instruction, by McKown and Roberts;³⁰ Music Integration in the Junior High School, by Pitts;³¹ the New School Music Handbook, by Dykema and Cundiff;³² Music, Audio-Visual and Teaching Aids for Use in Junior and Senior High School, by Burckart and Schuckle;³³ and Curriculum Bulletin, No.17, Revised, University of Oregon, by Findly.³⁴

From the above books and from examining catalogues in the picture room of the Los Angeles Public Library, a list of 49 publishers was compiled to whom inquiries about picture materials were sent. Replies were received from 36 companies. Three letters were returned because the firms were no longer in existence. To the original list were

²⁹ Porter Sargent, Where To Buy Supplies for Educational Institutions (Boston: Porter Sargent, 1940).

³⁰ Harry C. McKown and Alvin M. Roberts, Audio-Visual Aids to Instruction (New York: McGraw Book Company, 1940).

³¹ Lilla Belle Pitts, Music Integration in the Junior High School (Boston: C.C. Birchard, 1936), pp.200-203.

³² Peter W. Dykema and Hannah M. Cundiff, New School Music Handbook (Boston: C.C. Birchard, 1939), pp. 368-369.

³³ Edward Frederick Burckart and Irene Louise Schuckle, Music, Audio-Visual and Teaching Aids For Use in Junior and Senior High School (Montclair, New Jersey: Visual Aids Service, The Library, New Jersey State Teachers College, 1941), pp. 1-10.

³⁴ Elizabeth Findly, and Hugh B. Wood, editor, Curriculum Bulletin, No. 17, Revised (Eugene, Oregon: University of Oregon, 1941).

added names of several music publishers who had included picture material in response to another set of letters.

Several publishers sent complimentary prints, totalling 248 in all. Two companies made up typed lists of their prints, classified according to the subjects requested. The rest sent catalogues, some with the musical subjects checked, some without. The desired information was sifted out from much extraneous matter in these catalogues.

IV. CHARTS OF FLAT PICTURES

Beginning on page 104, the information on flat pictures is presented in the form of charts.

A. SUBJECT HEADINGS OF CHARTS OF PICTURES

1. Art reproductions picturing instruments. These pictures are prints either of paintings, sculpture, or bas-relief in which musical instruments are shown. They include reproductions of art from early Egyptian times to the present. Many would be especially useful in classes of Music History.

2. Photographic reproductions of instruments. This group includes photographs, not of some artist's conception of an instrument, but of the instrument itself. Many of these are particularly interesting from the historical viewpoint.

3. Portraits of composers or performers. The title of this group of pictures should be self-explanatory. It includes likenesses, large and small, of famous musicians.

4. Imaginative scenes from composers' lives. The group, "Imaginative scenes from composers' lives," is composed of a number of reprints of paintings which are intended to depict scenes from the lives of famous composers.

5. Miscellaneous musical pictures. Some of the "Miscellaneous musical pictures" show people singing, some represent scenes from operas, and two groups are artistic interpretations of hymns.

B. ORGANIZATION OF PICTURE CHARTS

Information in the eight columns of the charts of pictures should be easily understood from the column headings. However, a few items perhaps need added explanation.

In the fourth column, BW is the abbreviation for black and white.

The catalogue number in column five is the number in the catalogue of the publisher whose name appears on the same horizontal line in the seventh column.

The size is given in inches.

The price listed is the price for one copy. Most art publishers have a minimum of 25 or 50 pictures, which is

the smallest order of inexpensive prints they care to handle. The minimum varies with different publishers, and is smaller on more expensive prints.

Names of publishers in column eight are abbreviations of the full title of companies which are listed (with addresses) in Appendix A, page 217.

I. ART REPRODUCTIONS PICTURING INSTRUMENTS*

Name of picture	Instrument shown	Artist (dates)	Colored BW Sepia	Catalogue number	Size	Price	Publisher
Madame Suggia	cello	John 1878--	Colored	1312	5½x8	4¢	University
The Foyer	piano violin	Degas 1834-1917	BW BW Sepia BW Sepia	E 259	5½x8 4x5 4x5 8x10 8x10	1½¢ 10¢ 15¢ 35¢ 40¢	University Metro. Metro. Metro. Metro.
The Old Guitarist	guitar	Picasso 1881--	BW Collotype BW	ME 68	5½x8 3½x6 3½x6	1½¢ 10¢ 3¢	University Chicago Chicago
The Child Handel		Dicksee 1858-1903	Sepia Sepia Colored Colored Colored Colored Colored Colored	2785 2785 BR 19 BR 19	5½x8 10x12 3¾x4½ 8x10 2½x3½ 3½x4½ 3x4	2¢ 10¢ 1¢ 50¢ 2¢ 1¢ 1¢	Perry Perry Art Educ. Colonial Practical Perry Colonial
The Fifer	fife	Manet 1832-1883	Colored Colored Colored Colored Colored	349	2½x4 6x9 8x10 2½x3½ 3x4	2¢ 50¢ 50¢ 2¢ 2¢	Artext Internat. Practical Practical Colonial
Don Pedro de Taos	violin	Ufer 1886--	BW	H 191	5½x8	1½¢	University

*Refer back to page 101 for explanations of charts

I. ART REPRODUCTIONS PICTURING INSTRUMENTS (cont.)

Name of picture	Instrument shown	Artist (dates)	Colored BW Sepia	Catalogue number	Size	Price	Publisher
At The Piano	piano	Whistler 1834-1903	BW	H 44	5½x8	1½¢	University
El Jaleo	guitar, castinets	Sargent 1856-1925	BW	H 94	5½x8	1½¢	University
Hurdy-Gurdy Player	hurdy-gur-dy	Hunt 1824-1879	BW	H 34	5½x8	1½¢	University
The Spirit of '76	drum, fife	Willard 1836-1918	BW Colored	MH 9 36	5½x8 3½x4½	1½¢ 2¢	University Artext
Portrait of Sarasate	violin	Whistler 1834-1903	BW	N 53	5½x8	1½¢	University
A Lute Player	lute	Dewing 1851-	BW	H 78	5½x8	1½¢	University
A Reading from Homer	lyre	Alma-Tade-ma	BW Colored Colored	F 146 137 137	5½x8 3½x4½ 8x10	1½¢ 1¢ 50¢	University Art Educ. Art Educ.
Her Mother's Voice	piano	Orchardson 1835-1910	BW	F 145	5½x8	1½¢	University
Highland Music	bag-pipe	Landseer 1802-1873	BW	F 111	5½x8	1½¢	University
Le Concert de Famille		Wille	BW		5x7	25¢	Boston

I. ART REPRODUCTIONS PICTURING INSTRUMENTS (cont.)

Name of picture	Instrument shown	Artist (dates)	Colored BW Sepia	Catalogue number	Size	Price	Publisher
Beethoven at Mozart's Home	organ, violin		BW	171	5½x8	2¢	Perry
Mozart and His Sister Before Maria Theresa	piano	Borckmann	Sepia	3221	5½x8	2¢	Perry
Mozart at Vienna	spinet(?)	Hamman	Sepia	3210	5½x8	2¢	Perry
Mozart	violin	Barrias	BW	3209	5½x8	2¢	Perry
Mozart Singing His Requiem	violins, cello, piano	Shields	Sepia	3208	5½x8	2¢	Perry
Mozart and His Sister	spinet(?)	Schneider	BW	3206	5½x8	2¢	Perry
Mozart at the Organ	organ	Herpfer	BW	3205	5½x8	2¢	Perry
Music Lesson	flute, harp	Brown	BW, Sepia BW, Sepia		4x5 8x10	10¢, 15¢ 35¢, 40¢	Metro.
Harp Player	harp	Cox	BW, Sepia BW, Sepia		4x5 8x10	10¢, 15¢ 35¢, 40¢	Metro.
Quartette		Bannat	BW, Sepia BW, Sepia		4x5 8x10	10¢, 15¢ 35¢, 40¢	Metro.

I. ART REPRODUCTIONS PICTURING INSTRUMENTS (cont.)

Name of picture	Instrument shown	Artist (dates)	Colored BW Sepia	Catalogue number	Size	Price	Publisher
Les Musicians Ambulans		Wille	BW		5x7	25¢	Boston
Greek Lovers	lute(?)	Gray	BW, Sepia BW, Sepia	4x5 8x10	10¢, 15¢ Metro. 35¢, 40¢ Metro.		
Jerusalem the Golden	piano	Hovenden	BW, Sepia BW, Sepia	4x5 8x10	10¢, 15¢ Metro. 35¢, 40¢ Metro.		
Minstrel Boy		Gallait	BW, Sepia BW, Sepia	4x5 8x10	10¢, 15¢ Metro. 35¢, 40¢ Metro.		
Piping Shepherds		Cuyp	BW, Sepia BW, Sepia	4x5 8x10	10¢, 15¢ Metro. 35¢, 40¢ Metro.		
Musical Party		Graat	BW, Sepia BW, Sepia	4x5 8x10	10¢, 15¢ Metro. 35¢, 40¢ Metro.		
Youth With Lute	lute	Hals 1580-1666	BW, Sepia BW, Sepia	4x5 8x10	10¢, 15¢ Metro. 35¢, 40¢ Metro.		
Musician		Helst	BW, Sepia BW, Sepia	4x5 8x10	10¢, 15¢ Metro. 35¢, 40¢ Metro.		
Music Lesson		Metsu	BW, Sepia BW, Sepia	4x5 8x10	10¢, 15¢ Metro. 35¢, 40¢ Metro.		
Old Fiddler		Ostade	BW, Sepia BW, Sepia	4x5 8x10	10¢, 15¢ Metro. 35¢, 40¢ Metro.		
A Concert		Toorenvliet	BW		8x10	40¢	Boston

I. ART REPRODUCTIONS PICTURING INSTRUMENTS (cont.)

Name of picture	Instrument shown	Artist (dates)	Colored BW Sepia	Catalogue number	Size	Price	Publisher
Lady Playing the Theorbo		Terborch 1617-1681	BW, Sepia BW, Sepia		4x5 8x10	10¢, 15¢ 35¢, 40¢	Metro. Metro.
Anakreon	lyre	unknown	BW	A 389	5½x8	1½¢	University
Slab of Marble Base From Mantinea	double flute, lute	unknown	BW	A 212	5½x8	1½¢	University
Slab of Marble Base From Mantinea	lyre	unknown	BW	A 211	5½x8	1½¢	University
Slab of Marble Base From Mantinea	cithara, aulos	unknown	BW	A 210	5½x8	1½¢	University
Melian Amphora: Artemis Greeting Apollo	lyre	unknown	BW	MA 14	5½x8	1½¢	University
Dancing Girls	double hautboy, lute, harp	unknown	BW	M 108	5½x8	1½¢	University
Guests At An Entertainment	Harp	unknown	BW	M 109	5½x8	1½¢	University
False Door of Yehat and Her Husband Nirekau	harp	unknown	BW	M 48	5½x8	1½¢	University

I. ART REPRODUCTIONS PICTURING INSTRUMENTS (cont.)

Name of picture	Instrument shown	Artist (dates)	Colored BW Sepia	Catalogue number	Size	Price	Publisher
Relief of Nar-amsin	trumpet	unknown	BW	M 12	5½x8	1½¢	University
Kālī Holding Cymbals	cymbals	unknown	BW	O 68	5½x8	1½¢	University
Lantern Panel: Heavenly Musician	flute	unknown	BW	O 273	5½x8	1½¢	University
Red-Figured Amphora: Hermes, Silen, and Fawn	lyre	unknown	BW	MA 23	5½x8	1½¢	University
Retable of All Saints: Center	portative organ, flute, zither, lute	Pere Serra XIV cent.	BW	ME 41	5½x8	1½¢	University
The Spoils of Jerusalem	trumpets, from the Temple at Jerusalem	unknown	BW	A 335	5½x8	1½¢	University
Three Sided Relief	lyre	unknown	BW	MA 9	5½x8	1½¢	University
The Aldobrandini Marriage	lyre	unknown	BW	B 13	5½x8	1½¢	University

I. ART REPRODUCTIONS PICTURING INSTRUMENTS (cont.)

Name of picture	Instrument shown	Artist (dates)	Colored BW Sepia	Catalogue number	Size	Price	Publisher
Satyr Playing the Scabellum	scabellum	unknown	BW	A 219	5½x8	1½¢	University
Bacchic Procession	aulos, timbrel	unknown	BW	A 219	5½x8	1½¢	University
The Feast of Herod	viol	Giotto 1266-1336	BW	B 76	5½x8	1½¢	University
Coronation of the Virgin	portative organ, trumpets	Fra Angelico 1387-1455	Colored	1018	5½x8	4¢	University
Angel	buccina	Fra Angelico 1387-1455	BW	MB 1	5½x8	1½¢	University
The Triumph of Death	zither, viol	unknown	BW	B 101	5½x8	1½¢	University
Singing Gallery	oliphants	Donatello 1386-1466	BW	B 441	5½x8	1½¢	University
Singing Gallery	trumpets	Della Robbia 1399-1482	BW	B 454	5½x8	1½¢	University
St. Cecilia: Detail, Ghent Alterpiece	positive organ, harp angular fiddle	Hubert and Jan Van Eyck	BW	D 4	5½x8	1½¢	University

I. ART REPRODUCTIONS PICTURING INSTRUMENTS (cont.)

Name of picture	Instrument shown	Artist (dates)	Colored BW Sepia	Catalogue number	Size	Price	Publisher
Paris Psalter: David Playing the Harp	harp	unknown	BW	K 148	5½x8	1½¢	University
Musicians		Della Robbia 1399-1482	BW	1300	5½x8	1½¢	Brown
Trumpeters and Dancing Boys	trumpet	Della Robbia	BW	1301	5½x8	1½¢	Brown
Dancing Boys With Cymbals	cymbals	Della Robbia	BW	1302	5½x8	1½¢	Brown
Children Danc- ing to Fife and Tambour	tambour, fife	Della Robbia	BW	1500	5½x8	1½¢	Brown
St. Cecilia		Rubens	BW, Sepia BW, Sepia		4x5 8x10	10¢, 15¢ 35¢, 40¢	Metro.
Violinist Seated	violin	Degas	BW, Sepia BW, Sepia		4x5 8x10	10¢, 15¢ 35¢, 40¢	Metro.
Mme. Favrt	harpsi- chord	Drouais	BW, Sepia Bw, Sepia		4x5 8x10	10¢, 15¢ 35¢, 40¢	Metro.
Wandering Min- strel, Old Nur- emberg		Leloir	BW, Sepia BW, Sepia		4x5 8x10	10¢, 15¢ 35¢, 40¢	Metro.

I. ART REPRODUCTIONS PICTURING INSTRUMENTS (cont.)

Name of picture	Instrument shown	Artist (dates)	Colored BW Sepia	Catalogue number	Size	Price	Publisher
Flutist		Le Clerc	BW, Sepia BW, Sepia		4x5 8x10	10¢, 15¢ 35¢, 40¢	Metro. Metro.
Angel Sounding Trumpet	trumpet	Fra Angel- ico 1787-1455	BW	1290	5½x8	1½¢	Brown
Angel Touching Tambour	tambour	Fra Angel- ico	BW	1291	5½x8	1½¢	Brown
Angel With Trumpet	trumpet	Fra Angel- ico	BW	1292	5½x8	1½¢	Brown
Angel With Violin	violin	Fra Angel- ico	BW	1293	5½x8	1½¢	Brown
Angel With Cithern	cithern	Fra Angel- ico	BW	1294	5½x8	1½¢	Brown
Angel With Tambourine	tambourine	Fra Angel- ico	BW	1295	5½x8	1½¢	Brown
Angel Beating Drum	drum	Fra Angel- ico	BW	1296	5½x8	1½¢	Brown
Angel Playing Trumpet	trumpet	Fra Angel- ico	BW	1699	5½x8	1½¢	Brown
Angel Playing Organ	organ	Fra Angel- ico	BW	1700	5½x8	1½¢	Brown

I. ART REPRODUCTIONS PICTURING INSTRUMENTS (cont.)

Name of picture	Instrument shown	Artist (dates)	Colored BW Sepia	Catalogue number	Size	Price	Publisher
Angel Playing Cymbals	cymbals	Fra Angelico	BW	1701	5½x8	1½¢	Brown
Madonna Enthroned, With Saints and Angels	Lute, lira da Braccio	Montagna 1450-1523	BW	B 321	5½x8	1½¢	University
The Triumph of Caesar	trumpets, tambourine	Mantegna 1431-1506	BW	B 307	5½x8	1½¢	University
St. Cecilia	portative organ, triangle, cymbals, timbrel, viola da Braccio	Raphael 1483-1520	BW	C 186	5½x8	1½¢	University
Madonna, With Saints and Angels	portative organ, guitar fiddle, mandola, harp	Nelli 1403-1444	BW	B 111	5½x8	1½¢	University
The Coronation of the Virgin	Lutes	Gaddi -----1396	BW	P 131	5½x8	1½¢	University
Knighting of St. Martin	lute, double flute	Martini 1283-1344	BW	MB 6	5½x8	1½¢	University

I. ART REPRODUCTIONS PICTURING INSTRUMENTS (cont.)

Name of picture	Instrument shown	Artist (dates)	Colored BW Sepia	Catalogue number	Size	Price	Publisher
The Calling of The Elect	harp, violins, timbrels, lutes	Signorelli 1441-1523	BW	B 252	5½x8	1½¢	University
Madonna and Child, With Angels	lute, flute	Bellini 1428-1516	BW	B 341	5½x8	1½¢	University
Angel Playing the Lute	lute	De Predis 1450-	BW	C 24	5½x8	1½¢	University
Madonna With St. Anthony and Barbara	lute	Luini 1475-1533	BW	C45	5½x8	1½¢	University
Cupola of Pilgrimage Church	lutes, flutes	Ferrari 1480-1546	BW	C 51	5½x8	1½¢	University
Angels With Musical Instruments	lute, violins	Bartolomeo 1475-1517	BW	C 78	5½x8	1½¢	University
Angel Playing A Lute	lute	Fiorentino	BW	C 98	5½x8	1½¢	University
Sappho		Raphael 1483-1520	BW	C 166	5½x8	1½¢	University
Parable of the Rich Man	lute, violins	Veronese 1490-1540	BW	C 339	5½x8	1½¢	University

I. ART REPRODUCTIONS PICTURING INSTRUMENTS (cont.)

Name of picture	Instrument shown	Artist (dates)	Colored BW Sepia	Catalogue number	Size	Price	Publisher
The Concert		Titian 1477-1556 or Giorgione 1478-1510	Colored BW Colored Colored Colored	410 C 262	4x4 5½x8 3x4 8x10 7x8	2¢ 1½¢ 2¢ 50¢ 50¢	Artext University Colonial Colonial Internat.
Angel With Timbrel	timbrel	Da Forli 1438-1494	BW	B242	5½x8	1½¢	University
Putti	cymbals, double flute, lute	Donatello and pupils	BW	B 445	5½x8	1½¢	University
David Playing Before Saul	harp	Van Leyden	BW	L 38	5½x8	1½¢	University
Second Eclogue by Tebaldeo	lyre(?)	Giorgione 1478-1510	BW	MC 7	5½x8	1½¢	University
The Assumption of the Virgin	trombone, cymbals, chrotta, trumpet, triangle, double tibia	Lippi 1457-1506	BW	B 219	5½x8	1½¢	University
The School of Pan	pan-pipes, flute	Signorelli 1441-1523	BW	B 246	5½x8	1½¢	University

I. ART REPRODUCTIONS PICTURING INSTRUMENTS (cont.)

Name of picture	Instrument shown	Artist (dates)	Colored BW Sepia	Catalogue number	Size	Price	Publisher
The Concert	bag-pipe	Jordaens 1593-1678	BW	D 149	5½x8	1½¢	University
Apollo	trumpet, psaltery, lyra da Braccio	Raphael 1483-1520	BW	C 165	5½x8	1½¢	University
Music	bombardon, xylophone, harp, guitar fiddle, lira da Braccio	Pinturicchio 1454-1513	BW	B 275	5½x8	1½¢	University
Angel With Viol	viol	Da Forli 1438-1494	BW	85p 085 B 240 337 m	9x12 5½x8 3x3½	2¢ 4¢ 1½¢ 1¢	Brown Brown University Brown
The Ambassadors	flute, lute	Holbein 1497-1543	BW	D 436	5½x8	1½¢	University
Angel With Lute	lute	Da Forli 1438-1494	BW	B 241	5½x8	1½¢	University
The Presentation of Christ	lute, cromorne, lira da Bracchio	Carpaccio 1478-1522	BW	B 363	5½x8	1½¢	University

I. ART REPRODUCTIONS PICTURING INSTRUMENTS (cont.)

Name of picture	Instrument shown	Artist (dates)	Colored BW Sepia	Catalogue number	Size	Price	Publisher
The Concert		Michieli	BW		3 $\frac{1}{2}$ x6	3¢	Chicago
Angel With Lute (detail from the Presentation of Christ)	lute	Carpaccio 1478-1522	Colored Colored Colored Colored	12	3x4 8x10 2 $\frac{1}{2}$ x3 $\frac{1}{2}$ 3x4	2¢ 50¢ 2¢ 2¢	Artext Practical Practical Colonial
The Fool With the Lute, or The Jester	lute	Hals 1580-1666	Colored BW Colored Colored Colored Colored Colored Colored BW	D 200 45 53DM 748	8x10 5 $\frac{1}{2}$ x8 3x4 8x10 2 $\frac{1}{2}$ x3 $\frac{1}{2}$ 3 $\frac{1}{2}$ x4 $\frac{1}{2}$ 3x4 5 $\frac{1}{2}$ x8	50¢ 1 $\frac{1}{2}$ ¢ 2¢ 50¢ 2¢ 1¢ 1¢ 1 $\frac{1}{2}$ ¢	Practical University Artext Art Educ. Practical Perry Colonial Brown
Music	zither, organ, viols, flute	Tinoretto 1518-1594	Colored	267	3x4 $\frac{1}{2}$	2¢	Artext
The Marriage At Cana	viols	Veronese 1528-1588	BW	C 346	5 $\frac{1}{2}$ x8	1 $\frac{1}{2}$ ¢	University
St. Cecilia	flute, seven-string bass viola da Gamba	Domenchino 1581-1641	BW	C 404	5 $\frac{1}{2}$ x8	1 $\frac{1}{2}$ ¢	University
St. Gregory and St. Jerome	bass viola da Gamba, trombone	Veronese 1528-1588	BW	C 344	5 $\frac{1}{2}$ x8	1 $\frac{1}{2}$ ¢	University

I. ART REPRODUCTIONS PICTURING INSTRUMENTS (cont.)

Name of picture	Instrument shown	Artist (dates)	Colored BW Sepia	Catalogue number	Size	Price	Publisher
The Singing Boys	lute	Hals 1580-1666	Colored	143 91 DM	3x4	2¢	Artext Art Educ. Practical Practical Perry Colonial
			Colored		8x10	50¢	
			Colored		8x10	50¢	
			Colored		2 $\frac{1}{2}$ x3 $\frac{1}{2}$	2¢	
			Colored		3 $\frac{1}{2}$ x4 $\frac{1}{2}$	1¢	
			Colored		3x4	1¢	
Orpheus	viol	Bellini 1428-1516	BW	P 6	5 $\frac{1}{2}$ x8	1 $\frac{1}{2}$ ¢	University
Village Festi- val	bag-pipe	Teniers 1610-1690	BW	D 186	5 $\frac{1}{2}$ x8	1 $\frac{1}{2}$ ¢	University
The Dancing Couple	violin	Steen 1626-1679	BW	P 48	5 $\frac{1}{2}$ x8	1 $\frac{1}{2}$ ¢	University
Cloth-Drying Dance		Itcho 1652-1724	BW	O 380	5 $\frac{1}{2}$ x8	1 $\frac{1}{2}$ ¢	University
The Itinerant Fiddler	violin	Van Ostade	BW	D 273	5 $\frac{1}{2}$ x8	1 $\frac{1}{2}$ ¢	University
Madame de Mon- tespan	harp, lute	Netscher 1639-1684	BW	D 356	5 $\frac{1}{2}$ x8	1 $\frac{1}{2}$ ¢	University
The Night Watch	drum	Van Rijn 1606-1669	BW	D 248	5 $\frac{1}{2}$ x8	1 $\frac{1}{2}$ ¢	University
The Bag-pipe Player	bag-pipe	Teniers 1610-1690	BW	D 184	5 $\frac{1}{2}$ x8	1 $\frac{1}{2}$ ¢	University

I. ART REPRODUCTIONS PICTURING INSTRUMENTS (cont.)

Name of picture	Instrument shown	Artist (dates)	Colored BW Sepia	Catalogue number	Size	Price	University
The Guitar Lesson	guitar	Terborch 1617-1681	BW	D 295	5½x8	1½¢	University
The Music Lesson	lute or angelica	Lancret 1690-1743	BW BW Colored Colored	1572 E 34	5½x8 5½x8 3x4 8x10	1½¢ 1½¢ 1¢ 50¢	Brown University Colonial Colonial
The Rake's Progress	harpsichord or piano, kit(violin)	Hogarth 1697-1764	BW	F 22	5½x8	1½¢	University
Three Musical Ladies	flute,lute	Master of the Half Lengths	Colored	MC 9275	7x8	25¢	Hale,etc.
The Music Lesson	cello,lute	Terborch 1617-1681	Colored Colored Colored Colored Colored Colored	34 34MM	3½x4½ 3½x4½ 11x14 3½x6 3x4 8x10	1¢ 1¢ 50¢ 50¢ 1¢ 50¢	Art Educ. Perry Chicago Chicago Colonial Colonial
Leo Ornstein AT The Piano	piano	Kroll	BW Colored		3½x6 5x6	3¢ 25¢	Chicago Chicago
The Golden Wedding		Ostade	BW		3½x6	3¢	Chicago
The Family Concert		Steen 1626-1679	BW		3½x6	3¢	Chicago

I. ART REPRODUCTIONS PICTURING INSTRUMENTS (cont.)

Name of picture	Instrument shown	Artist (dates)	Colored BW Sepia	Catalogue number	Size	Price	Publisher
The Music Lesson	piano	Munier	Colored Colored		6x8 6x8	25¢ 10¢	Colonial Colonial
Bedroom With Woman at Harpsichord		DeWitte	Colored	825	9x7	50¢	Hale, etc.
Angel With Mandolin		Da Forli 1438-1494	BW BW Sepia	100p 0100 100c	9x12	2¢ 4¢ 4¢	Brown Brown Brown
St. Cecelia	organ	Dolce 1616-1686	BW Colored Colored Colored	0 411 43	5½x8 3x4 8x10 2½x3½	1½¢ 2¢ 50¢ 2¢	University Artext Practical Practical
Lady With Lute	lute	Vermeer 1632-1675	BW Colored BW Colored Sepia Colored Colored Colored BW Sepia Colored	121	3½x6 3½x6 8x10 3x4 8x10 8x10 2½x3½ 3x4 4x5 4x5 8x9	5¢ 10¢ 35¢ 2¢ 40¢ 50¢ 2¢ 2¢ 10¢ 15¢ 50¢	Metro. Metro. Metro. Artext Metro. Practical Practical Colonial Metro Metro Internat.
The Trumpeter	trumpet	Van Mieris 1662-1747	BW	D 361	5½x8	1½¢	University

I. ART REPRODUCTIONS PICTURING INSTRUMENTS (cont.)

Name of picture	Instrument shown	Artist (dates)	Colored BW Sepia	Catalogue number	Size	Price	Publisher
The Concert	spinet, viola da Gamba	Terborch 1617-1681	BW Colored Colored Colored Colored Colored Colored Colored Colored Colored	D 292 77 1108 84DM 282	5½x8 3x4 5½x8 8x10 2½x3½ 3½x4½ 8x10 3½x4½ 6¾x4¾	1½¢ 2¢ 4¢ 50¢ 2¢ 1¢ 50¢ 1¢ 25¢	University Artext University Practical Practical Art Educ. Art Educ. Perry Hale, etc.
Young Lady at Virginals	virginal	Vermeer 1632-1747	Colored	1116	5½x8	4¢	University
Young Girl With Flute	flute	Vermeer	BW	P 52	5½x8	1½¢	University
The Music Les- son	virginal cello	Vermeer	Colored	9030	9x7	50¢	Hale, etc.
Indian Harvest	Indian drum and flute	Couse 1866-1936	Colored Colored Colored	161	3½x4 8x10 2½x3½	2¢ 50¢ 2¢	Artext Practical Practical
Adobe House (Eagle Dance)	Indian drums	Phototext picture	BW	611	4x4½	1¢	Artext
Spanish Beggars	guitar	Zubiarre 1882--	Colored Colored	149	3½x4 8x10 2½x3½	2¢ 50¢ 2¢	Artext Practical Practical

I. ART REPRODUCTIONS PICTURING INSTRUMENTS (cont.)

Name of picture	Instrument shown	Artist (dates)	Colored BW Sepia	Catalogue number	Size	Price	Publisher
Werther and Lotte	melodian (?)	Kaulbach 1805-1874	Sepia	791 H	5½x8	2¢	Perry
The Atelier	lute	Corot 1796-1875	BW	P 57	5½x8	1½¢	University
Paris and Helen	lyre	David 1748-1825	BW	E 54	5½x8	1½¢	University
Two Satyrs	tambourine recorder	Clodion 1738-1814	BW	E 186	5½x8	1½¢	University
The Blind Fiddler	violin	Wilkie 1785-1841	BW	F 107	5½x8	1½¢	University
Woman With Clavier	clavier	Van Mieris 1635-1681	Colored Colored Colored Colored	67	3x4 8x10 2½x3½ 3x4	2¢ 50¢ 2¢ 2¢	Artext Practical Practical Colonial
Neapolitan Boy	violin tambourine	Mancini 1852-	Colored Colored Colored Colored	180	3x4 8x10 2½x3½ 3x4	2¢ 50¢ 2¢ 2¢	Artext Practical Practical Colonial
Pipers of Balmoral	bag-pipe, drum	Melchers	Colored Colored	190	3½x3½ 3x4	2¢ 2¢	Artext Colonial
Jeune Joseur d'Instrument		Wille	BW		5x7	25¢	Boston

I. ART REPRODUCTIONS PICTURING INSTRUMENTS (cont.)

Name of picture	Instrument shown	Artist (dates)	Colored BW Sepia	Catalogue number	Size	Price	Publisher
Organ Rehearsal	organ	Lerolle	BW, Sepia BW, Sepia		4x5 8x10	10¢, 15¢ 35¢, 40¢	Metro. Metro.
Lute Player	lute	Meissonier	BW, Sepia BW, Sepia		4x5 8x10	10¢, 15¢ 35¢, 40¢	Metro. Metro.
Concert		Robert	BW, Sepia BW, Sepia		4x5 8x10	10¢, 15¢ 35¢, 40¢	Metro. Metro.
Musical Cardinal	bass viol	Robert-Fleury	BW, Sepia BW, Sepia		4x5 8x10	10¢, 15¢ 35¢, 40¢	Metro. Metro.
Venus and the Lute Player		Titian 1477-1556	BW, Sepia BW, Sepia BW		4x5 8x10 3½x6	10¢, 15¢ 35¢, 40¢ 5¢	Metro. Metro. Metro.
The Concert		Sterl	Colored		7x9	50¢	Internat.
The Musical Shepherds		Campagnola 16th Cent.	BW		8x10	40¢	Boston
Music		Gabain	BW		4x5	25¢	Boston
The Concert		Meckenem	BW		5x7	25¢	Boston
Music		Sargent 1856-1925	BW		5x7 8x10	25¢ 40¢	Boston
Ballet in the Open		Degas 1834-1917	Colored		7x9	50¢	Internat.

II. ART REPRODUCTIONS PICTURING INSTRUMENTS (cont.)

Name of picture	Instrument shown	Artist (dates)	Colored BW Sepia	Catalogue number	Size	Price	Publisher
Donna Diana		Sohn	Colored		7x9	50¢	Internat.
Chopin		Keller	Colored		7x9	50¢	Internat.
All Beginnings Are Difficult		Wentorf	Colored		10x6	50¢	Internat.
Concert in the Open Air		Giorgione 1478-1510	Colored Colored		7x9 8x10	50¢ 50¢	Internat. Practical
The Conversation		Watteau	Colored		7x8	50¢	Internat.
The Dance		Brehghel	Colored		6x9	50¢	Internat.
The Lute Player	lute	Terborch 1617-1681	Colored		9x6	50¢	Internat.
Violin Player	violin	Dou	Colored		7x5	50¢	Internat.
Dancing Lesson		Longhi	Colored		7x9	50¢.	Internat.
Theatre		Kuhn	Colored		6x14	80¢	Internat.
Young Girls At The Piano	piano	Renoir	Colored		7x10	80¢	Internat.
The Trio	violin, cello, flute	Mader	BW	1684	5½x8	2¢	Brown

II. PHOTOGRAPHIC REPRODUCTIONS OF INSTRUMENTS

Name and description of material	Instrument pictured	Country of origin	Century when used	Size of picture	Price	Publisher
The Evolution of the Piano Action. Large sheet, 10 $\frac{1}{2}$ " x 13". Both sides.	Clavichord Spinet Harpsichord Piano E Forte Pianoforte Pianoforte Grand Piano Grand Piano Grand Piano	Germany Italy Italy Italy Austria Austria France America America	16th 17th 17th 18th 18th 18th 19th 19th 19th 20th	2 $\frac{1}{4}$ x3 2 $\frac{1}{4}$ x3	Free	Steinway
Pictures of the various instruments in the left hand column. In the center column is a description of the action of each. Pictures on the right show the mechanism for the various instruments.						
Photographs, listed by number only						
Mus2017 75010	Lute Double Virginal	Germany France	16th	4x5, 8x10 4x5, 8x10	10¢, 35¢ 10¢, 35¢	Metro. Metro.
Mus1689	Double Virginal	France	17th	4x5, 8x10	10¢, 35¢	Metro.
Mus1691 86798 Mus940	Harpsichord Spinet Piano	Italy England Italy	17th 17th 18th	4x5, 8x10 4x5, 8x10 4x5, 8x10	10¢, 35¢ 10¢, 35¢ 10¢, 35¢	Metro. Metro. Metro.

II. PHOTOGRAPHIC REPRODUCTIONS OF INSTRUMENTS (cont.)

Name and description of material	Instrument pictured	Country of origin	Century when used	Size of picture	Price	Publisher
<u>Photographs of Musical Instruments.</u> Series of photographs of instruments that are in the collection at the Museum of Fine Arts in Boston.	Piano (marimba) and hammer	South Africa		8x10	40¢	Boston
	Double Bassoon, by Stehle	Austria		8x10	40¢	Boston
	Olipphant, or Hunting Horn	Bavaria	17th	8x10	40¢	Boston
	Serpent	Belgium	18th	8x10	40¢	Boston
	Recorder	France	18th	8x10	40¢	Boston
	Oboe	France	18th	8x10	40¢	Boston
	Hurdy-Gurdy	France	18th	8x10	40¢	Boston
	Guitar	France	18th	8x10	40¢	Boston
	Lyre-guitar	France	19th	8x10	40¢	Boston
	Bag-pipe (Cornemuse)	France	18th	8x10	40¢	Boston
	Bag-pipe (Musette)	France	18th	8x10	40¢	Boston

II. PHOTOGRAPHIC REPRODUCTIONS OF INSTRUMENTS (cont.)

Name and description of material	Instrument pictured	Country of origin	Century when used	Size of picture	Price	Publisher
<u>Photographs of Musical Instruments, continued from previous page.</u>	Bass viol or viol da Gamba	England	18th	8x10	40¢	Boston
	Lyra viol, by Addison	England	17th	8x10	40¢	Boston
	Guitar(cittern) by Lucas	England	18th	8x10	40¢	Boston
	Harp-lute, by Light	England	19th	8x10	40¢	Boston
	Harp-lute-guitar, by Light	England		8x10	40¢	Boston
	Dulcimer	England	19th	8x10	40¢	Boston
	Spinet, by Harris	England	18th	8x10	40¢	Boston
	Double Harpsichord by Kirkman	England	18th	8x10	40¢	Boston
	Cornetto and bass horn	England	18th	8x10	40¢	Boston

II. PHOTOGRAPHIC REPRODUCTIONS OF INSTRUMENTS (cont.)

Name and descrip- tion of material	Instrument pictured	Country of ori- gin	Century when used	Size of picture	Price	Publisher
<u>Photographs of Musical Instru- ments, continued from previous page.</u>	Spitzharfe (Double psaltery)	Germany	17th	8x10	40¢	Boston
	Slide Trum- pet, by As- tor	England	19th	8x10	40¢	Boston
	Viola d'A- more, by Joachim	Germany	17th	8x10	40¢	Boston
	Barytone (viola di Bordone)	Germany	19th	8x10	40¢	Boston
	Minstrel harp, by Kelly	Ireland	18th	8x10	40¢	Boston
	Pastoral Pipe	Ireland	18th	8x10	40¢	Boston
	Sultana viol, by Perry	Ireland	18th	8x10	40¢	Boston
	Flute	Italy	18th	8x10	40¢	Boston
	Trumpet Marine	Italy	17th	8x10	40¢	Boston

II. PHOTOGRAPHIC REPRODUCTIONS OF INSTRUMENTS (cont.)

Name and descrip- tion of material	Instrument pictured	Country of ori- gin	Century when used	Size of picture	Price	Publisher
<u>Photographs of Musical Instru- ments. Continued from previous page.</u>	Guitarino, by Bergonzi	Italy	18th	8x10	40¢	Boston
	Struck Gui- tar	Italy	17th	8x10	40¢	Boston
	Mandoline, by Battista	Italy	17th	8x10	40¢	Boston
	Lute	Italy	17th	8x10	40¢	Boston
	Chittarone or bass lute	Italy	17th	8x10	40¢	Boston
	Clavicyther- ium(upright spinet)	Italy	17th	8x10	40¢	Boston
	Clavichord, by Tosti	Italy	16th	8x10	40¢	Boston
	Virginal or Spinet, by Ruckers	Italy	17th	8x10	40¢	Boston
	Crwth, by Tyddwr	Wales	19th	8x10	40¢	Boston

III. PORTRAITS OF COMPOSERS OR PERFORMERS

Name of musician	Artist	Colored BW Sepia	Catalogue number	Size	Price	Publisher
Victor Herbert	Abbo Ostrowsky	BW		9 $\frac{1}{2}$ x12 $\frac{1}{2}$	Free*	ASCAP
Edward MacDowell	Howard Simon	BW		10 $\frac{1}{2}$ x14 $\frac{1}{2}$	Free*	ASCAP
George Gershwin	Abbo Ostrowsky	BW		9 $\frac{1}{2}$ x12 $\frac{1}{2}$	Free*	ASCAP
Henry Hadley	Howard Simon	BW		10 $\frac{1}{2}$ x14 $\frac{1}{2}$	Free*	ASCAP
Ethelbert Nevin	Howard Simon	BW		10 $\frac{1}{2}$ x14 $\frac{1}{2}$	Free*	ASCAP
John Philip Sousa	Abbo Ostrowsky	BW		11x14	Free*	ASCAP
Stephen Foster	Howard Simon	BW		11x16	Free*	ASCAP
Bach, Beethoven, Brahms, Chopin, Franz, Gluck, Gou- nod, Grieg, Händel, Haydn, Liszt, Men- delssohn, Mozart, Offenbach, Schubert, Schumann, Tschaikow- ski, Verdi, Wagner, Weber.		Sepia		7 $\frac{3}{4}$ x9	\$1.50 for set of 20	Hall and McCreary Jenkins
*This series of pictures is offered free of charge, to schools which will frame and hang the pictures, by the American Society of Composers, Authors, and Publishers.						

III. PORTRAITS OF COMPOSERS OR PERFORMERS (cont.)

Name of musician	Artist	Colored BW Sepia	Catalogue number	Size	Price	Publisher
<u>Imported Photogra-</u> <u>vures of: Bach,</u> <u>Beethoven, Brahms,</u> <u>Caruso, Chopin,</u> <u>D'Albert, Gounod,</u> <u>Handel, Haydn, Liszt</u> <u>Mendelssohn, Mozart</u> <u>Schubert, Schumann,</u> <u>Wagner, Weber.</u>		BW		4x5½	50¢ each	Presser
<u>Engravings of:Auber,</u> <u>Bach, Beethoven,</u> <u>Brahms, Chopin,</u> <u>D'Albert, Donizetti,</u> <u>Dvorak, Gluck, Gou-</u> <u>nod, Grieg, Handel,</u> <u>Haydn, Leoncavallo,</u> <u>Liszt, Mascagni,</u> <u>Mendelssohn, Meyer-</u> <u>beer, Mozart, Offen-</u> <u>bach, Puccini, Rub-</u> <u>instein, Schubert,</u> <u>Schumann, Johann</u> <u>Strauss, Richard</u> <u>Strauss, Tschaikow-</u> <u>ski, Verdi, Wagner,</u> <u>Weber.</u>		BW		6x7½	50¢ each	Presser

III. PORTRAITS OF COMPOSERS OR PERFORMERS (cont.)

Name of musician	Artist	Colored BW Sepia	Catalogue number	Size	Price	Publisher
<u>Pen-Graph Portraits</u> of: Bach, Beethoven, Brahms, Chopin, De- bussy, Dvorak, Han- del, Haydn, Liszt, Mendelssohn, Mous- sorgsky, Mozart, Schubert, Schumann, Sibelius, Tschaikow- sky, Verdi, Wagner.		BW		9x12	10¢ each \$1.50 for 18	Presser
<u>Lithographs</u> , from title pages of Etude Music Magazine: Beethoven, Brahms, Chopin, Handel, Her- bert, Liszt, MacDow- ell, Massenet, Men- delssohn, Mozart, Nevin, Paderewski, Schubert, Schumann, Sousa, J. Strauss, Jr., Verdi, Wagner, Weber.		BW			10¢ each	Presser
<u>Portraits</u> : Beethoven, Brahms, Liszt, Mo- zart, Schubert, Schu- mann, Wagner.		Colored		11 $\frac{1}{2}$ x15	50¢ each	Presser

III. PORTRAITS OF COMPOSERS OR PERFORMERS (cont.)

Name of musician	Artist	Colored BW Sepia	Catalogue number	Size	Price	Publisher
Small Size Photo-graphs in Packets of 12.						
<u>Great Music Masters:</u> Bach, Beethoven, Chopin, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi, Wagner.		BW	Packet 1	1½x2½	packet 25¢	Presser
<u>Modern Masters:</u> Brahms, Chaminade, Debussy, Dvorak, Gounod, Moskowsky, Reger, Rubinstein, Scharwenka, Saint-Saens, R. Strauss, Tschaikowsky.		BW	Packet 2	1½x2½	packet 25¢	Presser
<u>Great Pianists:</u> Bauer, Bülow, Busoni, D'Albert, Gabrilowitch, Godowsky, Hamburg, Hofmann, Ney, dePachmann, Rachmaninoff, Sauer.		BW	Packet 3	1½x2½	packet 25¢	Presser

III. PORTRAITS OF COMPOSERS OR PERFORMERS (cont.)

Name of musician	Artist	Colored BW Sepia	Catalogue number	Size	Price	Publisher
Small Size Photo- graphs in Packets of 12.						
Master Violinists: deBeriot, Joachim, Kreutzer, Sarasate, Schradieck, Spohr, Paganini, Vieux- temps, Viotti, Wien- iawski, Wilhelmj, Ysaye.		BW	Packet 5	1 $\frac{1}{2}$ x2 $\frac{1}{2}$	packet 25¢	Presser
Modern Violinists: Burmester, Elman, Heifetz, Hubay, Kreisler, Kubelik, Parlow, Maud Powell, Spalding, Thomson, Vecsey, Zimbalist.		BW	Packet 6	1 $\frac{1}{2}$ x2 $\frac{1}{2}$	packet 25¢	Presser
Great Pianists: Backhaus, Bloomfield, Zeisler, Carreno, Dohnanyi, Friedmann, Korngold, Lammond, Leschetiský, Pader- ewski, Rosenthal, Clara Schumann.		BW	Packet 4	1 $\frac{1}{2}$ x2 $\frac{1}{2}$	packet 25¢	Presser

III. PORTRAITS OF COMPOSERS OR PERFORMERS (cont.)

Name of musician	Artist	Colored BW Sepia	Catalogue number	Size	Price	Publisher
<u>Gallery of Great Composers.</u> Panel of 12 composers: Bach, Beethoven, Chopin, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi, Wagner.		Colored		panel 9x4½	5¢	Presser
<u>Gallery of Recent Great Composers.</u> Panel of 12 composers: Brahms, Debussy, Dvorak, Elgar, Gounod, Grieg, MacDowell, Rimsky-Korsakoff, Saint-Saens, Sibelius, R. Strauss, Tschaikowsky.		Colored		panel 9x4½	5¢	Presser
<u>The Realm of Tone.</u> Large sheet containing 270 miniature portraits, from Palestrina to modern composers.		BW		each picture ¾x1½	10¢ sheet	Presser
Ethelbert Nevin		BW		10¾x12	10¢	Presser
John Philip Sousa		BW		10¾x12	10¢	Presser

III. PORTRAITS OF COMPOSERS OR PERFORMERS (cont.)

Name of musician	Artist	Colored BW Sepia	Catalogue number	Size	Price	Publisher
A large sheet containing small pictures for note-books of: Bach, Mrs. Beach, Beethoven, Berlioz, Bizet, Brahms, Cadman, Chaminade, Chopin, Dvorak, Elgar, Foster, Gluck, Gounod, Grieg, Handel, Haydn, Herbert, Lieurance, Liszt, MacDowell, Massenet, Mendelssohn, Meyerbeer, Mozart, Nevin, Paderewski, Puccini, Rachmaninoff, Rimsky-Korsakoff, Rossini, Rubinstein, Saint-Saens, Schubert, Schumann, Sibelius, Sousa, Thomas, Tschaikowski, Verdi, Wagner, Weber.		BW		sheet 11x14 each picture 1 $\frac{1}{2}$ x1 $\frac{3}{4}$	5¢ sheet	RCA Victor
Wagner		BW		5x7	20¢	Elson

III. PORTRAITS OF COMPOSERS OR PERFORMERS (cont.)

Name of musician	Artist	Colored BW Sepia	Catalogue number	Size	Price	Publisher
Auber, Berlioz, Bizet, Boieldieu, Brahms, Chopin, Donizetti, Gluck, Gounod, Grieg, Halevy, Haydn, Liszt, Mendelssohn, Meyerbeer, Offenbach, Rossini, Rubinstein, Schumann, Spontini, Thomas, Tschaikowsky, Verdi, Wagner, Weber.		Colored		2x3	3¢ each	Colonial
<u>Great Master Portraits.</u> Sheet containing small pictures of: Bach, Beethoven, Chopin, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi, Wagner.		BW		each picture $1\frac{1}{2} \times 2\frac{1}{4}$	5¢ sheet	Presser
Photographs of sculpture:						
Edward Alexander MacDowell	Helen Mears	BW		4x5 8x10	10¢ 15¢	Metro.
Beethoven (head)	Emile Antoine Bourdelle	BW		4x5 8x10	10¢ 15¢	Metro.

III. PORTRAITS OF COMPOSERS OR PERFORMERS (cont.)

Name of musician	Artist	Colored BW Sepia	Catalogue number	Size	Price	Publisher
Bach, Beethoven, Bizet, Borodine, Brahms, Chopin, De- bussy, Dvorak, Grieg, Handel, Haydn, Liszt, MacDowell, Mendels- sohn, Mozart, Mous- sorgsky, Puccini, Rimsky-Korsakoff, Schubert, Schumann, Richard Strauss, Stravinsky, Verdi, Wagner.		BW		6x8	25¢ each	Kalmus
Handel, Schumann, Paderewski, Wagner, Mendelssohn, Haydn, Gluck, Beethoven, Gounod, Schubert, Mozart, Liszt, Bach, Chopin, Verdi, Johann Strauss, Rossini, Rubinstein		BW	1151 1152 1153 1154 1155 1156 1157 1158 1159 1160 1161 1162 1163 1164 1266 1271 1576 1577	5½x8	1½¢ each	Brown

III. PORTRAITS OF COMPOSERS OR PERFORMERS (cont.)

Name of musician	Artist	Colored BW Sepia	Catalogue number	Size	Price	Publisher
Ludwig Van Bee thoven*		Sepia	157	10x12*	10¢ each	Perry
Frederick Chopin*			158			
Christopher Gluck*			159			
George F. Handel*			161	5½x8	1½¢ each	
Joseph Haydn*			162			
Franz Liszt*			164			
Felix Mendelssohn*			165			
Wolfgang Mozart*			166			
Franz Schubert*			168			
Robert Schumann*			169			
Richard Wagner*			170			
Giacomo Meyerbeer			170B			
Giacomo Rossini			170C			
Franz Abt			170D			
Anton Rubinstein			170E			
Strauss			170F			
Karl von Weber			170G			
Edward Grieg			154			
Nicolo Paganini			155			
Johann Sebastian Bach*			156			
<u>Composer Portrait</u> <u>Photogravures of:</u> Chopin, Haydn, Ru- binstein, Schubert, Wagner, Mozart, Bach.		BW		11x15	25¢ each	Presser
*Portraits of those composers starred available in the larger size.						

III. PORTRAITS OF COMPOSERS OR PERFORMERS (cont.)

Name of musician	Artist	Colored BW Sepia	Catalogue number	Size	Price	Publisher
Hector Berlioz Charles Gounod Joseph Haydn Engelbert Humperdinck Richard Strauss Eugen D'Albert Edvard Grieg Ludwig Van Beethoven Franz Schubert Franz Liszt Gioachino Rossini Vicenzo Bellini Richard Wagner Giuseppe Verdi Anton Rubinstein Johannes Brahms Frederic Chopin Felix Mendelssohn Johann Sebastian Bach Georg F. Handel Wolfgang Mozart Giacomo Puccini Pietro Mascagni Ruggiero Leoncavallo Johann Strauss		BW		3 $\frac{1}{2}$ x5 $\frac{1}{2}$	10¢ each	Internat.
<u>Silhouettes, Bust Pictures of Bach, Beethoven, Brahms, Chopin, Handel, Liszt, Mozart, Schubert, Schumann, Strauss, Wagner.</u>		BW		9x12	40¢ each	Presser

III. PORTRAITS OF COMPOSERS OR PERFORMERS (cont.)

Name of musician	Artist	Colored BW Sepia	Catalogue number	Size	Price	Publisher
<u>Prints of Great Composers:</u> Bach, Beethoven, Brahms, Chopin, Gounod, Grieg, Handel, Haydn, Liszt, Mendelssohn, Mozart, Rubinstein, Schubert, Schumann, Tschaikowsky, Verdi, Wagner, Weber.		BW		3½x8½	5¢ each	Presser
<u>Silhouettes of:</u> Wagner at the Piano, Brahms and the Beggar, Wagner Directing, Liszt Directing, Liszt Rhapsody, Liszt and Wagner, Richard Strauss, Paganini, Strauss (Salome)		BW		9x12	40¢ each	Presser

IV. IMAGINATIVE SCENES FROM COMPOSERS' LIVES

Name of picture	Artist	Colored BW Sepia	Catalogue number	Size	Price	Publisher
Beethoven at the Home of Mozart	Merle	BW BW	1165 171	5 $\frac{1}{2}$ x8 5 $\frac{1}{2}$ x8	2 $\frac{1}{2}$ 2 $\frac{1}{2}$	Brown Perry
Mozart at the Organ	Herpfer	BW BW	3205 1987	5 $\frac{1}{2}$ x8 5 $\frac{1}{2}$ x8	2 $\frac{1}{2}$ 2 $\frac{1}{2}$	Perry Brown
Mozart and His Sister	Schneider	BW BW	3206 1169	5 $\frac{1}{2}$ x8 5 $\frac{1}{2}$ x8	2 $\frac{1}{2}$ 2 $\frac{1}{2}$	Perry Brown
Infant Mozart Before Maria Theresa	Ender	BW	3207	5 $\frac{1}{2}$ x8	2 $\frac{1}{2}$	Perry
Mozart Singing His Requiem	Shields	BW BW	3208 1167	5 $\frac{1}{2}$ x8 5 $\frac{1}{2}$ x8	2 $\frac{1}{2}$ 2 $\frac{1}{2}$	Perry Brown
The Child Mozart	Barrias	BW	3209	5 $\frac{1}{2}$ x8	2 $\frac{1}{2}$	Perry
Mozart at Vienna	Hamman	BW BW	3210 1939	5 $\frac{1}{2}$ x8 5 $\frac{1}{2}$ x8	2 $\frac{1}{2}$ 2 $\frac{1}{2}$	Perry Brown
Mozart and His Sister Before Maria Theresa	Borckmann	BW	3221 1170	5 $\frac{1}{2}$ x8 5 $\frac{1}{2}$ x8	2 $\frac{1}{2}$ 2 $\frac{1}{2}$	Perry Brown
Handel and George I of England	Hamman	BW	3211 1942	5 $\frac{1}{2}$ x8 5 $\frac{1}{2}$ x8	2 $\frac{1}{2}$ 2 $\frac{1}{2}$	Perry Brown
Haydn Crossing the English Channel	Hamman	BW	3212 1172	5 $\frac{1}{2}$ x8 5 $\frac{1}{2}$ x8	2 $\frac{1}{2}$ 2 $\frac{1}{2}$	Perry Brown

IV. IMAGINATIVE SCENES FROM COMPOSERS' LIVES

Name of picture	Artist	Colored BW Sepia	Catalogue number	Size	Price	Publisher
Great Masters of Music	Hamman	BW	3213	5½x8	2¢	Perry
		BW	1166	5½x8	2¢	Brown
Beethoven at Bonn	Leyendecker	BW	1940	5½x8	2¢	Brown
			3230	5½x8	2¢	Perry
Beethoven and the Rusmnowsky Quartette	Borckmann	BW	3220	5½x8	2¢	Perry
			1941	5½x8	2¢	Brown
Ludwig Beethoven		BW	3228	5½x8	2¢	Perry
Beethoven in His Study	Schloesser	BW	3229	5½x8	2¢	Perry
		BW	1171	5½x8	2¢	Brown
Morning Prayers in the Family of Sebastian Bach	Rosenthal	BW	3225	5½x8	2¢	Perry
		BW	1945	5½x8	2¢	Brown
Preludes of Bach	Hamman	BW	1938	5½x8	2¢	Brown
Richard Wagner at Bayreuth	Pepperitz	BW	1168	5½x8	2¢	Brown

V. MISCELLANEOUS MUSICAL PICTURES

Name of picture	Artist	Colored BW Sepia	Catalogue number	Size	Price	Publisher
Whistling Boy	Duvenck	BW Colored	H69 199	5½x8 3x4	1½¢ 2¢	University Artext
The Whistling Boy	Eickemeyer	Colored	9751	7x9	50¢	Art Educ.
Chorister Boys	Anderson	BW	220	5½x8	2¢	Brown
The Singing Boys	Della Robbia	BW	526	3x5	1¢	Artext
Singing Gallery	Della Robbia	BW	B 453	5½x8	1½¢	University
Singing Gallery Upper Panel	Della Robbia	BW	MB 2	5½x8	1½¢	University
Singing Gallery Lower Panel	Della Robbia	BW	B 455	5½x8	1½¢	University
Singing Angels	Hubert and Jan Van Eyck	BW	D 3	5½x8	1½¢	University
Singing Gallery	Donatello	BW	B 439	5½x8	1½¢	University
Singing Gallery Upper Panel	Donatello	BW	B 440	5½x8	1½¢	University
Pulpit	Donatello	BW	B 442	5½x8	1½¢	University
Folio of Opera Pic- tures from Wagner's "Ring of the Nibe- lungen"					40¢	Silver Bur- dette

V. MISCELLANEOUS MUSICAL PICTURES (cont.)

Name of picture	Artist	Colored BW Sepia	Catalogue number	Size	Price	Publisher
Five Mounted Prints from Book of Favor- ite Hymns. Selection No.1 Selection No.2	Tenggren Tenggren	Colored Colored			\$1.00 1.00	Garden City Garden City

V. SUMMARY

A large number of flat pictures may be had from various publishers. Some of these are arranged in sets, some listed individually. According to the charts, it is shown that there are available:

CHAPTER V

CHARTS

Because charts are not a new teaching device, they are often neglected in studies of visual aids. However, material in this form fills an unique need which is not served by any other type of visual presentation, so it is worthy of attention. Quite likely the materials mentioned in this chapter are more generally known and used by music educators than those in any other one chapter. In music education, charts are especially helpful in learning the fundamentals of reading notation and mastering techniques of various instruments.

I. DEFINITION OF THE TERM

"A sheet of paper, pasteboard, or the like, on which information is given in tabular form; as a historical chart"³⁵ is too narrow a definition of the term "chart" for the purposes of this study.

Examination of the many kinds of charts on the market for use in music shows that they present information in vastly different ways. Some are merely enlargements of words or musical notation to a size which may be seen by all pu-

³⁵Webster's New International Dictionary of the English Language, Second Edition, Unabridged, p. 454.

pils in the classroom. Others present mainly pictorial material, and come by the name "chart" principally because of the heavy paper or cardboard on which they are printed. Fingerboard and keyboard charts serve as maps of unknown territory. Most frequently, however, a chart is distinguished by the fact that related information is briefly shown in such a manner that the arrangement, on a single large sheet, serves to clarify relationships. All the above-mentioned types are included within the scope of this chapter.

More briefly then, a chart is herein considered to mean a single sheet of paper or cardboard on which material is presented by enlargement, pictorial reproduction, or particular arrangement. It need not necessarily be of such size as to be read at a distance.

II. REVIEW OF RELATED LITERATURE

The need for charts which present material in enlarged forms is described thusly by Dr. Irving Cheyette:

The factors of rhythm, ear-training have been neglected in favor of mechanical manipulative skill, which has been overemphasized. This has been due, of course, to the fact that teaching has been accomplished through the medium of the printed symbol from a book. Individual pairs of eyes have been focused on individually held books. However, because of the aforementioned individual differences in the processes involved in sight reading, weak readers have dropped out and strong readers have been held back. The solution lies in focusing attention of all eyes in one place so that the teacher determines the rate of speed, and can provide alternate technics to challenge individual differences.

Technic has been defined as the perfect coordination between the individual and the instrument. Since the mind controls the individual, what goes into the mind will determine how the individual controls the instrument. In literature, the person who expresses himself well is the one who has a living, functional vocabulary. He is the one who is never at a loss for a word. Similarly in music, we have a vocabulary of sound, consisting of scalic patterns, chord patterns, rhythmic patterns. The musician who has acquired a performing acquaintance with these patterns is never at a loss in interpreting musical symbols. Therefore, if we can provide from the outset materials which will enable us to teach this vocabulary in an interesting form we have gained our victory. However, our first problem still confronts us. If we leave the children to work out these problems from individual books, our original differences slow up the process and frustrate the lesson. If, on the other hand, we focus all attention to wall charts, visible to all, all eyes are in one place, and the teacher dominates the situation so as to be able to follow each individual student's progress.³⁶

III. PROCEDURE FOR COLLECTING MATERIAL ON CHARTS

Numerous sources were examined for names of companies which publish chart materials. Most fruitful were the advertisements in the Music Educators Journal³⁷ and the Educational Music Magazine,³⁸ The Business Handbook of Music Education,³⁹

³⁶ Irving Cheyette, "Visual Aids in Music Education," The Journal of Musicology, 2:188-189, March, 1941.

³⁷ Music Educators Journal. Six issues between September and June. Chicago, Illinois: Music Educators National Conference.

³⁸ Educational Music Magazine. Bi-monthly during the school year. Chicago, Illinois: Educational Music Bureau, Inc.

³⁹ The Business Handbook of Music Education (Chicago, Illinois: Music Education Exhibitors Association, 1941), pp. 16-23.

and the New School Music Handbook.⁴⁰

Three lists were made up from the names discovered: music publishers, instrument manufacturers, and text-book publishers. A different form of letter was sent to members of each of the three groups. Out of 97 music publishers, 68 responded. Two letters were returned undelivered. Of 22 instrument manufacturers, 18 answered inquiries. All but 1 of 15 text-book publishers replied.

Instrument manufacturers were particularly generous in sending samples of charts, since most of their materials are published for advertising purposes.

Much additional material, which was not mentioned by correspondents, was discovered in the stocks of the Southern California Music Company, Freeman-Mathews Music Company, and G. Schirmer. Miss Elizabeth White of the Los Angeles office of Carl Fischer, Inc., was most helpful in locating products from that stock.

IV. EXPLANATION OF ORGANIZATION OF LISTS OF CHARTS

Such a wide variety of subjects was covered in the charts to be listed that fourteen headings, the first with five sub-divisions, were necessary. The organization includes:

⁴⁰ Peter William Dykema and Hannah M. Cundiff, New School Music Handbook (Boston: C.C. Birchard Company, 1939), pp. 368, 376-377.

- I. Fingering charts
 - a. Woodwind instruments
 - b. Brass instruments
 - c. Stringed instruments
 - d. Plucked instruments
 - e. Sets for various instruments
- II. Keyboard charts
- III. Drum instruction charts
- IV. Tuning charts
- V. Charts showing range of instruments
- VI. Charts showing correct playing posture
- VII. Picture charts of musical instruments
- VIII. Seating charts
- IX. Charts for learning notation
- X. Charts of scales and keys
- XI. Transposition charts
- XII. Charts of musical terms
- XIII. Sight-singing charts
- XIV. Historical panorama charts.

The column headings used on the charts perhaps need some clarification. The "Name of material" is self-explanatory. In cases where the materials were examined, the "Description" is the writer's. If the description in a catalogue was not sufficiently clear to be re-worded accurately, it is quoted directly. Pains were taken to keep the descriptions

free from unnecessary adjectives. "Suggested use" tells the publishers intent, where it is mentioned or plainly implied. The writer has not inserted any personal suggestions. "Size" of flat articles is, of course, two-dimensional.

The numbers under the heading "Publisher" correspond to the numbers on the list of "Music Publishers" or the list of "Instrument Manufacturers" in Appendix A, pages 219 and 221 , respectively. The letter "M" preceding the number directs the reader to the list of "Music Publishers." The letter "I" before the number indicates the list of "Instrument Manufacturers." Thus M27 would prove to be the twenty-seventh firm on the music publishers' list.

Colored materials are shown by the letter "C," black and white by the letters "BW." Prices, it must be remembered, are subject to change, particularly in war times.

I. FINGERING CHARTS
a. Woodwind instruments

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Table of finger-ing for the Boehm Flute	Picture of flute, chromatic scale, fingering indicated by black and white circles.	Learning flute fingering	8" x 16"	I3	BW	
Hetzell's Photo-graphic Fingering Charts for: Oboes Clarinets Saxophones Flute and piccolo	Every note in the instrument's range is printed on the staff in octaves. Below each note is a photograph of the correct section of the instrument with hands placed for playing the note. Fingers plainly numbered on the nails.	Learning finger-ing for these instruments.	12" x 44" 12" x 46" 12" x 53" 12" x 67"	M5	BW	50¢ each
Pan-American Fin-gering Charts	Notes in range of instruments printed on staff in whole notes. Drawings of section of horn, with keys or holes to be used colored black	Learning finger-ing for these instruments.	Wall size 20" x 30"	I6	BW	Free
Chart No. 72 (for Boehm system clarinets)			Notebook size 6" x 10"			

I. FINGERING CHARTS
a. Woodwind instruments (cont.)

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Pan-American Fingering Charts (continued)	Refer to previous page.					
Chart No. 73 (for Boehm system flutes and piccolos)						
Chart No. 74 (for saxophones)						
Bassoon fingering chart. (Small size only)						
Rubank Fingering Charts for: Clarinet Flute and piccolo Oboe Saxophone	Range of instrument in whole notes on staff across top of page. Instrument pictured at left of page with keys numbered. Black dots show number of fingers used for each note.	Learning fingering for these instruments.	12" x 18" M25	BW	25¢ each	

I. FINGERING CHARTS
a. Woodwind instruments (cont.)

Name or material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Mirick's Pocket Chart for Boehm Flute and Piccolo	Picture of instruments. Chromatic range written in quarter notes with fingering for closed G# key above notes, open G# key below.	Learning finger-ing for flute and piccolo.	10 $\frac{1}{2}$ "x10 $\frac{1}{2}$ "	M9	BW	40¢
Mirick's Pocket Chart for Bassoon (Heckel system)	Picture of instrument. Chromatic range written in quarter notes, with fingering below.	Learning finger-ing for bassoon.	10 $\frac{1}{2}$ "x12"	M9	BW	40¢
Huffer's New Improved Diagram Saxophone Chart	"On the staves at the top of this chart is the complete chromatic scale for the entire compass of the saxophones written in treble and bass clef. The stave is divided by vertical lines extending down through the fingering chart."	Learning saxo-phone fingering.	34"x44"	M3	BW	\$1.00

I. FINGERING CHARTS
a. Woodwind instruments (cont.)

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Complete Scale for all Saxophones, by Sigurd M. Rascher.	Chromatic range in whole notes. Two views of saxophone. Fingering in black circles and squares.	Learning saxophone fingering.	11"x26"	M7	BW	25¢
The DeCaprio Trill Chart for the Clarinet.	Two views of clarinet. Notes to be trilled written with half note for lower tone, quarter note for upper tone.	Learning trills on clarinet.	12"x18"	M23	BW	25¢
Crawford's Saxophone Chart and Self-Instructor.	Chromatic range of saxophone in quarter notes. Both sides of instrument shown. Black dots indicate fingers.	Learning saxophone fingering.	32"x22"	M12	BW	50¢
Dippolito Simplified Chart Scale of Fingering for Clarinet.	Natural scale and chromatics written separately in whole notes. Fingerings under each note. Two views of the instrument shown.	Learning fingering for clarinet	48"x28"	M29	BW	75¢

I. FINGERING CHARTS
a. Woodwind instruments (cont.)

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
The Bb Bass Clarinet, The Chromatic Scale.(Boehm System)	Two views of clarinet. Scale in whole notes. Circles indicate fingerings.	Learning fingering for bass clarinet.	12"x45"	M7	BW	60¢
Complete Fingering of the Chromatic Scale for the One-Keyed Fife.	Picture of instrument. Scale in whole notes. Fingerings written in circles.	Fingering for fife.	12"x20"	M7	BW	15¢
Scale for the Carl Fischer Perfected System Clarinet and Table of Fingering for the Improved Boehm Clarinet.	Two views of clarinet. Scale in whole notes. Fingerings indicated by circles.	Fingering for clarinet.	32"x15"	M7	BW	25¢
Scales and Compass for the eight-keyed Flute	Skeleton line-drawing of flute. Scale in whole notes. Fingerings indicated by circles and crosses.	Fingering for clarinet.	11½"x30"	M7	BW	25¢

I. FINGERING CHARTS
a. Woodwind instruments (cont.)

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
The Sarrusophone Chromatic Scale	Pictures of two views of sarrusophone. Chromatic scale in whole notes. Black and white circles indicate fingerings.	Learning sarrusophone fingering.	16"x30"	M7	BW	50¢
Chromatic Scale for Bassoon, 18 Keys, by Professor Eugene Jancourt	Two views of bassoon. Chromatic scale in half notes. Fingerings in black and white circles.	Saxophone fingering.	26"x20"	M7	BW	25¢
Complete Scale for All Saxophones	Two views of instrument. Chromatic range on treble, bass, and tenor clefs. Fingering indicated in black and white circles.	Saxophone fingering.	28"x12"	M7	BW	40¢
Table of Fingerings for the Boehm Flute and Piccolo with open or closed G#.	Four charts included. Piccolo with G# open. Flute with open G#. Piccolo with G# closed. Flute with closed G#.	Flute and piccolo fingering.	8 $\frac{1}{2}$ "x14"	M7	BW	35¢

I. FINGERING CHARTS
a. Woodwind instruments (cont.)

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Complete finger-ing of the Chro-matic Scale for the Six Keyed Fife	One view of fife. Chromatic scale in whole notes. Black and white circles indicate fingers.	Learning finger-ing for fife.		M7	BW	
Scale for the Oboe	Three views of oboe. Chromatic scale in whole notes. Finger-ing indicated by black and white circles.	Learning oboe fingering.	11"x30"	M7	BW	25¢
Chart of the "Com-plete Fingering for the Chromatic Scale for the Six-Keyed Piccolo.	Picture of piccolo. Fingering indicated by black and white crosses and circles.	Learning piccolo fingering.		M7	BW	25¢
Chart of the Com-plete Fingering of the Chromatic Scale for Ten, E leven, and Thir-teen keyed Flutes.	Picture of flute. Chromatic scale in whole notes. Finger-ings shown by black and white circles and rectangles.	Flute fingering.	28"x14"	M7	BW	35¢

I. FINGERING CHARTS
a. Woodwind instruments (cont.)

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Chromatic Scale for Bassoon, by C.A. Caton.	Two views of bassoon. Chromatic scale in half notes. Fingerings indicated by black and white circles.	Learning bassoon fingering.	21"x12"	M29	BW	35¢
Chromatic Scale for the Oboe (16 keys) and English Horn	Picture of instruments. Chromatic range in whole notes. Black and white circles and rectangles show fingerings.	Oboe and English Horn fingering.	21"x12"	M29	BW	35¢
Dippolito Simplified Chart Scale of Fingering for Saxophone	One view of instrument. Natural and chromatic scales given separately. Letter names over notes. Roman numerals show fingering.	For learning saxophone fingering.	12"x8"	M29	BW	35¢
Scale of Fingering for Oboe and English Horn	One view. Chromatic scale in whole notes.	Oboe and English Horn fingerings.	24"x12"	M7	BW	50¢

I. FINGERING CHARTS
a. Woodwind instruments (cont.)

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Rudy Wiedoft's Simplified Photographic Saxophone Chart.	Twenty-nine pictures with hands in position on each note in saxophone range. Three full views show correct playing posture.	Learning saxophone fingering	24"x36"	M32	BW	\$1.00
Popular Saxophone Charts, by Jack Regan	A book containing charts, one each for phone fingering keys of C, G, F, Bb, Eb, Ab, D, A, E. Each chart is an exaggerated drawing showing the key system used. Arrows lead to the notation.	Learning saxo-book	9"x12"	M22	BW	\$1.00
Descriptive Table for the Boehm Clarinet	Two views. Chromatic scale in whole notes.	Fingering for clarinet.	11 $\frac{1}{2}$ x30"	M7	BW	25¢

I. FINGERING CHARTS
b. Brass instruments

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Pan-American Fingering Charts	Instruments pictured along left side of charts. Chromatic ranges in whole notes. Black and white squares below notes indicate valves. Trombone positions numbered.	Learning fingerings for brass instruments.	Wall size 20"x30" Notebook size 6"x10"	I6	BW	Free
Chart No.70 (for cornet, trumpet, alto horn, and mellophone)						
Chart No.71 (for trombones, baritones, euphoniums)						
Chart No.75 (for BBb and Eb Sousaphones and basses)						
Chart for French Horn (small size only)						
Rubank Fingering Chart for Cornet or Trumpet	Entire range of horn shown in whole notes. Letter name above each note, fingering below. Also table of harmonics.	Learning fingering for cornet or trumpet.	12"x9"	M25	BW	15¢

I. FINGERING CHARTS
b. Brass instruments (cont.)

Name or material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Chart Showing all Fundamental Tubes of Brass-Wind Instruments, by Ross Wyre.	"The complete family of brass instruments is shown in this chart. Each instrument is blocked off in separate panels. Each panel shows seven series of partials. All of the upper panels show actual pitches. The transposed notes of all transposing instruments are shown directly under the panels of actual pitches. Reading across the chart, all substitute or optional fingering for any specific note is obvious at a glance."	Reference	28"x12"	M20	BW	75¢
Teacher's Reference Chart for Fingering Brass Instruments, by Ross Wyre				M20	BW	50¢

I. FINGERING CHARTS
b. Brass instruments (cont.)

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Mirick's Pocket Charts for: Eb Tuba and BBb Basses French Horn Bb Baritone Bb Trombone	Instruments pictured. Chromatic range in quarter notes, with letter names above and fingering below.	Learning the fingering for the brass instruments.	10 $\frac{1}{2}$ "x11 $\frac{1}{2}$ " 9 $\frac{1}{2}$ "x9 $\frac{1}{2}$ " 9 $\frac{1}{2}$ "x7"	M9	BW	40¢ 20¢ 20¢
Rubank Chart of Slide Trombone Positions and Baritone Fingerings	Vertical columns tell fractions by which air in instrument vibrates; horizontal columns give position or valve; whole notes on staff where columns meet.	Learning positions on trombone and fingering for baritone.	9"x12"	M25	BW	15¢

I. FINGERING CHARTS
c. Stringed instruments

Name or material	Description	Suggested use	Size	publisher	Colored or BW	Price
Fingerboard Guide for violin	Replica of finger-board of full-sized violin. Paper, with gummed back. Letter names in white on black paper.	Paste on finger-board to learn finger position.	6"x1 $\frac{1}{2}$ "	M9	BW	15¢
Wilson's Violin or Mandolin Fingerboard Position Guide.	Replica of violin fingerboard, in black, with white lines across for each half step, letter names in white, positions numbered.	A "self help"	9 $\frac{1}{2}$ "x1 $\frac{1}{2}$ "	M3	BW	25¢
Wilson's Applicable Fingerboard Position Guide	Fingerboard for cello, banjo, mandola, or mando-cello. Black, with white letter names and positions.	Paste on finger-board to learn finger position.	20"x2 $\frac{1}{2}$ "	M3	BW	25¢
Violin Finger-board Chart	For full, $\frac{3}{4}$ and $\frac{1}{2}$ size violins.	Paste on finger-board.		M20	BW	10¢

I. FINGERING CHARTS
c. Stringed instruments (cont.)

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Violoncello Scale by Otto Langey	Black fingerboard chart with letter names in circles. No notation.	Learning letter names of notes and placing fingers correctly.	11"x28"	M7	BW	25¢
Fingerboard Scale for the Viola by Otto Langey	Fingerboard chart to be pasted on the instrument. Circles enclose letter names of half steps. Compass on the staff in quarter notes below.	Same as above.	11"x14"	M7	BW	15¢
Scale for Four String Double-Bass	Fingerboard chart to be pasted on the instrument. In a circle on each half step is shown a tiny staff with the note.	Same as above	36"x11½"	M7	BW	25¢

I. FINGERING CHARTS
d. Plucked instruments

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Complete Standard Guitar Chord Guide	Vertical columns headed with names of keys to six sharps and flats. Horizontal columns give names of chords: major, minor, dominant sevenths, dominant major, etc., 13 in all. Strings pictured and frets numbered for each chord.	Learning chords on guitar without musical notation.	12"x16"	BW	\$1.00	
Wilson's Guitar Fingerboard Guide	Replica of guitar fingerboard; black and white letter names and positions.	Paste on finger-board.	15"x2 $\frac{1}{2}$ "	M3	BW	25¢
See also on list for stringed instruments:						
Wilson's Violin or Mandolin Fingerboard Position Guide				M3		

I. FINGERING CHARTS
d. Plucked instruments (cont.)

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Complete Diagram of the Fingerboard of the Banjo	Picture of banjo keyboard, with letter names on frets. Notation for each fret on separate staff below.	Learning banjo fingering.	11"x14"	M7	BW	20¢
Diagram of the Finger Board of the Guitar	Picture of finger-board with frets numbered. Natural scale on each string written on 6 separate staves. Chromatic scale same.	Learning guitar fingering.	13"x14"	M7	BW	20¢
Illustration of a Complete Zither with 32 Strings	Picture of a zither with strings numbered and named. Chromatic notation for four melody strings given on four staves.		11"x14"	M7	BW	15¢
(No name)	Picture of harp, naming parts, showing strings in relation to notation.		14"x21"	M7	BW	25¢

I. FINGERING CHARTS
d. Plucked instruments (cont.)

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Complete Diagram of the Mandolin	Large picture of the mandolin with letter names of notes written on proper frets. Notation for the four strings below, on four staves.	Learning finger-ing for mandolin	12"x16"	M7	BW	20¢

I. FINGERING CHARTS
e. Sets for various instruments

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
The Roy Miller Fingering Chart for the Smith-Yo- der-Bachman Ensem- ble Band Method for: Trombone French Horn and Alto Tuba Saxophone Oboe and En- glish Horn Bassoon Clarinet Flute and Pic- colo Trumpet Baritone and Euphonium Drums	Double sheets. Front cover shows picture of instrument, gives brief history of instrument, shows clef for transposition. Back cover shows correct posture and how to produce tone. Inside shows enlarged drawing of instrument. On each key of an enlarged piano keyboard are staves for each octave of that pitch, with correct number of fingers for playing each note below the notation.	Learning fingerings for band instruments.	12"x18"	ML3	BW	25¢ each \$2.00 set

I. FINGERING CHARTS
e. Sets for various instruments (cont.)

Name or material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Instructor's Set of Mirick's Pocket Charts for Band and Orchestra Instruments.	Folio with tape to insert the fingering charts for: bassoon, French horn, flute, piccolo, clarinet, tuba, baritone and trombone, oboe, saxophone.	Reference on fingering	9"x12" folio	M9	BW	\$2.00
Charts for Wind Instruments	Folder contains fingering charts for: clarinet, tuba, saxophone, bassoon, oboe, baritone, trombone, French horn.	Reference on fingering	9"x12" folio	M1	BW	\$1.00

II. KEYBOARD CHARTS

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Keyboard Chart (hinged)	Four-octave chart, actual keyboard size.			M30	BW	25¢
Keyboard Staff and Signature Chart	Letter names on white keys.		11 $\frac{1}{4}$ x28 $\frac{1}{2}$ "			
Keyboard Chart	Four-octave keyboard chart. No notation. No letter names.	For table use	30"x7 $\frac{1}{2}$ "	M19	BW	15¢
School Keyboard Chart	Plain, four octaves.	For table use	7"x28"	M26	BW	15¢
Miessner Staff and Keyboard	Four-octave keyboard. Grand staff with four-octave C scale in quarter notes.	For table use	11"x28"	M16	BW	40¢
Four Octave Keyboard Chart	Grand staff and facsimile of keyboard Linen Cardboard Paper	Use on table or piano		M20	BW	75¢ 50¢ 15¢

II. KEYBOARD CHARTS (cont.)

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Carl Fischer Piano Keyboard 02101	Four-octave keyboard with the black keys slightly raised. Very heavy cardboard. Hinged.	For table use.	6 $\frac{1}{2}$ "x29"	M7	BW	50¢
Carl Fischer Piano Keyboard No. II, 02199	Plain keyboard. No notation or letter names. Smooth. Four octaves and major third.	For table use.	6 $\frac{1}{2}$ "x29"	M7	BW	25¢
Iltis Piano Keyboard and Staff Chart	Grand staff with quarter notes placed directly above the white keys of the piano keyboard. Letter names printed on keys.	For table use.	11"x27 $\frac{1}{2}$ "	M7	BW	25¢
John M. Williams Charts	Table keyboard for use at home. Keyboard charts to be placed on piano. Quarter notes on grand staff five octaves, G to G	For piano classes	35 $\frac{1}{4}$ "x12" 33"x5 $\frac{1}{4}$ "	M2	BW	25¢ for both

II. KEYBOARD CHARTS (cont.)

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Class Keyboard Chart	Heavy cardboard. Four octaves. No notation.			M20	BW	25¢
Layman's Keyboard Guide	Keyboard guide with accompanying Scale Finder; on bristol board.		3 $\frac{1}{2}$ "x47"	M8	BW	50¢
Keyboard Staff and Signature Chart	No letter names.		11 $\frac{1}{4}$ "x28"	M30	BW	25¢

III. DRUM INSTRUCTION CHART

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Leedy Drum Corps Instruction Charts No. 1770	Twelve charts showing position of hands and sticks, and manipulation for various strokes. "The instruction contained on these charts begins at the very beginning, and lays the correct foundation from the start."	For teaching drumming technique	36"x36"	I4	C	\$5.00 set

IV. TUNING CHARTS

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Band Tuning Chart	Center square shows Bb tuning bar, and Bb written on treble staff. Note for each band instrument written on correct staff with letter name beside.	For tuning band	I6	BW	Free	
Orchestra Tuning Chart	Center square shows "A" tuning bar. Note for each orchestral instrument written on correct staff with letter name beside.	For tuning orchestra	I6	BW	Free	

V. CHART SHOWING RANGE OF INSTRUMENTS

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Compass of Musical Instruments	Reading up from the bottom are shown the piano keyboard; letter names of the white keys; quarter notes on the grand staff from the 7th space below the bass staff to the 13th space above the treble staff; lines directly above the staff bracket the ranges of the human voice, stringed instruments, percussion instruments, and wind instruments.		11"x13"	M17	BW	5¢

VI. CHARTS SHOWING CORRECT PLAYING POSTURE

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Correct Playing Positions for the Concert Band (on back of the Buescher Music Holder)	Pictures show the correct positions for playing trumpet, cornet, saxophone, flute, alto horn, baritone, trombone, sousaphone, clarinet, French horn, bassoon.	Serves as a reminder on the music rack.	11 $\frac{1}{2}$ "x14"	II	C	
Ideal Hand Position Card	On this card is a drawing of a famous pianist's hand with arrows leading from explanatory text to the hand to indicate the correct position for effective playing.	.	Studio size Pupil's size	M20		10¢ 5¢

VII. PICTURE CHARTS OF MUSICAL INSTRUMENTS

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Instruments of the orchestra	Twenty colored charts, one for each instrument. Accurately colored picture of the instrument, and insert showing how it is held and played. Handbook and records available with charts.	To develop acquaintance with appearance of the instruments.	14"x22"	M31	C	\$4.00 set
Musical Instruments of the Modern Band and Orchestra	"The musical instruments broadside illustrates the musical instruments used in the modern band and orchestra, tells briefly their uses in these organizations, shows their ranges, gives suggested instrumentations for various sizes of organizations. . ."	Music appreciation study material.	25"x38"	I6	BW	5¢ each 50¢ dozen

VII. PICTURE CHARTS OF MUSICAL INSTRUMENTS (cont.)

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Student's Chart Showing the Principal Instruments of the Band and Orchestra	Pictures of 40 instruments. Shows tuning and range of wind instruments.	For use in appreciation classes.	23"x40"	I8	BW	Free
Buescher Cut-out Instrument Chart	Pictures of instruments of band and orchestra, each on a rectangle with a black background, to be cut out.	For scrap books.	19"x22"	Il	BW	\$2.00 per 100 only

VIII. SEATING CHARTS

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Practical Percussion Set-Ups by William F. Ludwig	Three percussion sections are suggested in relation to (1) a 60-90 piece band, (2) a 30-50 piece band, and (3) a 30-90 piece orchestra.		11"x8 $\frac{1}{2}$ "	I7	BW	Free
Instrumentation Chart of the Ideal Percussion Section	Pictures five players playing percussion instruments. Explanation of the allocation of instruments. Inset chart of essential 13 rudiments of drumming. Pictures showing how to hold sticks and cymbals.		18 $\frac{1}{2}$ "x34"	I5	C	Free
A suggested Seating Arrangement for Symphonic Band	Rectangles represent each player in band, showing seating plan. Lower part of chart ruled for honor point system.		27"x40"	I8	C	Free

IX. CHARTS FOR LEARNING NOTATION

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
The Robbins Joy Notes		Set consists of one or more large music staves, one four-octave folded keyboard, folio container, pliofilm bagtion.		M24	BW	\$1.50 each part
Piano Part I						
Piano Part II						
Singing Part I						
Singing Part II						
The Wheel of Musical Knowledge	"Time signatures, value of notes and rests, major and minor keys, etc. are defined or illustrated briefly but clearly."		M33			25¢

X. CHARTS OF SCALES AND KEYS

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Gregorian Music Charts	Chart No.1, diagram of the 8 modes. Chart No.2, 8 modes in Gregorian notation. Chart No.3, 8 modes in modern notation.	For teaching notation and modes.	5'x3'	ML3	BW	\$1.00 each
Miessner Chord Finders	Cardboard strip to be placed back of piano keys. Colored squares locate notes in chords.	For learning chords at the piano.	16"x3"	ML6	C	35¢ each
No. I	Chords I, IV, and V ⁷ in major and minor keys.					
No. II	Major, minor, diminished, augmented triads in all keys.					
No. III	Six kinds of seventh chords in all keys.					

X. CHARTS OF SCALES AND KEYS (cont.)

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Prices
Miessner Key Finder	Colored squares show whole and half steps of scales.	For learning major and minor scales on the piano.	16"x3"	M16	C	20¢
Circle-O-Keys	Movable card that slides up and down in a sleeve of heavy cardboard. Through ten holes and a slot can be seen the number and names of the sharps and flats in any key, also related minor scale.	For reference.	M20	C		10¢
Pathfinder Scale, Chord, and Rhythm Charts, by Irving Cheyette.	Twenty-six cards (both sides) show all major and minor scales and chords I, IV, and V in octaves, treble and bass staves. Three cards (both sides) give 10 to 15 rhythmic patterns each in 2/4, 3/8, 3/4, 4/4, 9/8, 6/8.	Cards in sufficient number for all transposing instruments of the band, to be hung up together to drill whole organization at once on scales, Chords, and rhythmic patterns.	9"x20"	M7	BW	\$7.50 set

XI. TRANSPOSITION CHARTS

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Pocket Transposition Chart	First vertical column gives letter name for each chromatic tone in the octave G# to G. Corresponding tones for all band instruments shown across horizontal columns.	". . . quickly determine equivalent tones on the various keyed instruments of the Band."	3½" x 6"	I9	C	Free
The Sliding Transposition Chart for Band and Orchestral Instruments	Very heavy cardboard rectangle. Top section gives range and fingering for band and orchestral instruments. Small keyboard across the middle of page. Bottom half slides to left or right to show note for each instrument to play to match C instruments.	Used as a musical "slide rule"	11½" x 13"	M12	BW	\$1.00

XI. TRANSPOSITION CHARTS (cont.)

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
The Nu-Arranger Music Guide	Two celluloid discs riveted together. Face shows 5 clefs, intervals, major and minor key signatures, and lists 21 instruments by number. By revolving discs to the number of an instrument, range and transposition are shown.	An aid to orchestrating or arranging.	7" in diameter	M18	BW	60¢
Rader's Slide Chart for Any Transposition	Across upper half of chart are shown chromatic tones from fifth space below bass staff to fifth space above treble. Lower half has same arrangement of notes. It slides to left and right to show transposition of melodies. Directions given.	Transposing.	10½"x20"	M12	BW	\$1.25

XI. TRANSPOSITION CHARTS (cont.)

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Chord Master	Four cardboard discs fastened together to rotate to show chord construction, progression, variation, transposition.		8 $\frac{1}{4}$ "x10"	M10	C	\$1.00

XII. CHARTS OF MUSICAL TERMS

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Buescher Chart of Musical Terms	Forty-eight terms defined briefly.	Reference	17"x21"	Il	BW	Free
Same as above	Same as above	Use on each music stand in orchestra or band.	11" x 8 $\frac{1}{2}$ "	Il	BW	Free

XIII. SIGHT-SINGING CHARTS

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
Sight Singing and Observation Song Wall Charts	Twenty cards, printed on both sides, with envelope for filing. Each card shows the music of several phrases from songs in the Universal School Music Series.	Device for reviewing songs. Instructions included with set.	24"x15 $\frac{1}{4}$ "	M11	BW	\$8.00 set only, with discount to schools
The Congdon Music Rolls	Forty-nine rolls, each 10 inches wide. A complete song from the Congdon Primer Songs I and II is written on each roll. An orange colored stripe always shows the location of "Do."	Teaching beginners to read music.	10"x6"	M4	BW	

XIV. HISTORICAL PANORAMA CHARTS

Name of material	Description	Suggested use	Size	Publisher	Colored or BW	Price
History of the Marimba	Pictures of various stages in the development of the marimba related to historical events, from 2000 B.C. to 1936 A.D. Pictures very small.		10"x14"	I2	BW	Free
Historical Panorama	Shows chronological relationship of Music, Events and Statesmen, Science and Technology, Literature and Philosophy, and Art from ancient to modern times.	Correlation of music with other subjects. Reference.	36"x48"	M270		\$3.00

V. SUMMARY

Chart materials cover a wide variety of subjects. Exactly 100 charts, or sets of charts, are listed, with this distribution:

I. Fingering Charts	54
II. Keyboard Charts	14
III. Drum Instruction Charts	1
IV. Tuning Charts	2
V. Charts Showing Range of Instruments	1
VI. Charts Showing Correct Playing Posture	2
VII. Picture Charts of Musical Instruments	4
VIII. Seating Charts	3
IX. Charts for Learning Notation	2
X. Charts of Scales and Keys	6
XI. Transposition Charts	5
XII. Charts of Musical Terms	2
XIII. Sight-Singing Charts	2
XIV. Historical Panorama Charts	2

CHAPTER VI

MISCELLANEOUS MATERIALS

Several types of visual aids for music education should be included in this study, which do not fit into any of the previous classifications. No one of these types is available in a sufficient variety to warrant a separate chapter, so they will be treated individually in sections of this chapter on "miscellaneous materials."

I. FLASH CARDS

Flash cards may be considered a visual aid since they represent an enlargement of music notation. A psychologically sound argument for the use of flash cards, particularly those made up of tone groups from familiar songs, is presented in the teacher's manual for the Oxford Piano Course. The authors explain:

Just as the modern teacher of language reading presents words and short sentences before presenting individual letters, so the teacher of music first presents groups of notes forming short musical phrases or sentences before drilling on individual characters of notation. The first step in learning to read music is the development of quick and accurate recognition of note groups which the pupil has already learned to sing and play by imitation, just as he first learned to talk. A subsequent step is learning in detail the several symbols, notes, letter names, clefs, etc., that make up these musical thoughts.

Flash cards enable the teacher easily to provide such drills in ready note group recognition to classes or individual pupils. The pupil recognizes at a glance

the familiar note groups and responds by singing, playing, or reciting what he has seen. Interest, alertness, attention, and immediate mental and motor reaction are thus achieved by the use of Flash Cards.⁴¹

A. Music Reading "Flash Cards" based on the Oxford Piano Course.

This set consists of 8 cards, each hinged twice, and printed on both sides, so that by folding in different ways each card has 6 different faces. Short melodic patterns from the book, "Singing and Playing," make up the material. These patterns are common enough that they could be used separately from the particular book, however. Some patterns are in the bass clef, some in the treble. Each card is $7\frac{1}{2}$ " x 36", printed in black and white. They may be purchased at \$1.00 a set from Carl Fischer, Inc.

B. Speed Drills for Sight Playing, by Wallace and Winning.

This set consists of 31 cards, each 5" x 3", and a key finder, 21" x 2", to be placed back of the keys of the piano. Each card has a different quarter note on the grand staff. The key finder has no letter names, but instead, numbers corresponding to the lines from middle C. Thus, the only printing on the key finder is the series of numbers: 5-4-3-2-1-C-1-2-3-4-5. Four speed drills are explained in the book of directions: (1) Visual accuracy, (2) Instant re-

⁴¹ Charles J. Haake, Gail Martin Haake, and Osbourne McConathy, Teaching Music Reading with the Oxford Piano Course (New York: Oxford University Press, 1941), p. 14.

cognition, (3) Speed in playing keys, and (4) Combinations of the previous three. These speed drills are designed for piano beginners, especially small children. They may be purchased from the Jenkins Music Company for 40¢ a set.

C. Tone Group Cards.

The information on this set of flash cards was so well arranged on a list sent the writer by the publishers that it may be quoted directly from their typewritten sheet.

Major Tone Groups I and II Keys of F and C for Grades III and IV 20 Cards, 40 Tone Groups	List \$1.60
Major Tone Groups III and IV Keys of D and G for Grades III and IV 40 Cards, 80 Tone Groups	2.80
Chromatic Tone Groups I and II Keys of D and C for Grades V and VI 12 Cards, 24 Tone Groups	1.00
Chromatic Tone Groups III and IV Keys of E flat and E for Grades V and VI 12 Cards, 24 Tone Groups	1.00
Chromatic Tone Groups V and VI Keys of G and F for Grades V and VI 12 Cards, 24 Groups.	1.00
Minor Tone Groups I and II Keys of D minor and E minor, for Grades VI and VII 30 Cards, 60 Tone Groups	2.00
Minor Tone Groups III and IV Keys of C minor and C sharp minor, for Grades VI and VII 30 Cards, 60 Tone Groups	2.00
Bass Staff Groups I and II Keys of F and E flat for Grades VII and VIII 12 Cards, 24 Tone Groups	1.00

Bass Staff Groups III and IV
 Keys of D and C for Grades VII and VIII
 12 Cards, 24 Tone Groups \$1.00

Each set of cards contains two series of Tone Groups. These groups are arranged in order of difficulty. Their purpose is to enable the child to read a group of notes at a glance just as flash cards in reading are used to increase the eye-span. They include groups of tones in Major and Minor Keys. These are printed on heavy oak tag stock 7 by 11 inches. The notes are large enough to be read by a child of normal vision at 50 feet.

The above materials are published by Hinds, Hayden and Eldredge.

D. Rhythm Drills.

Also published by Hinds, Hayden, and Eldredge are a set of rhythm drills which sell for \$3.00. Again their own description of the material is quoted.

A set of Flash Cards 6 by 18 inches. 40 Drills illustrating the Rhythmic figures, two tones to one beat, the unevenly divided beat, and the triplet. Carefully graded in order of difficulty. Inasmuch as this is a Rhythmic Problem the series is all in the same key and there are no tonal difficulties.

E. Wright-Way Note Finder.

Jenkins Music Company publishes a card called the "Wright-Way Note Finder". This device is a single card 6 x 8 inches on which is printed a grand staff. A cord "which extends from a hole at the top of the card to a hole at the bottom, is fastened to the note; and by turning the small stick at the lower right hand corner, (fingers holding the stick) this moves the note up and down." The staff is about

4 inches tall. The price of this card is \$1.00.

II. GAMES

At first consideration, it would seem that many card games should classify as visual aids for music. Upon careful examination, however, it was found that most of the musical games on the market used neither enlargement of printing nor pictorial presentation of any kind. Hence they would qualify as "teaching aids" rather than "visual aids." Two games were found which presented material in a sufficiently enlarged form to be included here.

A. Musical Time Game, by Ralph Knox.

This "game" is a drill device for learning the mathematical value of notes. A large card has the beats and divisions of beats numbered across the top (1 & 2 & 3 & 4 &). A cut out space under the numbers is to be filled with various combinations of small cards, each of which has a different kind of note, or small rhythmic combination, written on it. Two sizes are available, a master size and a student size. The student size sells for 60¢, the master size for \$6.00. A complete classroom outfit may be purchased for \$30.00 from the publishers, The Knox Music Company, 225 South Dale St., Denver, Colorado.

B. Maestro.

"Maestro," which is the musical form of the game, "Bingo," is a series of 8 card games: (1) Game of Notes, (2) Game of Lines and Spaces (treble clef), (3) Game of Lines and Spaces (bass clef), (4) Game of Time, (5) Game of Key Signatures, (6) Game of Musical Terms, (7) Game of Syllables, (8) Game of Ear Training. Each game is available in two sizes. Games for home or studio accomodate up to 10 players, and sell for 60¢ each. Games for schools may be played by 10 to 30 players, and are priced at \$1.25 each, or \$8.00 for a complete set of 8 games. Gamble Hinged Music Company publishes these games.

III. STAMPS

Two articles in the Music Educators Journal have urged music educators to make use of postage stamps as a motivating force in music. In May, 1939, Robert B. Walls described his collection of stamps commemorating famous musicians from many countries, and suggested ways of interesting students in making attractive albums.⁴² Roberta Minter, in May, 1941, told how the series of stamps of Famous American Musicians might be used as a starting point of the study of the composers represented.⁴³

⁴² Robert B. Walls, "Music, Philately and Integration," Music Educators Journal, 25: 18-19, May, 1939.

⁴³ Roberta Minter, "Postage Stamps and Music," Music Educators Journal, 27: 13-14, May, 1941.

Five United States postage stamps of the series of 1940 are available to anyone wishing to use them:

1. Stephen Collins Foster, 1¢ stamp
2. John Philip Sousa, 2¢ stamp
3. Victor Herbert, 3¢ stamp
4. Edward A. MacDowell, 4¢ stamp
5. Ethelbert Nevin, 10¢ stamp.

IV. STATUETTES

Small statuettes of famous composers are listed in the catalogues of two music publishers.

The Willis Music Company has statuettes of white alabastrite, 5 inches high, for 25¢ each. The composers included are: Mendelssohn, Strauss, Haydn, Schubert, Liszt, Wagner, Handel, Schumann, Chopin, Mozart, Verdi, Bach, Beethoven, and Tschaikowsky.

Theodore Presser Company has imitation marble busts, $4\frac{1}{2}$ inches high, for 35¢ each. They have the following composers: Bach, Beethoven, Handel, Liszt, Mozart, Puccini, Schubert, Schumann, Tschaikowsky, Verdi, Wagner.

V. MINIATURE ORCHESTRA CUT-OUT PICTURES

A. Presser's Musical Instrument Pictures.

Small drawings of players with all the instruments of the orchestra are given in correct number for a complete sym-

phony orchestra. Directions for mounting to make a miniature symphony are included, along with a description of each instrument. These may be purchased from Theodore Presser Company for 10¢ each, \$1.00 a dozen, or \$7.50 a hundred.

VI. NOTATION SYSTEM

A. Rhythm Tablet, by Buelah Butcher Crowell.

This tablet explains and gives drill for writing music on a single line, using numbers and dashes, according to a system of notation which Mrs. Crowell has recently copyrighted. Music will be published in this new form by Art Schwartz, Pacific Music Sales, 6425 Hollywood Blvd., Hollywood, California, and Van Del Publishing House, 2030 E. 7th St., Los Angeles, California. The tablet may be obtained from Mrs. Crowell, 822 S. Curson Ave., Los Angeles, California, for \$1.00.

CHAPTER VII

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

I. SUMMARY

The purpose of this study was two-fold: to collect and to organize in one place information about visual-aid materials which are available and usable for the music program of the public schools. Visual aids included in the survey were motion pictures, pictures for still projection, flat pictures, charts, and miscellaneous materials.

Two hundred two motion pictures were found which might be used in schools to enrich the music curriculum. The majority are one reel in length, on black and white 16 millimeter sound film. Many of these pictures are the concert type of film-- that is, pictures in which the performance of music is the center of attraction of the film. Some have a story which is either taken from the biography of a famous composer, or written about fictitious musicians. Since the dates of production are not furnished by distributors in their advertising data, these could not be listed, but it is obvious that many of the pictures are more than five years old. All feature-length films must have been used theatrically for two years before being released for school use. The number of colored pictures is extremely limited. Study guides are available for a few of the films.

Three types of materials for still projection in music classes are on the market. Kodachrome slides reproduce in color paintings in which musical instruments are pictured. Twenty-three of these are listed. Film strips--some colored, but more black and white-- contain the words, music, or illustrations of songs. The charts include 25 of these film strips, or "picturols." Two kinds of glass slides are made for music education: song slides, of which 21 sets are to be had, and slides containing picture material for music history and appreciation: pictures of instruments, or pictured lives of composers. Twenty sets of these appreciation slides have been prepared.

Flat pictures which definitely pertain to music make up a long list, including art reproductions picturing instruments; photographic reproductions of instruments; portraits of composers or performers; imaginative scenes from composers lives; and miscellaneous music pictures. Two hundred fifty-seven individual pictures, as well as thirty-three sets of pictures are for sale by distributors within the United States. A majority of these prints are black and white reproductions.

Charts are published in considerable number for presenting information about notation, musical terms, and techniques of instruments. Most of these are not colored, and are of a size which cannot be seen across a school room.

Fourteen different classifications make up a total of 100 charts.

Miscellaneous materials on the market include flash cards, games, stamps, statuettes, miniature cut-out pictures, and a notation system.

II. CONCLUSIONS

Examination of many visual-aid materials, catalogues, brochures, and letters from distributors has led the writer to the following conclusions.

Lack of published material need never be an excuse for failing to make use of visual aids for music education. Many more kinds are available than are used by the average, or even the exceptional teacher.

Some of the publications (charts especially) are very much out of date. They are unattractive in appearance, and worded in obsolete terms. In contrast are many beautiful and modern pictures.

Advertising, particularly with regard to motion pictures, is so poor as to be almost worthless in aiding teachers to select films for educational purposes. Descriptions of motion pictures consist chiefly of vague and expansive adjectives. Even when questioned specifically, distributors do not seem to have the information which would lead to wise choices.

Most materials which can be classified as visual aids for music education are never advertised in the publications which most music teachers read. Therefore it is not surprising that these educators are not informed as to what is available for their use.

III. RECOMMENDATIONS

To make these recommendations more specific, and perhaps more useful, they are listed under the subject headings of the materials concerned.

A. Motion Pictures

1. As is suggested by Kurt London in his book,⁴⁴ it would be of great value for all recognized contemporary composers to be filmed directing their own compositions. Composers should be willing to cooperate for the sake of bringing new works before the public, as well as preserving an historical record. Such pictures would, in the opinion of the writer, be much more useful for educational purposes than biographical films of famous composers in which the incidents are of doubtful authenticity.

2. Continuities of motion pictures, in a form such as

⁴⁴ Kurt London, Film Music (London: Faber and Faber, Ltd., 1936), p. 147.

was used by Varney C. Arnspiger in his study,⁴⁵ should be prepared for use with films of an expository nature, and would be invaluable to the teacher, especially for the first showing.

3. Advertisements of motion pictures for educational use should be written by those who have some conception of the aims of education, certainly not by the same persons who write commercial motion-picture advertising.

4. Distributors of suitable pictures for use in music education in the schools could bring their films to the attention of music teachers (1) by advertising, preferably in the first fall issue of the Music Educators Journal and the Educational Music Magazine, and (2) by sending annual announcements of new releases to music supervisors in all school systems which are known to have motion-picture equipment.

5. Music teachers or supervisors should request the best musical motion pictures early in the school year when regular bookings are made. It is poor planning to allow the choice of musical films to be chosen by someone who has no basis for wise selection in music.

6. In schools where a regular period is scheduled for motion pictures each week or month, the program of the music

⁴⁵ Varney C. Arnspiger, Measuring the Effectiveness of Sound Pictures as Teaching Aids (New York: Teachers College, Columbia University, 1933), pp. 108-112.

teacher or supervisor should be arranged to permit his or her attendance at one showing of each picture. Otherwise no use can be made of the opportunity for discussion of the music used in films.

B. Slides and Film Strips

1. A most interesting set of Kodachrome slides could be prepared showing the difference in color of varnishes and grains in the wood of stringed instruments.

2. To be very specific in a criticism, the catalogue of the Sims Visual Music Company should be modernized. Examination of the catalogue would discourage any teacher from using the materials found in it.

3. Slide and film-strip materials for music should also be advertised occasionally in music periodicals. Experienced teachers may know the sources for these aids, but new teachers often never hear of them.

C. Flat Pictures

1. No regular established source was found for pictures of contemporary performers. Of course, magazines and advertising matter provide pictures often, but many are not on paper suitable for mounting or are covered with printing. It would seem worthwhile to print inexpensive colored pictures of present-day artists, or to make known sources from

which they may be purchased regularly by music educators.

D. Charts

1. It is to be recommended that many publishers either revise or discontinue publication of fingering charts. The psychological effect on the student of using materials that are unattractively printed on poor paper, in terms difficult to understand, is a matter for serious consideration.

2. More charts of the historical panorama type would be a fine addition to the visual-aid library of music education. Every instrument could be treated in such a presentation.

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Educational Music Magazine. Bi-monthly during the school year. Chicago, Illinois: Educational Music Bureau, Inc.

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Film Music Notes. Monthly, October to June. Hollywood, California: Film Music Notes.

Music Educators Journal. Six issues between September and June. Chicago, Illinois: Music Educators National Conference.

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Burckart, Edward Frederick and Irene Louise Scheckle, Music, Audio-Visual and Teaching Aids for Use in Junior and Senior High School. Montclair, New Jersey: Visual Aids Service, The Library, New Jersey State Teachers College, 1941. 10 pp.

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APPENDIX A

MOTION PICTURE DISTRIBUTORS

1. Academy Motion Picture Service Company, 256 East 1st South St., Salt Lake City, Utah.
2. Akin and Bagshaw, 1425 Williams St., Denver, Colorado.
3. American Films Foundation, Inc., 2280 Holly Drive, Hollywood, California.
4. American Museum of Natural History, 79th and Central Park West, New York City.
5. Audio Film Libraries, 661 Bloomfield Ave., Bloomfield, Massachusetts.
6. Bailey Film Service, 1651 Cosmo St., Hollywood, California.
7. Bell and Howell, 716 North La Brea Ave., Hollywood, California.
8. Burton Holmes Films, 7510 N. Ashland Ave., Chicago, Illinois.
9. Cinema, Incorporated, 234 Clarendon Ave., Boston, Massachusetts.
10. Commonwealth Pictures Corporation, 729 Seventh Ave., New York City.
11. C. G. Conn, Ltd., Elkhart, Indiana.
12. Samuel A. Datlowe, 729 Seventh Ave., New York City.
13. Wm. M. Dennis, 2506½ West 7th St., Los Angeles, California.
14. Eastin 16MM Pictures Co., 707 Putnam Bldg. Davenport, Iowa.
15. Eastman Kodak Stores, Kodascope Libraries Division, 356 Madison Ave., New York City.
16. Film Classic Exchange, 265 Franklin St., Buffalo, New York.

17. Wm. J. Ganz Co., 19 East 47th St., New York City.
18. Walter O. Gutlohn, Inc., 35 West 45th St. New York City.
19. Hoffberg Productions, Inc., 1600 Broadway, New York City.
20. Ideal Pictures Corporation, 2402 West 7th St., Los Angeles, California.
21. International Film Bureau, 59 East Van Buren, Chicago, Illinois.
22. Ideal Motion Picture Service, 393 St. Johns Ave., Yonkers, New York.
23. Manse Film Library, 1521 Dana Ave., Cincinnati, Ohio.
24. Arthur Mayer and Joseph Burstyn, 1481 Broadway, New York City.
25. Mogull's, Inc., 61 West 48th St., New York City.
26. Mozart Films, Inc., 723 Seventh Ave., New York City.
27. National Film Service, 120 Salisbury St., Raleigh, North Carolina.
28. National Music Camp, Ann Arbor, Michigan.
29. NuArt Films, Inc., 145 West 45th St., New York City.
30. Official Films, Inc., 330 West 42nd St., New York City.
31. Pictorial Films, Inc., R.K.O. Bldg., Radio City, New York City.
32. Post Pictures Corporation, 723 Seventh Ave., New York City.
33. Screen Adettes, Inc., 1709 West 8th St., Los Angeles, California.
34. Skibo Productions, 130 W. 46th St., New York City.
35. Special Attractions Exchange, 1912 South Vermont Ave., Los Angeles, California.
36. Teaching Films Custodians, 25 West 43rd St., New York City.

37. Visual Instruction Supply Company, 1757 Broadway,
Brooklyn, New York.
38. Visual Library, 1600 Broadway, New York City.
39. World Pictures Corporation, 729 Seventh Ave., New York
City.
40. Y.M.C.A. Motion Picture Bureau, 351 Turk St., San Fran-
cisco, California.
41. Films, Incorporated, 330 West 42nd St., New York City.
42. Edited Pictures System, 330 West 42nd St., New York City.
43. George E. Wolf, 3 Glenwood Avenue, Little Neck, New
York.

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1. Educational Screen: Devoted Exclusively to the Visual Idea in Education. Monthly, September to June. Chicago, Illinois: Educational Screen, Inc., 1922--
2. Motion Picture Reviews. Monthly. Los Angeles, California: The Women's University Club, 1930--
3. National Board of Review Magazine. Monthly, except July and August. New York: National Board of Review of Motion Pictures, 1926--
4. Secondary Education, Bulletin of the Department of Secondary Teachers. Bi-monthly from September to May. Washington, D. C.: National Education Association, 1931--

DISTRIBUTORS OF SLIDES AND FILM STRIP

1. The Art Institute of Chicago, Michigan Ave. and Adams St., Chicago, Illinois.
2. The Stanley Bowmar Company, 2929 Broadway, New York City.
3. Ideal Pictures Corporation, 2402 West 7th St., Los Angeles, California.
4. Keystone View Company, Meadville, Pennsylvania.
5. Sims Visual Music Company, Quincy, Illinois.
6. Society for Visual Education, Inc., 100 East Ohio St., Chicago, Illinois.
7. The University Prints, Newton, Massachusetts.

PUBLISHERS OF PICTURES

1. American Society of Composers, Authors, and Publishers, 30 Rockefeller Plaza, New York, N. Y.
2. Art Education, Inc., 35 West 34th Street, New York, N.Y.
3. Artext Prints, Inc., Westport, Conn.
4. Art Institute of Chicago, Michigan Ave. and Adams St., Chicago, Ill.
5. George P. Brown and Co., 38 Lovett St., Beverly, Mass.
6. Campbell Prints, Inc., 6 East 34th St., New York, N.Y.
7. The Colonial Art Company, 1336-1338 N. West First St., Oklahoma City, Oklahoma City, Okla.
8. Elson Company, Inc., Belmont, Mass.
9. Garden City Publishing Co., Inc., 14 West 49th St., New York, N.Y.
10. Hale, Cushman, and Flint, 116 Newberry St., Boston, Mass.
11. Hall and McCreary Co., 434 S. Wabash Ave., Chicago, Ill.
12. International Art Publishing Co., 243 W. Congress St., Detroit, Mich.
13. Jenkins Music Company, 1217 Walnut St., Kansas City, Mo.
14. Edwin F. Kalmus, P.O. Box 476, Scarsdale, N.Y.
15. The Metropolitan Museum of Art, Fifth Ave. and 82d St., New York, N.Y.
16. Museum of Fine Arts, Boston, Mass.
17. The Perry Pictures Company, Malden, Mass.
18. Practical Drawing Company, 2205 South Lamar St., Dallas, Texas.
19. Theodore Presser Co., 1712 Chestnut St., Philadelphia, Pa.

20. RCA Victor Company, Inc., Camden, N.J.
21. Silver Burdett Company, 149 New Montgomery St., San Francisco, Cal.
22. Steinway and Sons, 109-113 West 57th Street, New York, N.Y.
23. The University Prints, Newton, Mass.

MUSIC PUBLISHERS

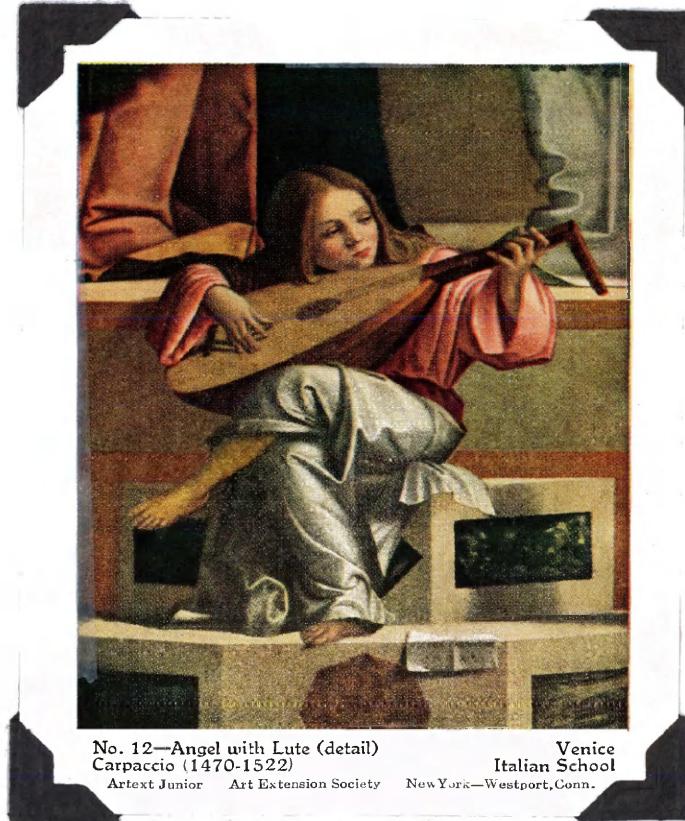
1. Boosey-Hawkes-Belwyn, Inc., 43 W. 23rd St., New York City.
2. Boston Music Co., 116 Boylston St., Boston, Massachusetts.
3. The Chart Music Publishing Co., Chicago, Illinois.
4. C. H. Congdon, 508 W. 26th St., New York City.
5. Oliver Ditson Co., 1712 Chestnut St., Philadelphia, Pennsylvania.
6. Elkan-Vogel Co., Inc., 30 E. Adams St., Chicago, Illinois.
7. Carl Fischer Inc., 62 Cooper Square, New York City.
8. J. Fischer and Bro., 119 W. 40th St., New York City.
9. Gamble-Hinged Music Co., 218 S. Wabash Ave., Chicago, Illinois.
10. Goodman-Cogswell Publishing Co., P.O. Box 177, Station A, Los Angeles, California.
11. Hinds, Hayden, and Eldredge, 5 Union Square, New York City.
12. Jenkins Music Co., 1217 Walnut St., Kansas City, Missouri.
13. Neil A. Kjos Music Co., 14 W. Lake St., Chicago, Illinois.
14. Knox Music Co., 225 S. Dale St., Denver, Colorado.
15. McLaughlin and Reilly Co., 100 Boylston St., Boston, Massachusetts.
16. Miessner Institute of Music, 306 S. Wabash Ave., Chicago, Illinois.
17. National Bureau for the Advancement of Music, 45 W. 45th St., New York City.

18. Passantino Printing Co., New York City.
19. Morse M. Preeman, Inc., Los Angeles, California.
20. Theodore Presser Co., 1712 Chestnut St., Philadelphia, Pennsylvania.
21. Claude Rader, Publisher, Kansas City, Missouri.
22. Jack Regan, 166 N. Mentor Ave., Pasadena, California.
23. Remick Music Corp., New York City.
24. Robbins Music Co., 152 W. 52nd St., New York City.
25. Rubank, Inc., Campbell and Lexington, Chicago, Illinois.
26. G. Schirmer, 700 W. 7th St., Los Angeles, California.
27. Paul A. Schmitt Music Co., 88 S. 10th St., Minneapolis, Minnesota.
28. Silver Burdette Co., 149 New Montgomery St., San Francisco, California.
29. Southern California Music Co., 748 S. Hill St., Los Angeles, California.
30. Clayton F. Summy Co., 429 S. Wabash Ave., Chicago, Illinois.
31. R.C.A. Victor Co., Inc., Educational Dept., Camden, New Jersey.
32. Rudy Wiedoft Music Publishing Co., New York City.
33. The Willis Music Co., 124 E. Fourth St., Cincinnati, Ohio.

INSTRUMENT MANUFACTURERS

1. Buescher Band Instrument Co., Elkhart, Indiana.
2. J. C. Deagan, Inc., 1770 Berneau Ave., Chicago, Illinois.
3. Wm. S. Haynes Co., 108 Massachusetts Ave., Boston, Massachusetts.
4. Leedy Manufacturing Co., 403 Leedy Bldg., Elkhart, Indiana.
5. Ludwig and Ludwig, 1611 N. Wolcott Ave., Chicago, Illinois.
6. Pan-American Band Instrument Co., 513 P-A Bldg., Elkhart, Indiana.
7. W.F.L. Drum Co., 1728 N. Damon Ave., Chicago, Illinois.
8. The H. N. White Co., 5225 Superior Ave., Cleveland, Ohio.
9. York Band Instrument Co., 1600 S. Division Ave., Grand Rapids, Michigan.

APPENDIX B

EXAMPLE OF ARTEXT PRINT

No. 12—Angel with Lute (detail)
Carpaccio (1470-1522)

Venice
Italian School

Artext Junior Art Extension Society New York—Westport, Conn.

EXAMPLE OF UNIVERSITY PRINT



H 94

EL JALEO
Gardner Museum, Boston

THE UNIVERSITY PRINTS
BOSTON

SARGENT. 1856—1925
AMERICAN

EXAMPLE OF UNIVERSITY COLORED PRINT

1116

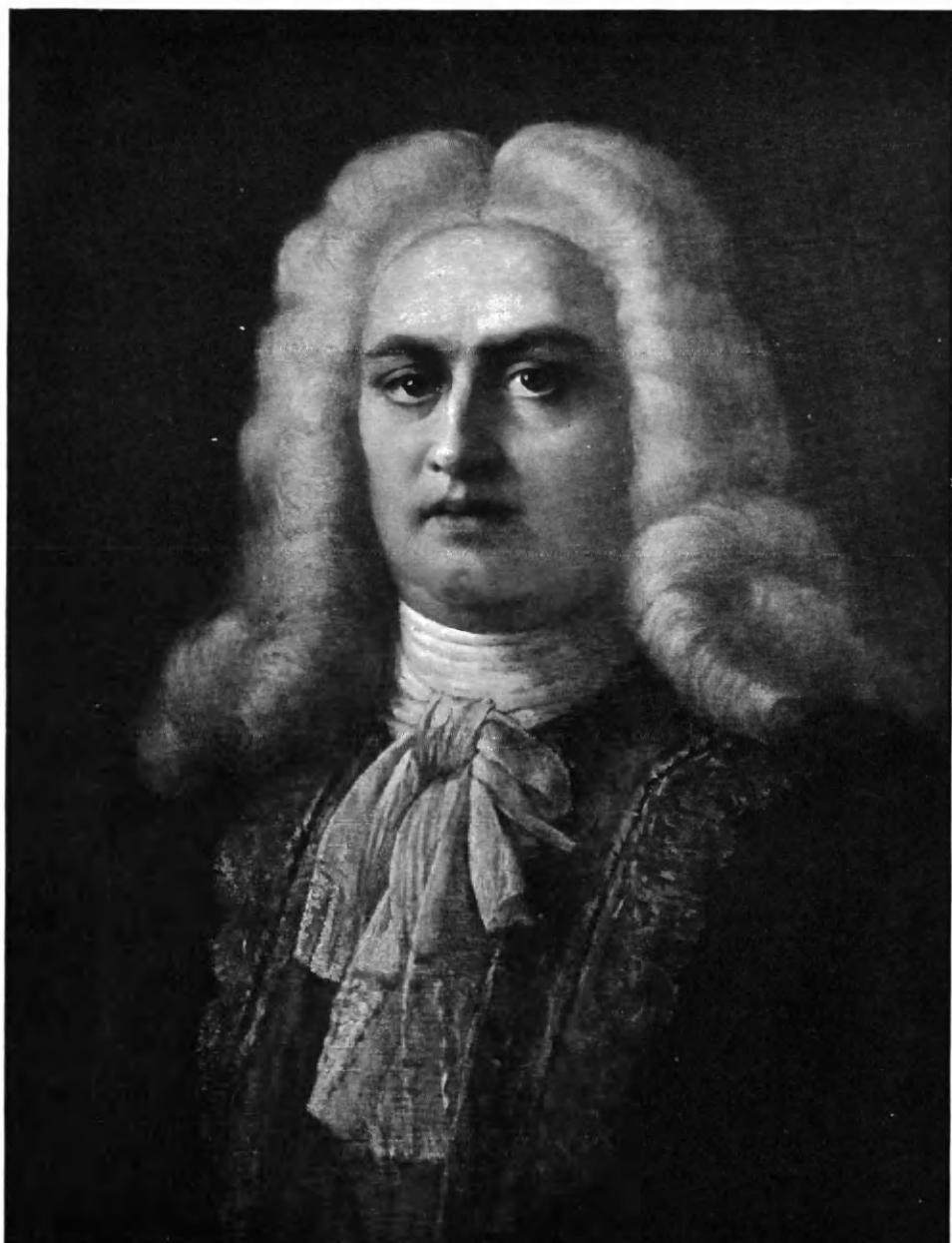


YOUNG LADY AT VIRGINALS
National Gallery, London

THE UNIVERSITY PRINTS
BOSTON, MASS.

VERMEER
1632-1675

EXAMPLE OF PERRY PICTURE



THE PERRY PICTURES, 161.
BOSTON EDITION.

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GEORGE FREDERICK HANDEL.
1685-1759.

EXAMPLE OF MEDICI PRINT
(Hale, Cushman, and Flint)



M.C. 9273 Three Musical Ladies by Master of the Half Lengths



EXAMPLE OF ASCAP PORTRAIT