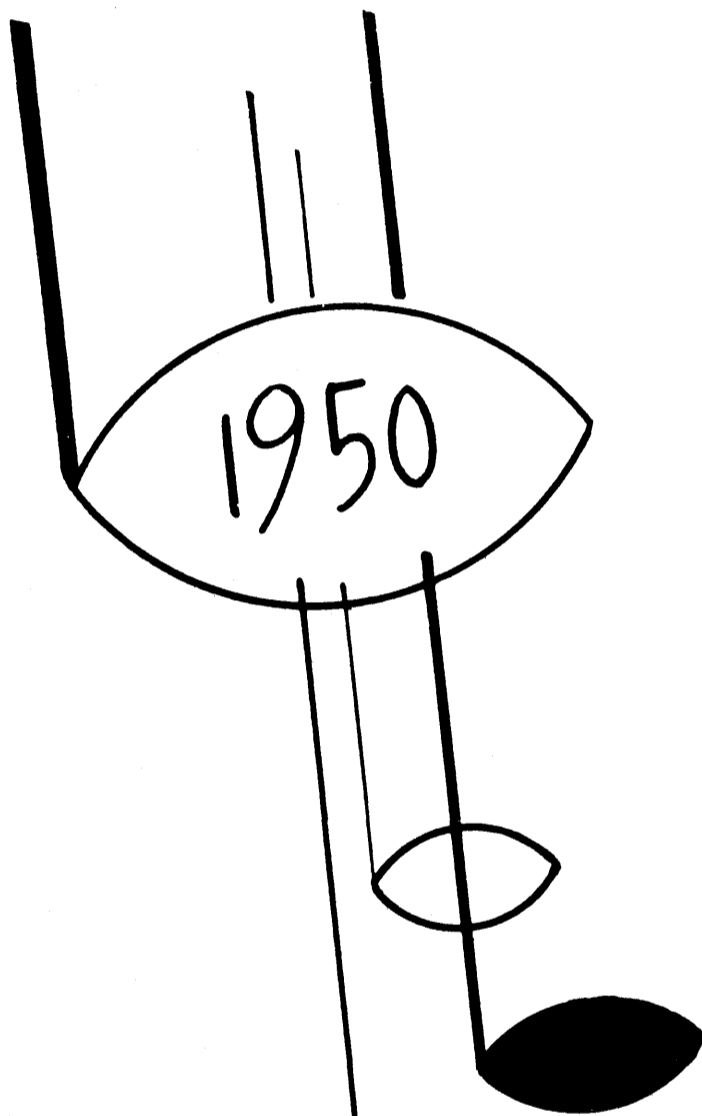


" IT'S THE SONGS
YE SING!



Our Supplement is better
material

This music appreciation program is being offered to farm families of North Carolina through the North Carolina Agricultural Extension Service, State College, sponsored by the Division of Home Demonstration Work, with the cooperation of Russell Grumman, Director, and Norman Cordon, Head of N. C. Music Program, University Extension Division, University of North Carolina, Chapel Hill, North Carolina.

It is more than another program, more than a meeting to sing and play. This is music education. It is a program designed to teach the appreciation of good music; to form the habit of listening to good music; to become interested in music history, interpretation of songs, etc.

It's a privilege to have the cooperation of the University Extension Division at Chapel Hill which will give much time in training and guidance as we grow and develop. Few States have this opportunity. I feel certain that all of us will take advantage of this splendid opportunity. We will be satisfied if we don't have every community accept the program this year, but we do want the 100 counties to share in a small or large way in this music program.

Ruth Current
State Home Demonstration Agent

MUSIC APPRECIATION FOR FARM PEOPLE
1950

PLANNING IS NEEDED

A well trained County Music Leader is essential. He or she should have a committee to share in the building and execution of the program. Please do not undertake this program without a trained leader who is interested, with time, in the building of a music appreciation program and what it will do for the people.

STEP I:

Procedure for Home Demonstration Agent and County Music Appreciation Leader.

1. Make a county talent survey. Develop your own questionnaire.

This study could be made by home demonstration club members in their communities or by an appointed community committee of people, men and women, or by 4-H Club members, who are interested in music. The county and community music leaders should be elected for at least one year, preferably two.

STEP II:

A county-wide meeting should be called by the home demonstration agent and county music leader. The purpose of this meeting will be to

1. Discuss the purpose of the State and County Music Appreciation Program.
2. Discuss county and community findings.
3. Discuss county music resources other than the findings in the communities. Example. Organizations now sponsoring county music programs such as the N. C. Symphony Orchestra, others - dates, cost, open to the public. County music leader should contact organizations and discuss this program to see how they might participate.
4. Where and how music materials will be secured - recordings, piano, song books, etc.
5. Discuss State-wide songs to be learned and sung correctly in order to sing with other county groups and to sing on suggested occasions. Such as;
 - a. County-wide Achievement Day programs.
 - b. District Federation meetings.
 - c. Local Community Sings with every family participating. Make this a real occasion.
 - d. School chapel programs. (Leader should explain the purpose of the County and State Music Appreciation Program. She

should encourage young people to listen to good musical programs, radio, etc., etc. This talk should be well prepared and given with enthusiasm).

- e. N. C. State Fair - approval of fair manager, Dr. J. S. Dorton.
- f. Folk Festival. June 15-16-17 - 7:30 P. M. Kenan Stadium, Chapel Hill, N. C.
- g. Radio programs. Plans to be made by County Music Leader with local station.
- h. Civic clubs. Local civic clubs may be sponsoring a series of musical programs in 1950.
- i. Christmas Pageant. Cooperate with other agencies or take the initiative in sponsoring a county-wide Christmas program. (See suggested program enclosed - use part or all of it).

STEP III.

Community Leaders should call a meeting of all the people, men and women and older young people, who are interested in music and wish to share musical talents and cooperate in County and State Music Appreciation Program for Farm People. They should discuss the purpose of the state-wide music program that is being offered to farm folks in the 100 Counties. The counties will have to be responsible for most of their county music leadership, however, we hope to have District Training Schools for County Music Leaders (perhaps Community Leaders too) conducted by outstanding and nationally known musicians.

The group should discuss the following:

1. State-wide songs to learn. Page 3
2. When and where they will sing. Pages 1-2
3. Equipment needed and where groups will meet in community.
4. Organize "listening" parties - when, where, what program. Discussion should follow at completion of program. Are recordings available - records for listening to the best in good music?
5. National radio programs that are on the air in 1950. County music leader should contact local Radio Station for this information.
6. County Music Leader should prepare the music program for County distribution. Every community should organize their music club with officers, reporter, or a good secretary who will keep up with community activities and report to County Music Club and all of its officers.

SOME ESSENTIAL POINTS IN SONG LEADERSHIP

All leaders of singing groups, large or small, will do well to observe the following points:

1. Have a comfortable place for music club to meet with friendly atmosphere.
2. Follow planned program as approved by County Committee.
3. Have an accompanist who knows the songs and can follow a leader.
4. Leader should always have an introduction - what is to be sung, something about the song, what the folks are to get from listening to good music and participating in the singing of good music.
5. Start with a song that is both known and liked by the group.
6. Get the singers all "set" for the start of the songs. Happy mood.
7. Bring out some definite point of climax in a song.
8. Where the group is restless or tired, use a play song or a round.
9. In working for mass enthusiasm it takes two or three songs to get everyone in the group thoroughly responsive.
10. The singing posture is "erect with the lungs fairly well filled." The best singing is done while standing. Demonstrate.
11. Remember, the singers can sing anything that the director is capable of teaching.

SONGS TO LEARN

1. All Through the Night - Old Welsh -- David Owen
2. Drink to Me Only With Thine Eyes - Old English Air -- Ben Johnson
3. Glory and Love to the Men of Old -- Faust
4. Pilgrims' Chorus - Tannhauser -- Richard Wagner
5. Jeanie with the Light Brown Hair -- Stephen C. Foster
6. Aunt Dinah's Quilting Party - College song
7. In the Time of Roses -- Luise Reichardt
8. In the Gloaming - Meta Orred -- Annie F. Harrison

- 9. The Old North State -- William Gaston
- 10. Star-Spangled Banner (1st & 3rd verses) -- Francis Scott Key

SONGS WE MIGHT LEARN

Lively Rhythm.

- Dixie -- Dan Emmett
- Oh! Susanna -- Stephen Collins Foster
- Shortening Bread

Sustained Songs:

- Cradle Song -- Mendelssohn
- Last Night the Nightingale Waked Me -- Halflan K. Jerulf
- Love's Old Sweet Song -- G. Clifton Bingham
- Stars of the Summer Night -- I. B. Woodbury

Songs of Joy:

- Santa Lucia -- Neapolitan Boat Song
- Joy to the World -- George F. Handel
- Deck the Hall -- Old Welsh Air
- Little Brown Church in the Vale -- Dr. W. S. Pitts

Majestic Rhythms:

- America, The Beautiful -- Katharine Lee Bates
- America -- S. F. Smith
- Glorious Things of Thee Are Spoken -- F. J. Haydn

Spirituals:

- Old Folks at Home -- Stephen C. Foster
- Swing Low, Sweet Chariot -- Negro Melody

Folk Songs:

- I Wonder As I Wander -- N. C. folk song
- Do Ye Ken John Peel -- Old English folk song

Hymns:

- Abide With Me -- H. F. Lyt
- Softly Now the Light of Day -- Louis M. Gottschalk

Ballads:

- | | |
|---------------------------|----------------------|
| On Top of Old Smoky | Tom Dula |
| Down In the Valley | The Pretty Fair Maid |
| A Poor Wayfaring Stranger | Casey Jones |
| Barbara Allen | Brennan On The Moor |

THE CHRISTMAS STORY IN SONG

O, Come All Ye Faithful
(with descant)

(Story of how and why the song was written)

While Shepherds Watched Their Flocks
(Story of how and why the song was written)

It Came Upon the Midnight Clear
(Story of how and why the song was written)

Hark! The Herald Angels Sing
(Story of how and why the song was written)

Silent Night; Holy Night
(Story of how and why the song was written)

Duet --- Young People
Away in a Manger (Manger scene in background)

Violin Solo
Angels We Have Heard on High

O Little Town of Bethlehem
(Story of how and why the song was written)

Gesu Bambine by Pietre Yon

We Three Kings of Orient Are

The First Noel

Solo

Cantique de Noel by Adam

Descants sung by

Joy to the World -- with descants

Christman readings by experienced reader

Refreshments

Wassail

Cookies

North Carolina State College of Agriculture And Engineering
Of The
University of North Carolina
And

U. S. Department Of Agriculture, Co-operating
N. C. Agricultural Extension Service
I. O. Schaub, Director
State College Station
Raleigh

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