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CHILDREN'S MUSICALS, 1973-1985: ANNOTATIONS WITH SOURCEBOOK FOR PRODUCTION

By

Fred Allen Gray

A Dissertation Submitted to the Faculty of the SCHOOL OF MUSIC
In Partial Fulfillment of the Requirements For the Degree of DOCTOR OF MUSICAL ARTS WITH A MAJOR IN MUSIC EDUCATION
In the Graduate College
THE UNIVERSITY OF ARIZONA

1985
As members of the Final Examination Committee, we certify that we have read the dissertation prepared by Fred Allen Gray entitled CHILDREN'S MUSICALS, 1973-1985: ANNOTATIONS WITH SOURCEBOOK FOR PRODUCTION and recommend that it be accepted as fulfilling the dissertation requirement for the Degree of Doctor of Musical Arts.

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Final approval and acceptance of this dissertation is contingent upon the candidate's submission of the final copy of the dissertation to the Graduate College.

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SIGNED: Fred Allen Gray
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ABSTRACT

The purpose of this study was to collect and annotate the musical dramas for children of elementary school age published since 1972. Musical dramas selected were limited to those having a story line rather than just narrator and chorus, having dialogue interaction between the characters, containing mostly original music, and written for grades kindergarten through six.

This document is intended as a resource for elementary school teachers and church workers who are searching for appropriate material for performance or study. Annotations of 210 musicals for children, sacred and secular, are the main emphasis of the study. Pertinent information in each annotation includes: basic story line, voice span (extreme range of the music), tessitura (range where most of the tones lie), recommended grade level, duration, type of accompaniment available, 1985 prices and required purchase for performance rights, staging requirements, number and characteristics of the songs, and personnel needed. Musicals were obtained through publishers, music retailers, and leasing firms.

A part of the study is a history of musical drama in America and in America's schools. Musical drama has been a part of elementary education in America almost from its inception. The first musical drama in America was presented in Charleston, S. C., in 1735, and the first school music drama was presented in New York in 1853.
Because children's musicals involve the child voice, information is contained in the study concerning practices which might cause vocal damage. Current research and theory about children's voice range is reported. Opinion is divided about proper natural voice range for children. Each viewpoint has supporting research.

The study shows that an abundance of musical drama material is available for children of elementary age, especially the upper grades. A sourcebook for directors and producers of children's musicals has been included to assist those who have a limited knowledge of stage lighting, choreography, make-up, sound systems, sets, and costumes. Suggestions are provided for choosing a musical, holding auditions, scheduling rehearsals, and involving parents and community.

1973 was selected as the beginning date for inclusion of musicals in the study because of the resurgence of writing and publishing elementary school musicals and because of the growing number of musicals written for church children's groups.

Recommended areas for further research concerning children's musicals include the present usage figures for published musicals, an annotated list of musicals using only narrators and choir, and usage figures of musicals by geographic areas.
CHAPTER 1

EDUCATIONAL AND PROFESSIONAL MUSIC DRAMA IN AMERICA, 1735-1930

Musical drama in American schools was the natural outgrowth from professional musical theatre. The earliest musical drama in America was imported from Europe. Gradually those things American were added, those things European deleted, and what evolved was a new genre, the American Broadway Musical. When music instruction began in America's schools, it was only natural that music drama, both American and European in origin, be part of school music.

Musical Drama in the United States, 1735-1880

The first recorded performance of a musical drama in the United States was at Charleston, South Carolina, on February 8, 1735 (Bordman, 1978, p. 1). Called Flora, or Hob in the Well, it was presented in the city courtroom. In 1753, Charleston built a permanent playhouse, the New Theatre, on Nassau Street. The opening night offerings were Flora and The Beggar's Opera, the latter by John Gay. The Beggar's Opera "remains the outstanding example of ballad opera in the eighteenth century. No other theatrical work was performed so consistently during the century (in England)" (Bordman, 1978, p. 4).

The third decade of the eighteenth century saw the beginning of public concert life in America, about the same time as its beginning in Europe (Mates, 1962, p. 12).
"The 1750s revealed the tendency of concerts to rely more and more heavily upon the theatre, both for performance and for repertory, and this tendency prevailed through the end of the century" (Mates, 1962, p. 13). Odell (1927, p. 69) points out that the theatre was responsible for bringing to cities those who performed, taught, and wrote music.

A comic opera, The Disappointment, was to have had its premiere in Philadelphia in 1767. The lyrics and libretto were by Andrew Barton. It was touted as a comic opera, but was actually a vernacular ballad opera (Bordman, 1978, p. 2). The Disappointment "is the first extant opera of certain American authorship intended for an American stage" (Virga, 1982, p. 17). It did not premiere in Philadelphia, however, and Thomas Godfrey's The Prince of Parthia was substituted after its cancellation.

The reason for the cancellation of The Disappointment was political. From 1716 to 1718, a pirate known as Blackbeard had terrorized the Virginia and North Carolina coasts. Soon after his death, reports of buried treasure along the Delaware River spurred large numbers of people to begin searches. With the interest in treasure came a host of superstitions associated with it. The Disappointment involved some of the superstition used to locate the treasure (Virga, p. 28). It was "a lampoon of specific people and events in Philadelphia. The author chose to satirize various citizens by representing them as characters in the play" (Virga, p. 32). It would have made city fathers look superstitious and foolish, so political pressure caused the cancellation. The opera was performed many times in other cities, but
never in Philadelphia. It deserves to be considered one of the precursors of musical comedy (Bordman, 1978, p. 2).

The next native American musical drama appeared fourteen years later and can be considered a forerunner of the "spectacle," a form which will be explained later in this chapter. George Washington asked his friend Francis Hopkinson to write an opera for the entertainment of his friends because he was being honored by the French Minister. Hopkinson wrote *The Temple of Minerva*, "America's first attempt at Grand Opera" (Sonneck, 1915, p. 111). "It was not a full-blown work, being given merely as part of a concert offered in Philadelphia on December 11, 1781" (Bordman, 1978, p. 3). *Minerva* only had two scenes. The music was continuous and included solo songs, ensembles, choruses, and some symphonic sections borrowed from Handel, Arne, and Jomelli. Hopkinson wrote the libretto (Virga, p. 280).

"On April 16, 1787, Royal Tyler became the first American to have a comedy of his own produced for American audiences" (Bordman, 1978, p. 3). It included only two songs but was called a musical comedy. *The Contrast* was performed in New York, then Baltimore, Philadelphia, and Boston.

In February of 1793, Raynor Taylor, organist at St. Anne's church in Annapolis, wrote and performed in a "Mock Italian Opera" which he called *Capocchio and Dorinna* and a "comic burletta" titled *Old Woman Of Eighty-Three* (Bordman, 1978, p. 4). A burletta is a form of comic opera usually dealing with classic legend or history (Mates, p. 152).

*The Archers*, based on the William Tell legend, is the first extant all-American opera to have been staged by a professional company
(Mates, p. 154). The dialogue and lyrics were written by William Dunlap, "The Father of the American Stage" (Bordman, 1978, p. 5). Benjamin Carr wrote the score. It was first performed in New York in April of 1796 (Bordman, 1978, p. 6). Carr's adaptation of William Tell precedes Rossini's version by thirty-three years.

Opera

New Orleans was by far the most musical city in antebellum America. The first recorded opera performance there was in 1796. In 1805, a resident opera company was formed. At least twenty-three performances were done during that first season (Davis, 1982, p. 123-124). By the 1820s, New Orleans heard three or four opera performances per week during the winter season. The European opera masterpieces were presented in lavish fashion. "No other city in the United States could match either the consistently well-rounded opera productions given in New Orleans or the breadth and sophistication of that city's audiences" (Davis, 1982, p. 125).

New Orleans became the musical center of early nineteenth century America primarily because she was a French-Spanish city rather than Anglo-American. The puritanical restrictions and the Protestant work ethic that had limited musical development in the colonial North did not affect New Orleans, and the French particularly transferred to the city the love of music they had known in Europe (Davis, 1982, p. 123).

The London Company of Comedians provided the first opera season in New York. They performed there in 1753-54, then remained in the United States and toured through 1774, establishing a performance circuit of New York, Annapolis, Philadelphia, and Charleston. Their repertoire included Flora and Beggar's Opera along with other English
ballad operas. Many of the operas in Philadelphia had to be read rather than acted because of the restrictions on dramatic productions imposed by the Quaker population around 1766 (Sonneck, 1915, p. 34). English operas appeared again and were very popular from the mid-1840s to the early 1860s. Among them were Balfe's *The Bohemian Girl* and Wallace's *Maritana*. Modified French and Italian works were finally presented in the North in 1819 when the Park Theatre in New York did a condensed version of Rossini's *Barber of Seville* in English. Six years later it became the first opera produced in New York in its original language and form by a professional company from Europe (Davis, 1982, p. 127).

Numerous opera houses in New York tried European grand opera between 1830 and 1850, but all had financial problems. In 1854 the Academy of Music, the predecessor of the Metropolitan Opera House, was opened. In its second season, Rossini's *William Tell* and Verdi's *Il Trovatore* were premiered. New York finally had a home for grand opera, forty-five years after New Orleans (Davis, 1980, p. 131). Philadelphia's first opera season was in 1827, Chicago's in 1850 (Davis, 1982, p. 132).

After the Civil War, European comic operas began to influence the American stage. The first was Offenbach's *La Grande Duchesse de Gerolstein*, performed in New York in 1867. Opera-bouffes similar to Offenbach's opera were very popular in New York for the next ten years. The cause of their decline, it will be shown later, was probably the English comic operas of Gilbert and Sullivan.

Americans made early contributions in the field of grand opera. William Henry Fry, a Pennsylvania lawyer, wrote *Leonora* in 1845. It was the first grand opera by a native American composer to receive a public
staging (Davis, 1982, p. 151). In 1863, Fry wrote *Notre Dame of Paris*, which was first staged in Philadelphia.

One of Fry's contemporaries was George Bristow, a conductor and instrumentalist. In 1855, he wrote *Rip Van Winkle*, the first American opera based on a native subject (Davis, 1982, p. 158). The libretto was written by Jonathan Wainwright from Washington Irving's story. *Rip Van Winkle* initially attracted large crowds at Niblo's Theatre in New York, but the reviews were poor and the run lasted only one month. Niblo's was the first theatre built in New York specifically for musical drama productions.

**Burlesque**

"In the early nineteenth century, burlesque meant parodies or travesties: satires on famous plays, performers, dancers ... in song, dance, pantomime, dialogue" (Ewen, 1968, p. 2). Two figures, James Planche and William Mitchell, dominated burlesque in the first half of the nineteenth century (Bordman, 1978, p. 9). Planche's works were usually short ones offered as part of extravaganzas. His *Deep Deep Sea* opened at the Park Theatre in November 15, 1834 (Bordman, 1978, p. 9).

William Mitchell's burlesques played eleven continuous seasons at the Olympic Theatre in New York, beginning in December of 1839. Two of his most famous offerings were *The Roof Scrambler*, a parody of Bellini's *La Sonnambula*, and *The Musquitos*, a take-off on the triumph of a famous ballerina.

A type of burlesque was the spectacle (the terms later become synonymous). The early spectacles included much pantomime and some
tremendous stage effects. They were often very costly and involved property designers, scene painters, choreographers, and machinists. Laura Keene, a noted producer of spectacles in New York, produced *The Seven Sisters* in 1860. It ran eight months and fourteen days, a total of 253 performances. All of the twenty roles were played by women clad in brief dancing costumes (Root, 1981, p. 71).

New York theatres were producing spectacles consistently during the years 1860 to 1866. Theatre managers in New York were taught indirectly by P. T. Barnum how to draw large audiences through advertising, outlandish claims, and extravagant shows (Root, 1981, p. 78).

**The Black Crook**

In 1866, *The Black Crook* began its run at Niblo's Theatre. Most writers consider this the birth of American musical theatre as we know it today. The importance of *The Black Crook* is that "it set a record for the longest continuous run of a Broadway show (475 performances), has been frequently revived up to the present, was filmed in Philadelphia in about 1917, was performed by touring companies almost everywhere in the United States, and attracted more attention in the press and in the pulpit than any other nineteenth-century musical production" (Root, 1981, p. 79).

A French ballet troupe had been imported for a production at the Academy of Music in New York. The Academy was destroyed by fire before the scheduled opening date for the production. The troupe needed to be paid, so the producer persuaded the manager at Niblo's to hire them to do a Barras play which he had just purchased (Root, 1981, p. 79).
The stage at Niblo's was completely rebuilt for this extravaganza at a reported cost of $25,400. One hundred ten tons of props, scenery, costumes, and machinery were shipped from London. It is estimated that the show cost $35,000 to produce (Smith, 1950, p. 15). Most of the music was derived from well-known compositions of the day. The libretto was a very broad adaptation of Der Freischutz. The performance lasted five-and-one-half hours, and the audiences stayed (Smith, 1950, p. 13).

The dances with girls in pink tights (and some transparent skirts) proved the sensation of the show. There were more than one hundred beautiful girls. Enthusiasm for the show was fired by moralistic editorials and sermons.

The immediate and continuing success of The Black Crook was due, first, to the opportunities it presented for elaborate and imaginative scenery and stage effects; second, to the reputation it developed; third, to the excellence of its performers, composers, and technicians; and perhaps least of all to the music and text, which were conceived only as functional adjuncts to the visual splendors of the production (Root, 1981, p. 96).

After The Black Crook, burlesque continued to flourish. In 1874, Edward E. Rice created a musical show so uniquely American that it could not be associated with French ballet, Italian opera, or operabouffe. Evangeline was American burlesque--permissive rather than restrictive--and it provided a format that allowed the genre to grow and adapt. It was the first full-scale American stage production with an entirely original musical score (Smith, 1950, p. 39). Evangeline remained popular for thirty-three years. Rice called it a musical comedy. His Adonis (1884) was also quite successful, running 603 consecutive performances.
Minstrels

Minstrels were the most popular of all entertainment genres except perhaps the circus during the years 1843 to 1873. This style of blackface entertainment appeared in circuses and stage performances as early as 1769 (Davis, 1982, p. 204). Almost every troupe had its blackface specialist by 1840.

Thomas D. Rice, a white comedian from New York, laid the foundation for American minstrelsy when he started his "Jump Jim Crow" routine. It was a song and dance routine, modeled after that of a slave, done in blackface. He enjoyed a popularity with his blackface routines in the 1830s and 1840s unmatched by any American comedian of that time (Davis, 1982, p. 206).

The genre "minstrel" was born in February, 1843, at the Bowery Amphitheatre in New York, with Dan Emmett and the Virginia Minstrels (Davis, 1982, p. 207). They disbanded within a year, but their success was so great that imitators sprang up everywhere.

One of the most popular of the troupes was the Christy Minstrels of Buffalo. E. P. Christy formed the group in 1846 and often claimed that he was the originator of the whole minstrel idea. His company played at Mechanics Hall on Broadway for more than nine seasons (Davis, 1982, p. 212).

Minstrels had no plot, no musical score, no set speeches, and no fixed script. The form changed over the years, but basically there were three parts: 1) song and comic repartee ending with a walk-around; 2) olio, or free fantasia; and 3) burlesque, or farce. During the first section, jokes were traded between the interlocutor (narrator) and
members of the troupe. A few songs were sung and then a circular stroll or "strut" was done around the stage in a unique style. The olio was the section in which some members of the troupe displayed their special solo talents. In the burlesque section, timely serious dramatic or musical material was presented in a farce.

The minstrels appealed to all classes of people. "For many of the smaller towns of mid-nineteenth century America, the minstrel shows were among the few means of public amusement, and the arrival of a troupe marked a red-letter day indeed" (Davis, 1982, p. 216). Minstrels remained the most successful form of theatre in the United States for at least a generation after slavery had ended (Davis, 1982, p. 225). "A nation haunted by the question of slavery welcomed a benign characterization of the black as a happy, child-like figure, fundamentally content with his lot" (Davis, 1982, p. 210). There was some slackening of interest during the early days of the Civil War, but enthusiasm quickly returned. After the war, minstrelsy thrived, reaching its height around 1870. The first transcontinental railroad allowed troupes to travel West in 1869. Showboats brought them to the small towns on the Mississippi and Ohio Rivers. By 1880, "there were at least thirty-two minstrel companies on tour at one time" (Davis, 1982, p. 225).

The shows eventually degenerated into shameful caricatures of blacks and thus robbed themselves of their unique features, but the spirit of minstrelsy lived on in the revue, the burlesque, and in vaudeville.

In addition to the contributions minstrels made to the development of musical theatre in the United States, they left a wealth
of popular tunes. Some of them are: "Old Dan Tucker," "Polly Wolly Doodle," "The Buffalo Girls," "Dixie," and "The Blue Tail Fly." Stephen Foster performed in minstrels as a young man. All of his songs were popular on the minstrel stage though many were not composed for the stage (Bordman, 1978, p. 13).

Vaudeville or Variety

The Park Theatre in New York hosted a sketch from England in 1823 which grew into a series of variety shows. Pierce Egan's Tom and Jerry, or Life in London, had spectacles, songs, and dances which could be added or dropped at will. These Tom and Jerry type routines endured in America for at least twenty years (Bordman, 1978, p. 7).

The vaudeville shows often catered to the low-life of the city and to men in particular. Much of the profit came from the sale of liquor. In 1872, Tony Pastor opened a vaudeville house in New York that attracted a new clientele, women and children. He promised clean entertainment and gave door prizes of pots and pans and sewing machines to the ladies. His Music Hall in Union Square became a shrine of vaudeville entertainment (Ewen, 1968, p. 58).

Vaudeville, or variety shows, offered a format in which individuals or groups did specialty acts. By the late eighties, vaudeville halls had been established in churches, barns, and abandoned buildings across the country.

One monumental stage work which came from vaudeville, burlesque, and minstrelsy was The Brook, produced in 1879 in New York. It is "the germinal cell out of which musical comedy ultimately grew" (Smith, 1950,
p. 56). It "was a pioneer effort to achieve some kind of unity around plot, dialogue, and characters" (Ewen, p. 6). Much of America had already seen it on tour when Nate Salsbury brought it to New York (Smith, 1950, p. 57).

Comic opera, vaudeville, burlesque, and minstrelsy all made their contributions to the new type of American entertainment, the musical comedy.

Musical comedy may be distinguished from such other forms of entertainment as comic opera and burlesque by its direct and essentially unstylized appropriation of vernacular types of song, dance, and subject matter; and it may be distinguished from its chief source of inspiration, the variety show, by its employment of a plot and, at least in some slight degree, of consistent characterization (Smith, 1950, p. 57).

The songs and dances were borrowed from other current stage works or sheet music (Root, 1981, p. 49).

Operettas

If an operetta is simply a short opera, many early productions done in America would qualify as operettas. Offenbach's *La Grande Duchesse de Gerolstein* (1867) was the most popular of these. It had been performed in New York in 1867 and its "success was unequalled by another opera until Arthur Sullivan's *H.M.S. Pinafore* twelve years later" (Root, 1981, p. 117).

John Hill Hewitt, a music teacher in schools along the East coast from Georgia to Maryland, was perhaps the first significant American operetta composer. He encouraged his students to perform stage music and wrote much of it himself. Two of his operettas for the professional theater, *Vivandiere* (1863) and *Taken* (1879), enjoyed some
success. "Hewitt was the most prominent composer in the South during the Civil War, and contributed to the spirit of the conflict and the morale of the southerners with his music and his writings" (Root, 1981, p. 134).

Julius Eichberg was "the most prominent and successful composer of operettas in the United States during the 1860's" (Root, 1981, p. 135). In 1862, Eichberg and librettist Benjamin Woolf collaborated on The Doctor of Alcantara. Oliver Ditson & Co. published it and it had numerous performances in the Northeast in the 1870s (Root, 1981, p. 137). Eichberg called his works "opera buffe."

**H.M.S. Pinafore** was premiered at the Boston Museum on November 25, 1878. It was presented in New York the next February and was soon being given by some ninety companies across the United States, five of them running simultaneously in New York City (Davis, 1980, p. 154). Pirated versions of **Pinafore** were staged by church groups, schools, ladies clubs, amateur-theatrical clubs, and charities. Gilbert and Sullivan brought the D'Oyly Carte Opera Company here late in 1879 and caused the enthusiasm to soar even higher.

**Pinafore** was a new kind of work. America had seen operetta, but never like this. "American theatregoers were exposed to a rare, but not new, kind of musical theatre in which book, lyrics, and music combined to form an integrated whole" (Bordman, 1978, p. 47). The public was amazed; so were the professionals. "Before Pinafore appeared, fewer than a dozen musicals were offered on Broadway each season. Pinafore changed that drastically. Starting in the very next season--and for
half a century thereafter—Broadway never had fewer than twenty or thirty musicals a year" (Bordman, 1981, p. 20).

The Gilbert and Sullivan frenzy continued through the 1880s. *Pirates of Penzance* was performed in New York on New Year's Eve, 1879, by the D'Oyly Carte Company (Davis, 1980, p. 154). Then came *Iolanthe, Princess Ida, Trial by Jury*, and *Patience*. In 1884, a slight lull was ended by the appearance of *The Mikado*.

After the Civil War, a popular song writer, Hart Pease Danks, attempted operetta. He wrote *Conquered by Kindness* (1881) and *Zame* (1887), both to librettos by Frances Jane (Fanny) Crosby (Root, 1981, p. 185). His extant work is *Pauline* (1873).

*Maud Irving, or The Little Orphan*, was composed by George Cooper and William Dressler in 1872. It was described as "suitable for school, festivals, or concerts . . . ." (Root, 1981, p. 159).

Dudley Buck, an eminent American composer, wrote one operetta, *Deseret* (1880), to a libretto by W. A. Croffut on a Mormon subject. It ran for two weeks in New York (Root, 1981, p. 165).

A new generation of American composers appeared in the 1880s, just as the operettas by Gilbert and Sullivan reached their peak of popularity. Within the decade after *H.M.S. Pinafore*, composers such as John Philip Sousa, Reginald De Koven, Victor Herbert, Williard Spinser, and Ludwig Englander all began writing successful American operettas or 'musical comedies' (Root, 1981, p. 169).

**Musical Drama in the Schools, 1850-1930**

Music drama was well established on the professional stage in America by 1750. It was just beginning in the public schools.
Children have participated in drama since its beginning in ancient Greece, but for centuries plays were written only for the eyes and ears of adults. In the eighteenth century, Mme. De Genlis of France established a theatre of education for children (Beach, 1930, p. 3). In her outdoor theatre, children presented plays written for children. By the middle of the nineteenth century, the children's operetta had made its appearance in Great Britain. It soon found its way to the United States.

Two conditions worked against the acceptance of operetta for children in the United States: the fact that children had not learned to sing and the fact that operetta was a form of dramatic entertainment "more or less under the ban of the church" (Beach, 1930, p. 5). Beginning in the late eighteenth century, church-sponsored singing schools were conducted periodically in most communities. The singing school usually culminated in a cantata, frequently given in dramatic form.

Lowell Mason was a singing school teacher who was hired as a choir director by three Boston churches in 1827. In 1832, a group of Boston citizens headed by Samuel Eliot founded the Boston Academy of Music in order that Mr. Mason's work might have more scope and influence. "This was the first school of music pedagogy in the United States" (Birge, 1982, p. 25). Mr. Mason published a Manual of Instruction for singing school teachers in 1834, and in 1836 he began scheduling annual conventions at the Academy. Teachers from all over the United States came to these conventions to learn new teaching methods.
In 1837, Lowell Mason offered his services as a teacher of music for one year at Hawes School in South Boston to experimentally introduce music instruction in the public schools. The venture was successful, and in 1838 the school board voted to hire Mason as a teacher of vocal music for the schools of Boston. Music was thus included in the curriculum of the public schools for the first time in the United States.

One of Mason's associate teachers in the Boston Academy was George F. Root. Mr. Root moved to New York in 1844 and taught singing and music at the Spingler Institute for Young Ladies. Soon he was teaching at Rutgers Female Institute, Miss Haines School for Young Ladies, the Union Theological Seminary, and the New York State Institution for the Blind (Root, 1981, p. 11). In 1853, along with Lowell Mason and William Brodbury, he established the New York Normal Musical Institute to train teachers of music. He was owner of the music publishing firm of Root and Cady from 1858 to 1871.

In 1851, Root wrote a cantata, The Flower Queen. He described it as a "little opera, designed to be performed by classes of young ladies, and especially adapted for concerts, anniversaries, and other festive occasions, but requiring no scenery, other than shrubbery, nor decoration except flowers" in an advertisement in the New York Musical Gazette of November 1866 (Root, 1981, p. 182). The libretto was written by Fanny Crosby. The Flower Queen is the first musical drama of record written expressly for school students in America.

The Flower Queen was performed at the Spingler Institute in March of 1853 and at Rutger's Female Institute the same month. Both
performances were given lengthy reviews in the **Musical Review and Choral Advocate** of April 1853 (Root, 1981, p. 182). *The Fairy Queen* was a very moral play and was considered an excellent vehicle for musical instruction. Performances were given in Maine, Rhode Island, New York, New Jersey, Georgia, and Iowa during the next year (Root, 1981, p. 14).

The music for *The Flower Queen* was simple. The accompaniment could be played by advanced students at the institutes. The melodies moved stepwise diatonically. The harmonies were mostly parallel thirds and sixths and the voice range was narrow, about one octave up to d2 (Root, 1981, p. 15). Root wrote two more musicals for children, *Daniel* (1852) and *The Haymakers* (1857).

In the southeastern United States, John Hill Hewitt was the leading composer of juvenile operettas. He was a music teacher at the Baptist Female Academy in Greenville, South Carolina (1825-26), the Chesapeake Female College at Hampton, Virginia (1859), and elsewhere (Root, 1981, p. 16). His first operetta was *Flora's Festival*, written for his pupils at the Baltimore Musical Institute in May of 1838. Next was *The Revellers*, "a juvenile cantata in two parts, designed for temperance festivals, Sabbath school exhibitions, vocal classes and musical entertainments," with some adapted and some original music (Root, 1981, p. 19). It was first performed in Baltimore in 1848. His *The Fairy Bridal* (1871), based on Shakespeare's *Midsummer Night's Dream*, had "a cantata of the highest musical order" written in the score (Root, 1981, p. 19). *The Musical Enthusiast* (1872) was another of his works for students. Hewitt wrote his own librettos.
By the beginning of the Civil War, Mason's movement for music in the public schools had been quite successful. Musical conventions and summer seminars for the instruction of music teachers were flourishing. Music textbook publishers prospered greatly as school boards adopted books for music instruction. Publishing companies began to produce juvenile operettas. Oliver Ditson & Co. of New York offered *The Picnic* (1869) by John Rogers Thomas. Wm. A. Pond & Co. offered the previously mentioned *Conquered by Kindness* by Danks and Crosby (Root, 1981, p. 19).

Charles F. Gordon wrote *The Naiad Queen* in 1866 for a professional singer. The music was then adapted and arranged for children by a Professor Pacard. It was used as a singing school text and won great acclaim. In 1868-69, it was again revised and improved, this time for the professional adult stage, and enjoyed many performances in America's cities.

Harrison Millard combined a children's tunebook, a collection of well-known tunes, with an operetta. The first part of his book, *The Silver Threads of Song*, is a vocal class text. The last part contains two children's operettas, *Little Red Ridinghood* and *Excellent*, both to words by George Cooper. *Little Red Ridinghood* melodies are similar in difficulty to the other tunes in the book; *Excellent* was harder and had more complex melodic lines (Root, 1981, p. 21).

After the Civil War, George W. Stratton, a music publisher who had been a school music teacher, was probably the most successful composer of children's operettas. His works were more lavish, more commercial, and less pedagogically oriented than those of Root or Millard. They appealed more to children's fantasies than those of his
peers. *Laila* (1867), with libretto by Mrs. Stratton, was intended for performance by children five to fifteen years old, with a heroine of about twelve (Ayars, 1937, p. 19). Mrs. Stratton prescribed the scenery and costumes and offered a few lighting and staging suggestions.

*Laila* has thirty musical numbers. "The music is all in major mode, without modulations in individual songs or choruses" (Root, 1981, p. 22). There is no spoken dialogue. Stratton borrowed three melodies, the "Minuet" from Verdi's *Don Juan*, Henry Bishop's "Home Sweet Home" from the ballad opera *Clare*, and "The Last Rose of Summer" from Thomas More's collection *Irish Melodies*.

*Genevieve* (1870) was Stratton's second children's operetta, also with libretto by his wife. It is a fairy-tale story reminiscent of *Cinderella*. The plot borrows freely from Balfe's *The Bohemian Girl*. There are twenty-seven musical numbers, and Stratton gives metronome markings for each.

*The Fairy Grotto* (1872) was the third children's operetta from the Strattons. It is the only one of the first three with some spoken dialogue. Stratton commented on the score that if the musical was too long, the whole third act could be deleted (Root, 1981, p. 25). There are thirty-four musical numbers. Stratton adds a warning to teachers that he has found that most take the slow movements too slow (Root, 1981, p. 25). "Typically for Stratton's operettas, the vocal range is narrow: for the first sopranos an eleventh, for the second sopranos only a seventh" (Root, 1981, p. 28).

By 1882, Stratton's first three operettas had sold well. They "met an apparent demand for vocal class showpieces. They were performed
widely and sold well because they were simple music, easily taught to musical novices. Their artistic merits or powers of entertaining were probably less a factor in their success" (Root, 1981, p. 31). Over a fifteen-year period, he sold 40,000 copies of the three works.

Gilbert and Sullivan operettas became available to amateurs in about 1880. By that time, many schools had offered music training for almost a generation. Children had a knowledge of note reading, had facility in singing, and had singing experiences.

The School Music Monthly (March, 1901), in a column devoted to new works, shows the following operettas (p. 27): Little Red Ridinghood - Millard; The Silver Penny - Roeckel; The Rebellion of the Daisies - Elson; Dragon Fly Day - Elson; Cradle Songs of Many Nations - Davis; Kingdom of Mother Goose - Boardman; The Doll Drill - Werner's Voice Magazine; and Scarf Fantastics - Werner's Voice Magazine.

The School Music Monthly had a column called "Samples of School Music Programs" which listed performance programs from schools around the United States. The September, 1905, issue included this entry: "The operetta of 'The Twin Sisters' was given by the High School Glee Club of Mobile, Alabama, with Mrs. Maude E. Truitt as director" (p. 40).

In March of 1907, Philip C. Hayden, a music teacher in Keokuk, Iowa, issued a call to American music educators. Those who responded came together in Keokuk and formed the Music Supervisors National Conference. At that meeting, The House That Jack Built, a musical drama by Jessie L. Gaynor, was provided as special entertainment for the educators by children from Keokuk elementary schools. Mrs. Hortense Reynolds, a music teacher in the Des Moines schools, came to Keokuk and
rehearsed the students three or four weeks for the production. An announcement in the March issue of *The School Music Monthly* contained an open invitation:

> It will be noticed that the conference is asked to turn aside from strictly professional work Friday evening. A very practical consideration underlies the giving of this evening to the children's operetta. In the first place, it will be of interest to the supervisors to see what is probably the best work of the kind yet published. The controlling reason for the selection of this part of the program, however, has to do with the matter of drawing attendance to the conference from nearby towns to make it a sure thing that enough certificates will be sold (p. 31).

The May issue of *The School Music Monthly* gave a good review of the performance and noted that many of the supervisors of music had invited Mrs. Reynolds to come to their towns and give performances with their school children. From the same issue comes this note: "A good deal of surprise was expressed when it was learned that Mrs. Hortense Reynolds had resigned her fine position in Des Moines schools. Her success in giving *The House That Jack Built* will account for it. There is more money in the latter for a great deal less work" (p. 38).

The March issue listed another attraction for the teachers, an operetta in two acts, *The Japanese Girl*, with music by Charles Vincent and words by J. Q. Rosse. It was published by the Boston Music Co. and consisted of "seven or eight solo numbers with about the same number of two-part choruses." The choruses were "not too difficult for the children of the grades to read almost at sight, and easily learned" (p. 32).

*School Music* (the new name for *School Music Monthly*) of March, 1908, included a notice that *The House That Jack Built* had been given by grade school students at Delphi, Indiana, in February (p. 23). The September, 1908, issue contained an advertisement (p. 49) for a new
operetta by L. E. Orth, The Three Bears. It cost only fifty cents and was a "little musical play founded on the well-known tale of The Three Bears, intended chiefly for performances by young children at school and church entertainments." The same issue had a full-page advertisement for The Captain of Plymouth by S. S. Tibbals and Harry C. Eldridge, a comic opera for high schools and other amateurs, available from Eldridge Entertainment House of Franklin, Ohio (p. 51).

An advertisement offering The House That Jack Built through Clayton F. Summy Co. of Chicago appeared in the March, 1909, School Music. It also offered On Plymouth Rock, "an operetta for amateur production, designed for the upper grades of grammar schools or high schools" (p. 27).


Operettas for schools were composed, published, and performed in America in the early twentieth century. An interesting source for published operettas was the advertisements in music education
periodicals. Other sources included the music reviews and letters announcing performances in those periodicals.


**School Music, January 1911:** The operetta *Cinderella* was given by seventh and eighth graders with the high school orchestra on November 17-18, 1910, at Columbia City, Indiana (p. 42).

**School Music, May 1911:** "*On Plymouth Rock,* an operetta by Jessie Gaynor, was presented by the Girl's High School Glee Club and the Boy's Chorus from High School and upper Grammar grades of Houma, La., on February 24, 1911" (p. 34). The operetta *The Pixies* by Milne, was given by one hundred fifty children from the elementary school, under the direction of Mrs. Gertrude Prescott, Fairmont, Minnesota (p. 34).

**School Music, September 1912:** a full-page advertisement for the Oliver Ditson Co. of Boston offers for primary grades: *The Fairy Godmother's Lesson* - words by Abbie G. Lewis, music by Carrie Bullard, forty cents each (p. 37); *The Queen's Surprise* - words and music by J. C. Macey, forty cents each (p. 37); and *Ye Little Olde Folks Concert* by Polly Simpkins. "Full stage directions, description of costumes, etc., are given" (p. 37).

**School Music, September 1912:** The grade school children of Chillicothe, Ohio, gave *Ye Little Olde Folks Concert* with E. M. Lippett as the director (p. 42).

**School Music, November 1912:** Ireton, Iowa, "grades" gave the operetta *Jack and the Beanstalk* in five acts in March of 1912 (p. 22).
School Music, March 1913: A letter to the editor from Mrs. B. M. Whitely, Music Supervisor of Kansas City, Missouri, states that she has won the $200 prize offered by the National Federation of Music Clubs for the best operetta for children's voices. The operetta has a full piano accompaniment and is scored for a small orchestra. It is to be presented at the Biennial Festival of the National Federation of Music Clubs April 21 to 26, 1913. The words are from Longfellow's Hiawatha and the title is The Childhood of Hiawatha (p. 27).

School Music, January 1914: A full-page advertisement for Hiawatha's Childhood, an operetta in one act for unchanged voices, forty minutes duration, is sponsored by the publisher, C. C. Birchard and Co. of Boston. The ad tells of the performance for the National Federation of Music Clubs, directed by Miss Teresa Armitage (p. 35).

The first issue of the Music Supervisors Journal, 1914: The program for the Seventh Annual Meeting of the Music Supervisors National Conference, held in Minneapolis, April 27 through May 1, 1914, states that the Thursday evening concert was The Childhood of Hiawatha, performed by two hundred pupils of the sixth, seventh, and eighth grades of Lake Harriet, Calhoun, and Douglas schools, conducted by Miss Jonnie Marker (p. 4). The music supervisor for these schools was T. P. Giddings, a noted pioneer music educator and author of music education materials.

School Music, September 1914: Rumplestiltskin, by Scott-Gatty, was presented by the grades of the Morrison, Illinois, schools (p. 42).

School Music, November 1914: An advertisement for the Arthur P. Schmidt Co. of Boston and New York offers three musicals (no notation
about the grade level): Contest of the Flowers by Louis Elson, Greeting The Gypsy Queen by Thomas Facer, and The Three Bears by L. L. Orth (p. 33).

**School Music, May 1915**: Fullar-Meredith Company, New York and Chicago, has an advertisement for Over the Rainbow, in unison and two-parts, lasting one hour (p. 47).

**School Music, September 1915**: The Posey Bed, an operetta for children written by Alice C. E. Riley and Jessie L. Gaynor was given by the children of the Norway, Michigan, schools in May (p. 35). An advertisement for the Myers and Carrington Co. of Redwood City, California, offers two operettas: Windmills of Holland and Polished Pebbles. It states that Windmills "has been put on in nearly every state" (p. 48).

**School Music, September 1916**: The pupils of Hawthorne school of Helena, Montana, gave the operetta Smuggleman on February 4th. It involved over two hundred fifty children. The auditorium with a capacity of two thousand was full and many thousands were turned away (p. 40).

A music review column was begun in the January, 1916, issue of *Music Supervisors Journal*. Eleanor Smith of Chicago reviewed the operetta Hiawatha's Childhood. She also recommended May Day Revels by John West (p. 7). In that same issue is an advertisement by C. C. Birchard and Co. of Boston for the operetta Contest of the Nations. It "brings eighteen different nations together in friendly rivalry of song and dance, in striking contrast to what is going on abroad" (p. 32).

**Music Supervisors Journal, January 1919**: The House That Jack Built and The Lost Princess Bo-Peep, operettas by Alice Riley and Jessie
Gaynor, are advertised as available for a fee of ten dollars for the right of performance and the purchase of enough vocal scores to supply the principal characters. The rental of the stage director's score for a definite period of time is included. Librettos are also for sale and orchestra parts are for hire, all from Clayton F. Summy Co. (p. 15).

By 1920, both the Music Supervisors Journal and School Music had numerous advertisements for operettas for elementary, junior, and senior high schools. School Music began reviewing operettas in its "Reviews" section along with other music in 1928.

School Music of January-February, 1927: A full-page advertisement by Willis Music Co. of Cincinnati listed nineteen operettas, most of them for children (p. 28).

The "What They are Doing" column in the School Musician of January-February, 1927, has reports of these operettas being staged: My Maid on the Bamboo Screen by Goldenbury, performed by high school glee clubs in Sioux City, Iowa; Polished Pebbles by Otis Carrington, produced by the high school in Eldora, Iowa; The Maid of Niagra by C. W. Cadman, performed by a high school orchestra and glee club in Minneapolis; The Gypsy Rover, staged by a high school in Washington, D.C.; Santa Claus, Jr. by Edwardo Marzo, done by a grade school in Clairton, Pennsylvania; and The Feast of the Red Corn by a grammar school class in Wilmington, Delaware (pp. 31-35). The "Reviews" column of the same issue examines three operettas: The Playroom at Night by Gertrude Martin, Eldridge Entertainment House; The Royal Playmate by C. S. Montanye and Louis Scarmolin, Oliver Ditson Co.; and The Dragon of Wu Foo by David Stevens and Charles Repper, C. C. Birchard and Co. (pp. 41-43).
A survey to determine the use of operettas by high school students was reported in the November-December, 1930, issue of the School Musician. A student at Northwestern University had received responses from one hundred forty-six high schools. Sixty-five percent of them had done operettas. Listed in the article are sixty-six operettas and the number of schools which had performed each. The favorites, in order, were: H.M.S. Pinafore, The Gypsy Rover, Lelawala, Belle of Barcelona, Carrie Comes to College, The Mikado, Rosamunde, Purple Towers, Pickles, Peggy and the Pirate, and Iolanthe (p. 20).

By 1930, elementary schools had numerous operettas to choose from, and good source material was available to help with sets, costumes, lighting, and production. Frank Beach, director of Music at Kansas State Teachers College, wrote his Preparation and Presentation of the Operetta (1930), still an excellent sourcebook for a teacher producing an operetta.

Another good source available for operetta production in 1930 was Musico-Dramatic Producing, by Charles T. H. Jones and Don Wilson. In the appendix, Jones and Wilson list eighty-seven elementary operettas with information about sets, acts, number of characters, type, and cost (pp. 139-140).

Another text which appeared in 1930 was How to Select and Produce Operettas by C. A. Caton. Though a small paperback, this book provided a concise guide to directing an operetta. Caton's chapter on costumes (pp. 28-41) is a series of examples from the patterns available for seamstresses which would make good costumes for productions. The
material is dated, especially that about scenery, lighting, and make-up, but it gives an idea of the early conditions.

Caton's appendix (pp. 64-78) of operettas gives some idea of the materials available at that time. His list of "Operettas for Grades and Kindergarten" (pp. 64-66) plus those noted for Christmas (p. 78) provides a total of 101 operettas.

A comparison of Caton's list with that of Jones and Wilson (1930, pp. 139-140) shows that they had fifty-nine common entries. Caton listed forty-one that Jones and Wilson did not list and Jones and Wilson listed nineteen that Caton did not, so conceivably there could have been 119 operettas available. This author has noted, in this document, twenty-six operettas prior to 1930 which were not noted on either list.

Another check with the list compiled of operettas available in 1938-1941 finds twelve of the Jones and Wilson list and fifteen of the Caton list still advertised or reviewed in the periodicals (see Appendix I).

Kenneth Umfleet of DePauw University contributed a series of articles to School Music which would have been very useful to teachers producing operettas for students of any age. His series began in the 1927 November-December issue with "School Operettas and their Production." It offered a philosophy of education that supported the use of operettas and talked briefly about personnel, facilities, assistance, and selecting an operetta (pp. 3-6). The article in the 1928 January-February issue was a continuation of the previous one. It enumerated the duties and responsibilities of all the support people and outlined
the process of choosing a cast (pp. 5-7). "Planning the Scenery," in the 1928 March-April edition, told of equipping a stage, outlined the types of scenery generally used, and explained how to construct a model of the setting (pp. 23-27). "Building the Scenery," May-June, 1928, explained how to construct, paint, and install the scenery (pp. 10-12). "Stage Lighting for the School Operetta," in the 1928 November-December issue, explained how to build and rig lighting, how to get lighting effects on stage, and how to rehearse with lights (pp. 8-10).

In the 1930s, many music educators thought operettas were appropriate for musical enlightenment and well worth the time and effort they took. Others thought they were entertainment and had no place in education.

The quality of the published operettas also came under scrutiny. There was some financial gain to be made by composers and publishers, so inevitably some poor material was offered.

Then, as now, the school curriculum was crowded and complex. Priority decisions had to be made about the effective use of teaching time within music classes. The musicals were available, but it was questioned whether or not good teachers should use them.

Karl W. Gehrkens, one of America's pioneer leaders in music education, discussed the question in his *Music in the Grade Schools* (1934). He reluctantly gave his blessing to staging operettas in elementary school but could not justify them in high school as educational enterprises. Operettas could be given in the high schools, he said, but only for their social and dramatic values. The elementary school operettas, on the other hand, had much higher literary and musical value
and could be studied during the regular music time (p. 198). Not only were they worthwhile for those reasons, but they also had great influence on the children's interest in music and on the parents' attitude toward the music department. He noted that when an operetta was sponsored by the school and given on school property, the parents became "as melted wax" in the hands of their children. They would excuse late hours, forgive undone tasks, spend money on costumes, and then pay admission to see the production (p. 197). Gehrkens said that teachers also favored the operettas because they developed the imaginative powers of the students, gave them insight into the lives of others, enhanced their abilities to speak clearly and distinctly, and developed their grace, poise, and self-control (p. 197). When he compared concerts in elementary school with operettas, operetta was the second choice. He did find a place in elementary music education for musical drama, but was not overly enthusiastic about it. If operettas were utilized, the teacher, he said, should remember to give students responsibility for as many things as possible so that teacher time was budgeted well. Great attention must be paid to musical detail and the child voice must be used carefully. "... operetta is best which contains the largest amount of chorus work and the smallest number of solos" (p. 198).

Frank A. Beach (1930) expressed much the same values as Gehrkens for operetta production. He emphasized the means of self-expression, the development of poise, the public relations worth, the incentive for further participation in music, and the partnership of teachers in preparation (pp. 7-12).
Kenneth Umfleet, in the *School Music* issue of November-December, 1930, "The School Operetta: Pros and Cons," explored both sides of the issue. His arguments were the same as those of Gehrkens and Beach, but were stated differently. His positive tenets were that the school operetta has two outstanding values, disciplinary and cultural. It affords many opportunities for self expression and offers a project toward which a large group can cooperate (p. 11). His negative tenets included: 1) the school operetta is too complex to make possible any excellence in the final performance, 2) most school operettas are inferior in quality thus poor teaching material, and 3) the school operetta consumes too much valuable time (p. 11).

Root (1981) concluded that performance records from the East and Midwest indicate that these operettas for education may have been performed "more widely if not as frequently or regularly as New York professional shows" (p. 32).

Stage music, especially early stage music, is regarded often as a decadent influence in American life. Even though most of the operettas were of formal European style, "they imply at least partial condonation of the rest of popular stage music" (Root, 1981, p. 32).

Indeed, some children's operettas are close musically and textually to the most lavish spectacles dominating the New York stages during the 1860s and 1870s. The fairies that appeared in many children's operettas were also the most popular theme in adult shows of the period. The use of dance in children's operettas, however perfunctory, indicates its acceptability as stage entertainment, at a time when French ballet was sensationalist in professional theatre. Furthermore, some composers made their careers writing operettas for children. Others already active in stage music approached this genre by writing down to the level of child performers, using narrower vocal ranges, simpler forms, diatonic melodies, and limited harmonies.
Although the operettas were intended primarily as educational vehicles, they had such an appeal as entertainment for children, teachers, and parents that they have continued to the present as major annual group events in American schools (Root, 1981, pp. 32-33).

Musical Drama in the Schools, 1930-1972

In the 1930's, music publishers contacted music educators through the music education journals. If an educator was interested, he wrote the publisher for sample materials. School Music, The Music Supervisor's Journal, and The Supervisor's Service Bulletin were the journals for school music educators. Among other things, they contained advertisements for the publishing companies, reports of performances in various towns and cities, and various types of review articles for new music.

By contrast, in 1985, publishers of children's musicals mail their advertisements to music educators in order to publicize new materials. Advertisements in journals are seldom, if ever, used. A typical mailer contains recorded excerpts, titles, brief story lines, recommended grade levels, production aids available, and current prices.

The period covered here is 1930-1972, so the method used to document the availability of elementary school music dramas is a thorough search of School Music, The Music Supervisor's Journal, and The Supervisor's Service Bulletin. This report is not a sampling; it is a complete account of all musicals reviewed or advertised.

Appendix I is a chronological list of elementary school operettas available, 1930-1972. The operettas are listed only the first time they appear in an advertisement, review, or performance report.
The list at the end of Appendix I of musicals examined by the author recently, but not listed in the periodicals, would indicate that not all musicals which were published were advertised or reviewed in national periodicals (Appendix I, p. 106). Evidence extracted from these periodicals shows a total of 220 operettas available in the years including 1930 through 1939, seventy-four for 1940 through 1949, fifty for 1950 through 1959, and only sixteen for 1960 through 1969. A comparison of titles listed in the appendix with those listed in Caton's list of 1930 shows that sixty-four operettas from the 1930 list were offered after 1930; some of these were still advertised as late as 1954.

In the 1930's, school music educators gained much of their expertise and teaching material through summer workshops sponsored by music publishers or by colleges. *School Music*, May-June, 1930, carried an advertisement for a National Summer Conference of School Music Materials which was sponsored by the Educational Music Bureau of Chicago (p. 21). It invited teachers to come and sing through the available operettas.

In an effort to publicize the use of operettas and share information, a questionnaire was sent to 276 music teachers and supervisors in Minnesota during the 1930-1931 school year. The survey was conducted by Archie N. Jones of the University of Minnesota (*School Music*, May-June, 1932, p. 14). He received replies from 176 teachers. Thirty-three percent of them taught music in grades one to twelve inclusive. Of the teachers replying, "76.7 percent had given 134 operettas, the average being 1.3 operettas per teacher ...." (p. 14). Although not stated, it is presumed that this covered a one-school-year
period, giving credence to the idea that operettas were being utilized, though not necessarily at the elementary level.

In the November-December, 1931, School Music, John W. Beattie began a music review column called "Music for Public Performance." In his first column, he wrote a questionnaire for music educators' contributions (p. 15). His intention was to have music teachers submit items to him which they thought were worthy of attention by others. Specifically, his interest was in operettas. His questionnaire asked for one response which would have meant suggesting one operetta from either elementary, junior high, or high school, then describing it. Some of the questions he asked: "Is it tuneful...?" "Is it readily learned by the average group?" "Do the parts lie within comfortable range?" (p. 15). Is there an orchestration? Does the text "have any value as literature?" (p. 15). Is the dialogue spread among several people? "Is it free from vulgarity?" "Does it call for one set or more?" "Is the scenery easily... made?" (p. 15). Are special lighting effects needed? Can the costumes be made or must they be rented? How did the public respond? (p. 15).

The results of his questionnaire were announced in School Music, May-June, 1932, (p. 19). He received only ten replies and only three of those were for "elementary or junior high school." Close examination reveals that one was done by a high school and one by a junior high; and the other one does not state the level.

In addition to the texts mentioned earlier by Beach, Wilson, and Caton as aids in producing operettas, articles written especially for those producing operettas appeared in the music education periodicals.
Without exception, they were written for and about producing operettas in high schools, but information could be gleaned from them that was valuable in elementary operetta production.

In Educational Music Magazine, January-February, 1936, Nyda Ehlert wrote "So You are Giving an Operetta" (pp. 31-34). Harold Dodd contributed "Operetta Do's" in Educational Music Magazine of September-October, 1938 (pp. 54-57). The November-December, 1938, issue carried Frances Anderson Vlier's article, "Operetta Performance" (pp. 27-29). Sara Grames Clark, a teacher and composer of several operettas, wrote "Here and There in Operetta" for Educational Music Magazine, January-February, 1939 (p. 19). Vlier wrote an article for the same issue entitled "The Dance in Operetta Performance" (pp. 40-46). Adele Bohling Lee, an author of operettas also, wrote "Enrichment Through Operetta" for the September-October issue of Educational Music Magazine (pp. 56-58). Ruth Hill's article, "Operetta Checklist," appeared in the November-December, 1939, issue (p. 27). Frances F. Fields wrote "Operetta Worries" for the November-December, 1941, issue (pp. 23 and 43-46).

Instrumental Music

An examination of the previous pages and Appendix I reveals a decline in publishing operettas in the early 1900s and then again around 1942. The first decline could have been caused by the beginning of instrumental music in public schools. Publishing companies had a new market not previously available. There had been community bands and orchestras in many cities and some larger cities had private teachers, but there were no bands or orchestras in schools until around 1900. The
instrumental music movement in the schools was aided by the appearances of quality orchestras and bands throughout America. The Chicago Symphony under Theodore Thomas toured the Midwest yearly in the 1890s (Davis, 1980, p. 19). Sousa's Marine Band toured the country in 1880, then his own band toured extensively from the 1890s (Davis, 1980, p. 16) into the 1930s (Keene, 1982, p. 284).

The Murdock Company of London, dealers in musical instruments, tried an experiment in 1898. Violin classes were offered in schools near London with Murdock furnishing the instruments, music, equipment, organization, and teachers. Payments were arranged in small weekly amounts, so all could afford lessons. The Murdock Company sold almost a half million violins in some five thousand schools during the first few years of the program (Keene, 1982, p. 281). World War I stopped that activity in England, so it was brought to the United States by Albert Mitchell, Paul Stoeving, and Charles Farnsworth (Keene, 1982, p. 282). Paul Stoeving, a former Murdock employee, presented this concept to the M.T.N.A. in 1914 as it pertained to teaching strings in public schools.

"In 1889 there were ten thousand adult and juvenile bands in the United States" (Keene, 1982, p. 285). From around 1900, industrial bands were established in factories and department stores. "College bands began to appear during the last years of the nineteenth century" (Keene, 1982, p. 285). John Wainwright organized a boy's band in Oberlin, Ohio, in 1913 and took them to Washington to play in 1914 (p. 287). "By 1923, the band had become an important force in school music" (p. 291). During World War I, Walter Damrosch, conductor of the New York Philharmonic and producer of the very popular children's orchestra
concerts broadcast on radio by Radio Corporation of America, was asked by General Pershing to establish a military bandmasters school. This school trained hundreds of band directors who, after the war, began teaching in public schools (p. 293).

Choir, band, and orchestra contests began in the public schools in Kansas in 1912 and soon caught on in other states (Keene, 1982, p. 295). Previously there had been adult festivals (contests), but not school competitions. The first national contest was held in Chicago in 1923 (p. 296).

Instrumental music development in the public schools caused a great demand for printed music and gave a new emphasis to replace the general music and chorus classes. Publishers shifted their advertising to the instrumental market. With the band contests and many required lists of performance music came great activity in the publishing field. A number of operettas had been published for performance in junior high and high school. Instrumental music probably replaced much of that activity. Method books for instrumentalists became available in abundance. Publishing companies slowed publication of operettas because they were no longer a good source of income.

Although not supported in published research, a reason for the decline of available musicals around 1942 could have been World War II. The mind of the whole country was on supporting the war effort. Many professional composers and performers gave their time to supporting the soldiers. Companies manufacturing musical instruments shifted their efforts to war machinery.
CHAPTER 2

THE CHILD VOICE--RANGE AND USAGE

Introduction

Teachers who produce musicals using children's voices should know the capabilities and limitations of young voices. Exceeding these limitations may cause permanent vocal damage. A child's voice can be permanently damaged by singing too loudly for a long period of time, singing in a heavy chest voice, or singing above or below the natural voice range. The latter problem, that of singing above or below the natural voice range, is the greatest concern when performing musicals.

First, what actually happens to the voice when it is damaged? According to D. Kenneth Wilson (1979) "Approximately six percent of school aged children and teenagers, five to eighteen years of age, have voice disorders" (p. 96). The most common of the vocal problems "are vocal nodules and vocal cord edema and thickening. These result in hoarseness in varying degrees from a slight roughness to almost complete loss of voice" (p. 96). Both of these disorders, unless acute, are treatable and can be corrected with therapy.

Singing above or below the natural voice range is a problem in the performance of elementary musicals because of the tendency to use materials not written for children's voices. Some children's musicals produced in the schools and churches are not children's musicals at all, but rather adult musicals which have been "adapted" for children. This
usually means that the music teacher buys sheet music selections from a Broadway musical and the children perform them with some improvised dialogue between. It is not unusual to find first or second grade classes performing "Selections from Annie" or "Selections from The Music Man."

Ross and Durgin (1983) open their instruction book, Junior Broadway, by describing a fifth grade production of The Music Man. Their instructions follow on shortening the script, adapting it, and choosing the songs to use.

When deciding which songs to include in your shortened version of a show, you would be wise to find out which songs are published in the vocal selections book for your show. All Broadway shows have published songs in such books. ... You will find that not all of the songs from your play are in this vocal selections book. If you have your heart set on a particular song not in the book, you will have to order the full musical score for the show through the music store. ... You will save yourself time and money by including in your play only those songs in the vocal selections book (p. 11).

Ross and Durgin suggest that in the absence of a trained voice coach, the students should "purchase a phonograph record of the original Broadway show and learn all their songs through imitation" (p. 57). The children having the leading roles are asked to purchase the vocal selections book (p. 59). Each day, vocalises are done to move the voice into its extreme high and low registers. "As his singing range increases day by day, the child will be amazed that he is singing higher and lower than ever before" (p. 62).

If the reader is a music teacher somewhat familiar with child voice capabilities, the previous paragraph has been read with some doubt and misgiving. The author's experience has been that this practice of
using Broadway musicals with elementary students is quite prevalent, unfortunately more prevalent than the use of good material written especially for elementary students. This practice has given impetus to the need for this project. Great potential for voice abuse exists in these "adapted" Broadway productions.

The music education community does not agree on a basic recommended voice range for a given age or grade. Controversy exists about what range is really comfortable for the child voice. The controversy will not be resolved here, but pertinent research will be reported. In the following discussion, Middle C will be called c\textsuperscript{1}, third space C in the treble clef will be called c\textsuperscript{2}, and the octave below Middle C will be designated with the lower case c (sans superscript). Pitches between c\textsuperscript{1} and c\textsuperscript{2} will be designated by superscript 1, those between c\textsuperscript{2} and c\textsuperscript{3} by superscript 2.

Review of the Literature

Research

The pioneer research in children's voice range in America was done by Arthur Jersild and Sylvia Bienstock (1931). Their subjects were three-year-olds and their objective was to determine whether musical training had any effect on the vocal performance of three-year-olds. The results indicated that the chosen range of the children, even after training, was c\textsuperscript{1} to a\textsuperscript{1} or b\textsuperscript{1} (p. 289).

Jersild and Bienstock did a follow-up study in 1934 which focused on the vocal reproduction of specific pitches. The subjects were 407 children, ages two to ten, and sixty-five adults. Each subject
was tested three times on three different days. They were asked to reproduce tones corresponding to the C major scale. Credit was given on the basis of execution rather than discrimination. Tones sung by fifty percent or more of the subjects at each age level were as follows (p. 491):

<table>
<thead>
<tr>
<th>Age</th>
<th>Range Extreme</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Lowest</td>
</tr>
<tr>
<td>2</td>
<td>d1</td>
</tr>
<tr>
<td>3</td>
<td>c1</td>
</tr>
<tr>
<td>4</td>
<td>b</td>
</tr>
<tr>
<td>5</td>
<td>a</td>
</tr>
<tr>
<td>6</td>
<td>a</td>
</tr>
<tr>
<td>7</td>
<td>a</td>
</tr>
<tr>
<td>8</td>
<td>g</td>
</tr>
<tr>
<td>9</td>
<td>f</td>
</tr>
<tr>
<td>10</td>
<td>f</td>
</tr>
</tbody>
</table>

Jersild and Bienstock (1934) observed that children as young as four can have vocal ranges equal to those of adults. They noted that the greatest increase in vocal range occurs between the ages of three and six years. Vocal ranges expand both upward and downward with maturity. Prior to their findings, it had been accepted that younger children could not sing as low as c1 or d1.

Jersild and Bienstock (1934) made other observations worthy of mention even though they were not proven at that time by research: 1) Some children who are reluctant to sing a particular song will participate when the song is transposed to a higher or lower key. Failure to understand the voice range of a child may lead to a mistaken impression of his ability to sing. 2) Early training may help the child
to use his full potential voice range rather than just a portion of it (p. 497).

The voice range for children aged six and above, as reported by Jersild and Bienstock, is in conflict with all other research about children's voice range (Welch, 1979, p. 15).

Melvin Hattwick (1933) was interested in knowing if song books published for children were using realistic voice ranges. He asked children, aged four-and-one half to six, to sing their favorite tunes, recorded them, and analyzed their voice ranges. He discovered that the range for the preschoolers was b to g₁, for the first graders, a# to g#₁; and for the second graders, b to a₁ (Hattwick, 1933, p. 283).

Moorehead and Pond (1941-1951) in their observations of children ages two through six at play noticed two things about their singing: 1) "F# [f#₁], or thereabouts, seems to be the normal tone for unexcited singing" (p. 19); and 2) the beginning of a song is usually an approximate d# [d#₁].

The child's voice is capable of a range far greater than that usually assigned to it. We have melodies descending to F# below middle C and ascending to E in alt [e₂]. As a matter of fact, children seem to be conscious of the possession of different vocal registers; for we hear children singing for a while in a low register and changing deliberately to a high falsetto register, for example, with no break in the continuity of their singing (p. 42).

W. C. Kirkpatrick (1962) recorded the song repertoire of 116 five-year-olds in their homes. He classified them as singers if they sang ninety percent of the tones of a song with no tonality changes, partial singers if they sang seventy-five to eighty-nine percent correct tones or had one or more tonality changes, and non-singers if they sang
less than seventy-four percent correct tones or established no tonality (Welch, 1962, p. 17). 51.7% were singers, 28.5% were partial singers, and 19.8% were non-singers. The range for the singers was f to e\textsuperscript{2}, for the partial singers f to c\textsuperscript{2}, and for the non-singers b to f\#\textsuperscript{11} (Kirkpatrick, 1962, p. 886). Seventy-eight percent of his subjects had a range of b to g\#\textsuperscript{1} (Welch, 1979, p. 27). He concluded that most five-year-olds are not capable of singing over an extended range.

Robert Smith (1963) was interested in knowing if group vocal training could improve the tuneful singing of nursery school children. His subjects were three- and four-year old children. Two vocal ranges were selected for the training, c\textsuperscript{1} to a\textsuperscript{1} for one group and a\textsuperscript{1} to e\textsuperscript{2} for the other (p. 138). "Lower range training produced a high percentage of vocal accuracy" (p. 139). Upper range training was less productive. Only two subjects became completely accurate above a\textsuperscript{1}. Smith's research indicates that the focus of vocal training for three- and four-year olds "should be in the range from c\textsuperscript{1} to a\textsuperscript{1}" (p. 141). Apfelstadt (1982) states it this way: "Smith suggested that children have both a low (c\textsuperscript{1}-a\textsuperscript{1}) and a high range (a\textsuperscript{1}-e\textsuperscript{2}), but develop the lower one first" (p. 4).

Coffman (1968) studied the incidence of voice change in boys, grades four, five, and six. His study is unique because most scholars and teachers consider voice change to be a phenomenon specific to junior high students. It is included here because it dealt specifically with elementary students. "In grades four, five, and six, elementary music teachers must expect to encounter boys with changing voices" (p. 118). His data "revealed changing voices in each grade with a significant increase in incidence of changing voices from fifth to sixth grade"
Coffman stated that there are three phases of vocal development in boys: childish voice, voice in the process of change, and "adult voice" (p. 115). He stated these voice ranges for the first phase of change: fourth grade, g to b; fifth grade, f# to c; and sixth grade, f to c# (p. 116). For the second phase of change, the composite vocal range is B (second line, bass clef) to f# (p. 117). Coffman does not indicate a percentage of changing voices that should be expected in the fourth, fifth, and sixth grade boys. He does cite some evidence indicating that voices change at an earlier age today than they did twenty years ago.

Wilson (1970) studied the child voice from age six to age twelve in two separate research situations. The first one was a longitudinal study, beginning in 1957, which followed sixty-nine students from first through sixth grades, then reexamined twenty-five of them in 1969 when they were in grade twelve. The other study, also longitudinal, followed 697 students in grades one through six from 1964 to 1969. Both studies involved students who had regular music instruction. The vocal range was tested with individuals by having them select a pitch and work outward on the vowels "oo" and "ah" (Welch, 1979, p. 19). They were also asked to sing a familiar song starting at a pitch of their own selection (Swanson, 1973, p. 56).
TABLE II: Voice Ranges--Wilson

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>c\textsubscript{1}\textsuperscript{-d1} (three semitones)</td>
</tr>
<tr>
<td>2</td>
<td>c\textsubscript{1}\textsuperscript{-e1}</td>
</tr>
<tr>
<td>3</td>
<td>a\textsuperscript{-c2} (note the expansion since second grade)</td>
</tr>
<tr>
<td>4</td>
<td>g\textsuperscript{-f2}</td>
</tr>
<tr>
<td>5</td>
<td>g\textsuperscript{-e2} (a reduction)</td>
</tr>
<tr>
<td>6</td>
<td>f\textsuperscript{-b2} (another reduction)</td>
</tr>
</tbody>
</table>

Bessie Swanson (1973) reviewed Wilson's work and noted that the singing tests for grades one through five should be considered invalid because the starting pitch was available to the student from the preceding group or individual. She also said that Wilson influenced starting pitches by consistently pitching the songs low as part of her teaching method (p. 59).

Wilson's conclusions were: 1) "Marked individual differences in children's voice compass and span exist at all grade levels" (Swanson, 1973, p. 57); 2) "Children's voices develop at different rates at all grades" (p. 57); 3) "The average vocal range of boys is different from the average vocal range of girls at each age from six to twelve" (p. 57). She found "the pitch range selected by boys as a comfortable range for singing to be consistently lower than that selected by girls in all grades" (p. 57); 4) "The pitches selected by children as comfortable for singing are lower than the pitches traditionally recommended for children's singing" (p. 58).

Wilson inferred in her research results that all previous pedagogical writings and research had recommended a static children's voice range of from e\textsubscript{1} to e\textsubscript{2} and that accommodation of individual voices
was not recommended prior to 1970. References earlier in this document show her inaccuracy on those two points.

Some recommendations by Wilson concerning students' individual differences are worth recounting here. She recommends that a flexible pitch be used for individual singing in the classroom while a lower pitch range be used for group singing. She observed in her teaching "that when the pitch range of a# to a#1 is used for group singing in the classroom in all grades, the participation of the students is the greatest" (Wilson, 1970, p. 145).

Adcock (1970) did an investigation with middle school students (grades five through eight) to determine the singability of available song materials. She wanted to know the vocal range of middle school students and the vocal ranges of song materials incorporated in the music series texts for middle schools. For the girls, the mean ranges were basically the same through the four grades, g to e2 (p. 34). For the boys, the fifth and sixth grades were basically the same, g to d2 (p. 34), but both top and bottom moved down in seventh and eighth grades.

Cleall (1970) tested 1,216 people in England over a four-year period. His sample consisted of subjects four to sixty years of age. The aim was to discover normal voice compass and difference in pitch and range from infancy to adulthood. Subjects were grouped by sex, by academic ability, and by age groups. The subjects were encouraged to sing at length and their voice ranges were recorded and rated only by pitch, not by quality. His vocal range limits: boys, ages five to eight, g# to g#1; girls, ages five to eight, a to b1; girls, ages eight
to eleven (upper academic), f to e², (lower academic), f to d²; boys, ages eight to eleven (upper academic), f to d², (lower academic) f# to b₁; boys over eleven (upper academic) e to f#², (lower academic) f to d²; and girls over eleven, e to e² (Cleall, 1970, p. 131). Cleall's research indicates a gradual expansion of range with males and females, but it is dependent upon the academic abilities of the subjects.

"Joyner (1971) studied the vocal pitch range of 130 children as part of his investigation into the association between pitch, perception, tonal memory, and the larynx" (Welch, 1979, p. 17). His findings for "comfortable range" are in Table III.

**TABLE III: Comfortable Ranges--Joyner**

<table>
<thead>
<tr>
<th>Age</th>
<th>Lowest</th>
<th>Highest</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.9</td>
<td>b₁</td>
<td>b₁₁</td>
</tr>
<tr>
<td>8.8</td>
<td>b₁</td>
<td>c₂</td>
</tr>
<tr>
<td>9.7</td>
<td>b₁</td>
<td>c₂</td>
</tr>
<tr>
<td>10.9</td>
<td>b₁</td>
<td>d₁₁</td>
</tr>
</tbody>
</table>

Hall (1972) investigated the vocal pitch range of ninety-eight boys and ninety-eight girls in England, ages seven years six months to ten years eleven months. She asked the children to either imitate a song or explore the range working outwards from a "comfortable" note (Welch, 1979, p. 19). Hall's comfortable vocal range appears in Table IV.
TABLE IV: Comfortable Ranges--Hall

<table>
<thead>
<tr>
<th>Age</th>
<th>Boys Lowest</th>
<th>Boys Highest</th>
<th>Girls Lowest</th>
<th>Girls Highest</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.5</td>
<td>a</td>
<td>b1</td>
<td>a</td>
<td>d2</td>
</tr>
<tr>
<td>8</td>
<td>a</td>
<td>c2</td>
<td>a#</td>
<td>e2</td>
</tr>
<tr>
<td>8.5</td>
<td>a</td>
<td>d2</td>
<td>a#</td>
<td>e2</td>
</tr>
<tr>
<td>9</td>
<td>a</td>
<td>c2</td>
<td>a#</td>
<td>e2</td>
</tr>
<tr>
<td>9.5</td>
<td>a</td>
<td>d2</td>
<td>g#</td>
<td>e2</td>
</tr>
<tr>
<td>10</td>
<td>g</td>
<td>c2</td>
<td>a</td>
<td>e2</td>
</tr>
<tr>
<td>10.5</td>
<td>g</td>
<td>f2</td>
<td>g</td>
<td>e2</td>
</tr>
</tbody>
</table>

Cobes (1972) tested fourth, fifth, and sixth graders in order to discover uncertain singers as subjects for an investigation. "Judging from pitches voluntarily emitted by an initial population of 346 subjects, a comfortable singing range for both certain and uncertain singers of this age seemed to be from A₃ to C₄ [a to c₂]. More than ten percent of the population emitted each of these pitches" (Cobes, 1972, p. 29). This conclusion was based on "comfortable" singing range rather than limits the voice could attain.

More investigation into the comfortable voice range of children was done by Plumridge in England in 1972. She conducted a survey of 293 children, aged seven and one-half years through ten and one-half years and reported these comfortable singing ranges for both boys and girls:

TABLE V: Comfortable Singing Ranges--Plumridge

<table>
<thead>
<tr>
<th>Age</th>
<th>Lowest</th>
<th>Highest</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.5</td>
<td>c</td>
<td>a₁</td>
</tr>
<tr>
<td>8.5</td>
<td>c</td>
<td>b♭¹</td>
</tr>
<tr>
<td>9.5</td>
<td>c</td>
<td>c₂</td>
</tr>
<tr>
<td>10.5</td>
<td>c</td>
<td>c₂</td>
</tr>
</tbody>
</table>
R. S. Smith (1973) tested sixth graders from six elementary schools. He tape-recorded their individual responses as they were asked to sing the first stanza of "America" in a high key (F) and in a low key (C) in three different settings. Among his conclusions were these: "The pitch range in which children were asked to sing did affect their in-tuneness. The children sang more in-tune in the lower pitch range" (Dissertation Abstracts, 34, p. 7272-A).

Thurloway (1977) recorded the pitch levels of forty-five different songs as they were being sung on playgrounds in England. Her subjects were 1,200 school children in eleven schools. The significance of the study is that these songs were all unprompted and spontaneous. She concluded that the natural range for children's voices from the schools she visited was a to b♭ (Welch, 1979, p. 20).

In a study which parallels an earlier one by Robert Smith (1963), Bonnie Harkey (1978) investigated the effect of training on the vocal range of preschool children. She tested sixty children (thirty male, thirty female) with a mean age of three years five months. The children were divided into three groups and taught four songs, one group taught in high range, one in low range, and one in differing ranges.

At a later date, the students were asked to sing the songs previously taught to them and their voice ranges were recorded. Training was a significant factor. Those who had been taught the songs in a higher range responded in higher ranges than those taught in the lower range.

In an unstructured setting, responses were recorded from subjects who were left alone in a room with toys. Some were hearing a
recording of a vocalist with high range, some a vocalist with low range. (Dissertation Abstracts, 39, p. 6616-A). The stimulus in the unstructured setting "had no effect on range, but it did affect key choice" (Elliott, 1981, p. 41). The practical range chosen by the children in both structured and unstructured settings was bb to g^b1.

Wassum (1979) defined vocal range as "the total span of the child's capacity to produce phonated sounds" (p. 214). She did a five-year study with students grade one through six. Each year, the students were asked, in individual tests, to sing a major scale played on several tones on bells. Ascending scales usually started on g^1, descending scales on f^1. Then they were asked to sing a favorite song, unaccompanied, and with no suggestion of beginning pitch. "1,062 testings were given over the five-year period, including a one-year test of the nursery group, two tests of kindergarten groups, and one test of the seventh grade" (p. 217). This study focused on complete range and useful singing potential (p. 217). Wassum's results indicate that at the first grade level 67.4% sang an octave range or more, while in sixth grade 97.9% attained that range. 9.7% of the first graders sang with a total of two octaves or more as did 52.2% of sixth graders. The lowest tone sung by the greatest number of first graders was c^1 (30.9%). The lower range limit was a in second grade and g in third through sixth grades. The high range moved from c^2 in first and second grade to g^2 and c^3. Mean ranges of boys and girls showed no significant difference (p. 219). "Range levels are greater than have been generally reported, and extend much higher than have been assumed" (p. 225). An analysis of
Wassum's results noting the upper and lower pitch for each grade level where the largest number of students fit reveals these voice ranges:

**TABLE VI: Voice Ranges--Wassum**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>c¹-c²</td>
</tr>
<tr>
<td>2</td>
<td>a-c²</td>
</tr>
<tr>
<td>3</td>
<td>g-e²</td>
</tr>
<tr>
<td>4</td>
<td>a-g²</td>
</tr>
<tr>
<td>5</td>
<td>g-a²</td>
</tr>
<tr>
<td>6</td>
<td>g-g²</td>
</tr>
</tbody>
</table>

Kuhn, et al., (1979), summarized previous research on voice ranges as a foundation for their work on the voice ranges of undergraduate college students. "Summarized findings of the cited studies suggest that the average low and high singable pitches for grades one through six are respectively: grade one - b♭ to c², grade two - b♭ to d², grade three - a to e², grade four - a♭ to f², grade 5 - a♭ to f², and grade six - g to f²" (p. 69).

Klanderman (1979) tested forty-seven preschool children. Her research supports the theory that the early singing voice is in the bottom of the range and that the range extends upward with maturity. "Three-year-olds tend to sing in the lower part of the range while four-and five-year-olds are beginning to expand to the upper part of the range and sometimes beyond" (Dissertation Abstracts, 40, p. 3177-A).

**Summary.** Jersild and Bienstock (1934), Robert Smith (1963), and Harkey (1978) agree that the comfortable voice range of three-year-old children is c¹ to a¹. For children aged four-and one-half, Hattwick (1933) and Kirkpatrick (1962) assign a range of less than one octave
(b to g\textsuperscript{1}). Research results are widely divergent concerning the range at age six. Hattwick (1933) reports a range of almost one octave (a\# to g\#\textsuperscript{1}). The one-octave range is placed higher (c\textsuperscript{1} to c\textsuperscript{2}) by Wassum (1979). In contrast, the range ascribed to six-year-olds by Wilson (1970) is extremely small (c\textsuperscript{1} to d\textsuperscript{1}). Moorehead and Pond (1941-1951) comment that children ages two through six have a wide range and seem to be aware of it.

By age eight, Jersild and Bienstock (1934) extend the range to two octaves. The two-octave range is reserved until age eleven by Hall (1972), Cobes (1972), Plumridge (1972), Joyner (1971), and Wassum (1979). Thurloway (1977) and Wilson (1970) limit elementary school students to a range of a to b\textsuperscript{1}. Upper elementary (grades five through eight) students have a range of one and one-half octaves (g to d\textsuperscript{2}) according to Adcock (1970).

A difference between the comfortable ranges of boys and girls ages six to twelve was noted only by Cleall (1970) and Wilson (1970). Cleall (1970) reports that the rate of expansion of voice range is correlated with academic ability.

Research thus fuels controversy about children's natural voice range.

Textbooks

Music education textbooks are relevant to this report because they are the foundation for the ideas that teachers have about children's voices. In many cases the ideas expressed by the authors are not products of their own research. They are more often based on
observation of children or research by others. It is interesting that some texts do not mention the proper range of songs for students.

Karl Gehrkens (1936) wrote one of the early pedagogical works for music teachers. In it he listed the range of songs for the grades as these: grade one - e b1 to f2, grade two - d1 to g2, grade three - c1 to g2, grade four - c1 to g2, grade five - b to g2, and grade six - b b to g2 (p. 93). His recommended upper range agreed with that of Jersild and Bienstock, but his lower range did not extend as low as theirs.

Thompson and Nordholm (1949) say that most of the texts for small children have the songs pitched correctly. In their chapter for kindergarten and first grade, they state that: "The range for small children is from first line E to fifth line F" (p. 62). For second graders: "The melody should be appropriate to the text and within the range of the treble staff" (p. 95).

Ingram and Rice (1953) agree with Jersild and Bienstock and Gehrkens about the upper range. The criteria Ingram and Rice give for selecting songs for children include: "The range should lie within the treble clef or not extend more than two notes below or one above it" (p. 42).

Swanson (1969) says that "In general, kindergarten and first grade children have a practical vocal range from middle C [c1] to D [d2] or E [e2] above the octave" (p. 177). "The practical range for all voices in general classroom singing is about the same as that for the primary grades, but with good training many children are able to sing several tones higher or lower: [a to g2]" (p. 181).
Bergethon and Boardman (1970) describe the singing skills of grades K-1 as "improving in ability to sing on pitch with a limited range" (p. 22). For grade four, the student "sings accurately and independently within range of b♭ to f [f2]" (p. 23).

Smith (1970) says that all kindergartens and first grades will have some singers who will become tuneful in only a small range of three or four tones as they have "repeated opportunities to match tones within their capabilities" (p. 17). Children ages four to eight are generally successful in a range between c1 and f1 (p. 17). This does not limit the whole class to that range. Those who have had previous experience or training usually have a range of about an octave, b to b♭. It is important to keep the tessitura in that octave range for a time. Smith reported, "Recent research results show that this lower range is important to the vocal development of the young child" (p. 20). He further wrote "... as many as half of the children in first grade classrooms find upper-range patterns difficult to sing" (p. 21). The upper range control develops in second and third grade.

Smith (1970) recommends a range of b to e2 for the fourth and fifth graders. Some children in each classroom will be unable to control their voices in that range, but control will develop with proper song choices (p. 42).

Greenburg and MacGregor (1972, p. 152) in their text for elementary teachers give the voice ranges shown in Table VII. "Range" refers to the highest and lowest terminal pitches, tessitura refers to the part of the range where most of the singing is done.
<table>
<thead>
<tr>
<th>Grade</th>
<th>Age</th>
<th>Range</th>
<th>Tessitura</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>6-7</td>
<td>d₁-c₂</td>
<td>e₁-b₁</td>
</tr>
<tr>
<td>3-4</td>
<td>8-9</td>
<td>c₁-e₂</td>
<td>d₁-d₂</td>
</tr>
<tr>
<td>5-6</td>
<td>10-11</td>
<td>a₂-f₂</td>
<td>c₁-e₂</td>
</tr>
<tr>
<td>Boys 6*</td>
<td>11-12</td>
<td>f₂-c₂</td>
<td>a₂-a₁</td>
</tr>
</tbody>
</table>

*Changing

Nye and Nye (1977) agree with Wilson that individual range abilities vary greatly, especially the ability to sing high pitches.

A minority of the children can sing well above the top line of the staff, but in group singing this line is the upper limit for most classrooms. Three-year-olds generally sing in a range of three to five notes; four-year-olds sing in a range of five to six notes; five-year-olds can expand this to an octave. Because most pre-school children sing within the following range, it follows that it would be useful at the beginning of the first grade for group singing: c₁ to a₁ (p. 231).

Nye and Nye attribute the range of b₂ to f₂ to sixth graders (p. 232). They believe with Wassum that range is expandable upward with practice and they give suggestions for expansion. After a song is learned in the low range, the teacher should gradually pitch it higher by half-steps until the range is "extended into that considered normal for voices that have had help in developing the range to its natural span" (p. 233).

Edwin Gordon (1979) in his manual for administration of the music aptitude test, *Primary Measures of Audiation*, states that the "child's normal speaking voice range is from approximately a below middle c to middle c" (p. 57). "A child's singing voice range is from d above middle c and higher" (p. 57). Gordon suggests that children be
taught songs in the initial range of $d_1$ to $a_1$, then songs with range expanded upward to $d_2$ (p. 59).

Greenburg (1979) supports the theory that young children have a low, limited voice range and that it expands both upward and downward with maturity. "Most young children will find it physically impossible to sing lower than middle c or higher than c above middle c" (p. 63). Beginning at about age four, with appropriate experience and training, the child will expand his vocal range upward to $a$, $b$, or $c$ above middle $c$ and downward to middle $c$ or below" (p. 64).

Choksy (1981) says that "The child's natural singing range (when singing in a head voice, not droning) generally lies between $D$ above middle $C$ and the $A$ or $B$ above, although cultural differences may affect this range" (p. 16). She notes that some research (unpublished conference report, Organization of American Kodaly Educators, 1976) indicates that young black children may have a lower comfortable singing range. Navajo Indian children may have an early singing range that is very high with no evidence of pitch problems (p. 16).

O'Brien (1983) states that children's voice ranges expand from a narrow range in lower elementary to "a comfortable range slightly in excess of one octave by the upper years" (p. 56). A good tessitura for lower grades is $e_1$ to $g_1$.

... Many of the notes in a chosen song should fall within the range between $A$ and $d$ [$a$ and $d_1$]. ... For the middle years, the range can be expanded to an octave ($c_1$ to $c_2$). ... By the upper grades, the range will easily exceed the $C$ to $c_1$ [$c_1$ to $c_2$] octave, with the tessitura remaining around $g$ or $a$ [$g_1$ or $a_1$]. In Europe, children's songs are pitched higher, while in the United States there is a general tendency for people to sing lower than necessary (p. 56).
Summary. Music education textbooks offer no clear evidence of utilization of research reports, possibly because of their contradictory results. Gehrkens (1936) thought all elementary students should sing comfortably up to g\textsuperscript{2}. The range was basically confined to the treble staff by Thompson and Nordholm (1949), Ingram and Rice (1953), and Gordon (1979). If only tessitura is considered, Choksy (1981) and O'Brien (1983) limited the lower grades to d\textsuperscript{1} to a\textsuperscript{1} and e\textsuperscript{1} to g\textsuperscript{1}, respectively. Greenburg and MacGregor (1972) similarly attributed a tessitura of e\textsuperscript{1} to b\textsuperscript{1} to first grade students, expanding it to more than one octave (c\textsuperscript{1} to e\textsuperscript{2}) in grades five and six. For grade four students, Bergethon and Boardman (1970) assigned a range of more than two octaves (b\textsubscript{b} to f\textsuperscript{2}). Nye and Nye (1977), however, ascribed that range to sixth grade students. The same controversies which appear in research reports are found in music education textbooks.

Journal Articles

Frodsham (1955) disagrees with the theory that young children have a naturally low singing voice. He believes that "we build our vocal range just as a weight lifter builds his muscles" (p. 55). The rate of that building depends on the factors of bodily development. His opinion is that the development of children's voices will be slowed if we limit their singing to the lower ranges and do not give them the chance to "find the voice." His theory is that children of all ages following correct singing principles will be able to sing both the high and low pitches.
McDonald and Ramsey (1978) state that early singing experiences for children should use a limited, low span. "When choosing songs for beginning group singing, teachers might be advised to include many songs in ranges from approximately B₃ [b] to A₄ [a₁]" (p. 28).

Collins (1981) has done research in four states and suggests that preferred pitches for children's singing vary regionally. She listened to 200 students in grades kindergarten through five and chose a composite low and high pitch for each state. For West Kentucky, the range was bᵇ to eᵇ²; for Texas, g to c²; for Massachusetts, bᵇ to f²; and for Florida, g to f² (p. 64).

Mary Goetze (1981) looks on the controversy about the natural range of the child voice as two points of view not necessarily in direct conflict with each other. She says that one point of view favors a low range which she calls a chest voice and another point of view favors a higher range which she calls the head voice. The common range for the chest voice is a to a¹; for the head voice d¹ to f² (p. 12). When the chest voice is extended above f¹, the sound is shouty in quality. "However, the head register can be extended downward and with training can be blended with the chest voice beyond the lower pitches ... ." (p. 12). Possibly Goetze is saying that it is not the natural range of the child voice that is important as much as the quality of voice used in the range utilized.

Wilson (1970), Hattwick (1931), and Smith (1973) show in their research that children voluntarily choose to sing in the chest register. Goetze believes that the reason so many students sing in the raucous, shouty chest voice is the models they have. They hear parents, TV
personalities, and recording artists, so when they have a choice, they choose the chest voice (p. 12).

Goetze (1981) gives suggestions on extending the head voice downward. Among them are choosing keys for songs which will place the beginning note in the head voice range and providing a good model for students to imitate.

Singing is a means to an affective end; it should be a source of pleasure which continues through life. If some children develop the head register and others continue to sing below them, out of tune, in the chest register, then the affective end is beyond reach. "Thus it would be appropriate to lower the pitch and sing in the range of the chest voice where a unison might be attainable. However, if properly developed, the higher voice can be seen as an important means of reaching those affective goals" (p. 14).

Apfelstadt (1982) summarized the research on children's voice range and noted that research indicates that students sing out of tune when asked to perform outside their comfortable vocal ranges.

... Research on vocal range indicates that young children sing more comfortably in lower ranges than higher ones, and that range expands with age, experience, and training. There are indications that the potential range of children is quite wide. Thus young children's songs should be pitched in a limited range (c1-a4) which gradually expands as the children mature (p. 4).

Citing the conflicting research reports of Greenburg (1979) and Young (1971), Apfelstadt (1982) noted the need for more research on voice production. Greenburg stated that it was impossible for a young child to sing lower than middle c, yet Young noted that five-year-olds could sing as low as a below middle c and some could even produce a
Research has not determined if the low singers are in fact using a chest voice and the higher ones a head voice (Apfelstadt, 1982, p. 4).

Apfelstadt recommends "that music teachers know the voice ranges of their students and pitch songs within comfortable limits" (p. 6). He says further that "In choosing music, teachers must consider not only range, but also tessitura. At all stages of vocal development, the use of extreme tessituras must be avoided, as it can cause vocal strain" (p. 6). He agrees that range develops with age and the children have fairly wide potential range. "Vocal development is a sequential process, influenced both by growth and by training" (p. 7). It is the teacher's responsibility, he says, to begin to help expand the range once the students sing accurately in a limited compass.

Wolff (1983) says that good sound from children depends most of all on the use of the head voice as opposed to the chest voice (p. 10). She says that most of the time the poor singing or inability to sing in the upper range is caused by trying to drag the chest voice upward. Her solution to this problem is to help children find the head voice, then vocalize them "in such a way that the head voice quality is carried down in the lower register" (p. 10). "The natural, unforced sound of a child singing in head voice is rather soft. It is a quality that must be promoted and accepted by the teacher" (p. 10). One suggestion Wolff makes for utilizing the head voice is to vocalize at the beginning of each class using exercises not pitched below f\textsuperscript{1} or g\textsuperscript{1} (p. 12).
Vocal Abuse

The concept that the head voice is soft and unforced is reinforced in an article by Esther Gray (1985) in which she interviewed Dr. Darrel Teter, a voice pathologist at the University of Colorado Department of Otolaryngology. He states that the most common abuse to the larynx is vocal abuse, very loud use of the voice over an extended period of time (p. 3). The students who incur this problem most often are those vocally gifted. A typical instance happens when the music teacher uses the student for lengthy practice, the speech teacher utilizes the same voice for an hour, and then the student is vocally active at a long play period. Another larynx problem occurs when students have a cold and feel it difficult to sing, yet continue to do so. Another problem is a dry larynx. "Singing larynxes should be kept moist with a little water. They should not be kept moist with something that causes mucus to become heavy because it will tend to hang in the vocal cords--this is true of milk, ice cream, chocolate pop, and such" (p. 6).

What happens when the star of the show has a voice problem five or six days before the big performance? Teter suggests keeping the child quiet, teaching him/her not to talk over noise or yell from one room to another, and playing the accompaniment more softly during rehearsals.

Teter says that "when the child complains, 'this number is hard for me to sing--the pitch is too high,' he or she may be telling you it's simply beyond the limits of the larynx" (p. 6). Teter states that we need to listen more carefully to the students' voices. "When you
hear breaks, when you hear hoarseness, when you hear fatigue, then recognize that something is wrong" (p. 6). "Pitch levels a child uses should be adequate as he speaks, reads, and sings. Overly high or low pitch use should be avoided. Pitch levels should be appropriate for his age . . . ." (Wilson, 1979b, p. 8).

Typical vocal abuses are shouting, screaming, cheering, excessive talking, using strained vocalizations, talking on inhalation, explosive release of the voice and abrupt glottal attacks, throat clearing and coughing. Other vocal abuses are talking habitually in a too loud voice, and misusing pitch by habitually or frequently talking in a higher or lower modal frequency level than is appropriate for the age, size, and sex of the child (Wilson, 1979, p. 97).

The word "singing" could be inserted in the last sentence of the previous paragraph for the word "talking" and the statement would still be true. That is not to say that this singing outside of the natural voice range is the only voice problem associated with children's musicals, but it is the most prominent.

"In practice the tendency is for children with beautiful voices to be exploited--by proud parents, by managers, and by choirmasters, who should know better. The delicate, still-growing, vocal mechanism is subjected to . . . insults, . . . especially singing in the wrong tessitura and the various types of forcing--and the larynx is ruined" (Punt, 1967, p. 59).

**Children and Broadway Musicals**

Some basic differences are evident between the musicals annotated herein, written especially for children's voices, and Broadway musicals. One difference is length, both in individual songs and as a whole. Most of the musicals written for children are approximately
forty minutes long with some extending to one hour. The songs are short, often numbering ten to fifteen in a forty minute musical. In contrast, Broadway musicals average two hours in length. The songs are also much longer than those in the children's musicals.

Another difference is in the complexity of the melodic line. Most of the musicals for children are composed of simple half, quarter, and eighth note patterns in an unchanging meter, although some for the upper elementary grades have more complex syncopated patterns and rhythms of blues and jazz. Vocal lines in Broadway musicals are rhythmically quite sophisticated. Meter changes are common and so are complex rhythms.

The complexity of the melodic line is not only in the rhythm but also in the voice movement, the intervals between notes. Vocal lines in children's musicals are basically stepwise with skips being descending minor thirds or other easily sung intervals. Broadway musicals often have extended passages of long leaps, sometimes with chromatically altered tones.

The voice range is a crucial difference between the two. This author examined five Broadway musicals selected at random and one collection of famous tunes from Broadway musicals. The voice span and tessitura of these are shown in Appendix II. Note that the voice spans varied from the octave-plus-a-fifth for South Pacific to the two-octaves-plus-a-fifth for Hello Dolly. Even though the lowest notes are reachable by students in the lower grades, the upper extremes, ranging from f1 to c3, would be problematic for many students. Most of the tessituras, on the other hand, are about one octave and are reasonable
for upper elementary students. Songs from Broadway musicals are rarely suitable for the lower grades and, unfortunately, this is where they are sometimes attempted. Even if transposed, it would be impossible to fit both the voice span and the tessitura of a given Broadway musical to a class of lower elementary students.

Atterbury (1984), speaking of kindergarten through grade three, says that "The most important influence a music teacher can have on young children's voice development is in the selection of song material with an appropriate range and tessitura" (p. 45). She defines that somewhat when she states that songs selected should center around middle c and songs that contain c2 or d2 should be ignored.

Gordon (1971) notes that extreme song ranges and tessituras contribute to the development of non-singers (p. 59).

Weiss' (1978) article about the use of the voices of high school students in musicals applies equally well to elementary voices. "Frequently a student will strain so to be heard, or to sing out of his range, that he becomes hoarse or even loses his voice. When the orchestra or sound track is added, singers are forced to sing even louder" (p. 33). We need not stress performance over vocal proficiency. "Our goal should be gradually to develop the voice of the singer as the body and mind grow and mature" (p. 33).

Another difference between Broadway musicals and elementary musicals is the maturity of both the dialogue and the song lyrics. The vocabulary of the Broadway musicals is often unfamiliar and inappropriate to elementary school students. The singing experience will be more meaningful if the students understand what they are singing.
Summary

Atterbury (1984) said that the most important thing a teacher can do for children's voice development is select song material with appropriate range and tessitura. The controversy about voice range was resolved in part by Goetze (1981), Apfelstadt (1982), and Wolff (1983) into the duality of head and chest voice. Knowing how to make use of the head and chest voices in expanding range should be of great value to those producing musical dramas. Frodsham (1955), Goetze (1981), Apfelstadt (1982), and Wolff (1983) each offer techniques for expanding the comfortable range.

Danger signs indicating vocal abuse and some ways to avoid it were offered by Teter.

It was noted that the voice ranges of Broadway musicals are not generally satisfactory for children and suggestions were offered for safe use of children's voices in musical productions.
CHAPTER 3

PERFORMING MUSICALS--A SOURCEBOOK

Introduction

The teacher is usually the producer/director of the elementary musical presentation. This chapter will provide information and further resources for the teacher.

Producing a musical with elementary students has a set of problems and advantages unique to the age group. As much as possible, the information herein has been recommended exclusively for elementary students or is adaptable to amateur and professional music drama presentations.

Musical Versus Non-Musical

Children's musicals are available in many types. Whatever occasion is being celebrated, whatever holiday is imminent, whatever mood is desired, a children's musical is available. Some musicals are brief, some lengthy. They can be purchased for all grade levels and most religious doctrines. Some have no story, only a theme.

There are many advantages to doing a musical. Musicals offer the benefits of a play in addition to the benefits of singing. They generally involve more performers and give more students a participatory role than do dramas. That potential is enhanced by the addition of songs and by the addition of choirs. Choreography provides an opportunity to involve students who would not be participating in a drama.
presentation. "The musical can involve virtually every child in the school in some aspect of the project and do so in ways sure to boost individual or school morale" (Farmer, 1984, p. 1). Perhaps the total student population is an exaggeration, but large casts are a consideration in many musicals.

Musicals have the attributes of children's theatre as well as those of musical performance. Pierini (1977) assigns children's theatre these educational distinctions: "If to educate is to 'draw out,' then this is precisely what live children's theater is designed to do--stimulate a child's extremely active imagination; give young senses objects worthy of attracting them; involve awakening emotions with the beautiful and the good; and lead growing intellects to grasp, pleasurably, the true" (p. 13). "... No other type of theatre projects the energy and vivacity of the production so happily to the community" (Laughlin and Wheeler, 1984, p. xii).

Musicals can benefit the relationship between the school and the community. Who can resist a production using drama, music, dance, costumes, and young children? The musical offers an ideal showcase to display all those talents and skills plus art, lighting, make-up, and sound reproduction techniques. If the musical is done well, the positive image of the school in the community is greatly enhanced.

A good teaching opportunity exists in musical performance for students to experience music as a pleasure and to be actively involved in creating that joy for others. The excitement and personal satisfaction of performing before a live audience in a more-or-less
professional manner musically gives the student a hold on becoming a part of a musical society.

**Choosing the Musical**

One of the considerations in choosing a musical is the audience. What will appeal to a particular audience? A musical about Thanksgiving in the desert will not interest an audience in upstate New York. A town experiencing great unemployment wouldn't really enjoy a musical about philanthropy or prosperity unless it was very carefully presented. Those who work with Sunday School groups or church choirs must be careful to choose musicals which agree doctrinally with their churches.

Another consideration is whether or not the script and music appeal to the producer/director, the person making the final choice. It would be very hard to spend a great deal of time and creative effort on a musical which does not appeal to the director. The judgment is usually based on first reading. When the producer reads the musical for the first time, excitement and ideas should begin to flow. If not, another should be chosen.

The children who will perform in the musical are the next consideration. The musical must be suitable to the age, ability, and maturity of the performers. *The Little Red Hen* probably wouldn't appeal to sixth graders. *Tall Tales and Heroes* would not be understood by first grade performers. The script and songs must be meaningful to the performers. Students enjoy assuming other identities, but care must be exercised to assure that the identity is comfortable for the age group. The students need to be able to relate to the characters and story
through some of their current interests. The plot and the vocabulary must be within the experience and understanding of the performers.

The musical should offer a challenge musically and dramatically. No one enjoys singing a song for six weeks which was easily done well the second day of rehearsals. A dialogue of continuous uninteresting exchanges divorced from the action of the plot offers no dramatic challenge.

The script or songs need to accommodate a large cast, especially in the schools. Many sacred musicals have casts of four to eight plus choir. They will work well in a small group or choir setting, but the music teacher or classroom teacher has a large group and most want to be actively involved. "Many small parts are preferable to a few heavy parts" (Farmer, 1984, p. 1). The parts do not necessarily have to be speaking or singing. Many musicals have a need for dancers. The more students actively involved, the less is the problem of discipline in rehearsals (up to a point).

A musical must fit the physical facilities where it is to be given. If the stage has no dressing rooms, a musical with many costume changes would be useless. If there are no flats on which to paint scenery, then a musical requiring many scene changes is not feasible. If featured soloists require a small spotlight and one is not available, another musical could be chosen. As a general rule, a musical should be chosen with few scenery locations (Ross and Durgin, 1983, p. 102). If there is no place near the stage for a piano, then taped accompaniments are available with some musicals. If there is no stage and the musical must be performed in the center of a gymnasium, the choice will be
influenced. If the stage is too shallow to allow choral risers and dancing plus microphones, that should be considered when choosing the musical.

The overall quality of the musical is important. It must reflect positive values except in rare instances when the negative enhances, such as in Halloween dramas. The material of the story should contribute to students' knowledge. The dialogue should present a direct, simple story line. Pierini (1977) believes that the story should involve action rather than mostly talk (p. 32). Too much talk causes the audience to be inattentive. Pierini would have each musical contain a "chase" scene or a similar situation which would encourage some sort of physical movement from the audience (p. 33).

The songs in the musical should be quality material musically. Reference here is not to "pop" as opposed to "classical" music, but rather the quality of the song material, regardless of its style. Criteria for judging the song material are: Are the words easily sung? Are the words well-suited to the melodies? Are there too many words in each song? Are the melodies varied and original? Is the accompaniment supportive of the voices and artistically satisfying, not merely chording? (Farmer, 1984, p. 1). James Leisy (in Farmer, 1984, p. 1) sums up the song criteria in this manner:

Songs tell the story quickly, compress the action and expand the emotional impact simultaneously . . . . Musicals need variety: changes in mood, voices, rhythms, settings, etc. These changes should be paced to sustain, build and release emotion in the audience. Each musical high point should be different than the one before: new singer(s), new mood, new emotions, new rhythms. Contrast is essential.
The musical numbers are the outline of the plot. Musical numbers lasting 3 to 5 minutes should constitute half of the total time. If music accounts for less than half of the playing time, it is not a musical show but a play with music.

Farmer (1984) suggests also that the chorus should remain on stage for the total production (p. 1).

A very important criterion is the suitability of the voice ranges of the musical with those of the students. As pointed out earlier, potential for voice abuse exists if the ranges of the songs do not correspond with the natural voice ranges of the students.

Each class which occupies a given classroom each year is different from those which precede and follow it. There are some years when the class simply does not contain three people who have the ability to sing a quality solo in a musical. Consideration of the available talent in the group is important. A musical should be chosen which features mostly group singing if soloists are in short supply.

Last but not the least consideration is cost. If funds were available in limitless amounts, a musical could be chosen which has an orchestration and high school orchestra students could play it. Ten scores could be purchased so all teachers and parents who are helping could have a score to follow. Costumes and spotlights could be rented, possibly even sound equipment. Make-up could be purchased from a supplier. Rehearsals could be videotaped once each week. A royalty play could be leased. Programs could be prepared in color with a photo. If the funds are limited, money will make a big difference in the musical chosen. The musicals differ greatly in the cost for scripts, scores, accompaniment tapes, and staging manuals. Some require special
effects, sound effects, or props. Cost information is available in this paper.

**Planning and Preparation**

Once the musical has been chosen, a timetable should be made. All teachers and parents who are helping should have input; then when a realistic timetable is developed, it must be posted. Dates for auditions, memorization of lines, completion of set, purchase of make-up, costume inspection, dances ready, program printed, and more must be included. The dates must be adhered to (Lowrey, 1984, p. 1).

Arrangements must be made early in the school year for facilities for rehearsals and performance. In some schools the stage is used by many groups, so early scheduling is important.

The producer must get to know the musical. A good way is to read it many times. Ideas should be written in the margins and in the measures of music. The producer/director should know the songs and characters well when tryouts begin.

Communication with parents should be open and frequent. Their permission is needed for student participation in the production. Audition dates and performance times are important to their planning. Some good sample letters and forms for parent communication are available in Ross and Durgin (1983), p. 29, 39, 43-45.

Using adult volunteer help is not optional, it is necessary. "Save yourself for directing the play" (Lowrey, 1984, p. 4). Control should be kept, but responsibility must be delegated. Help should be enlisted early, before it is needed. If help is not available, the
scope of the production will be limited. Potential helpers include parents, former students, custodians, school secretaries, and friends. Among the ways in which producer/directors have utilized helpers are the following: 1) voice coach who works with the students on their songs, 2) scenery designer who works with the students building the sets, 3) stage manager who controls the children backstage, helps with costume changes and counsels nervous students, 4) publicity person who makes the programs, handles tickets (if there are tickets), and does local publicity, 5) prop person who procures and protects the props, 6) make-up person who trains a crew to apply and remove make-up, and 7) costume chairperson who organizes a committee to sew, create, and locate costumes. If students are not available or interested, parents or volunteers could also assist with the lights, curtain, and sound. Another very important helper is the assistant to the producer/director. This person stays close to the director, takes rehearsal notes, and runs errands.

A good preparation idea is to show the video tapes of last year's production to the students who will be involved this year, motivating them to audition. Another good practice is to see a professional production on television or in person.

Crucial policy decisions should be made if the production is to be done in the school. The administration and teachers involved must decide about the amount of school time to be devoted to the production. Will rehearsals be held during the school day or after school? Will rehearsals be done in weekly music classes? Will instrumental music stop during the rehearsal weeks? Will teachers involved give of their
class time or planning time to help? How many weeks will the preparation take? Who will meet with the students on performance night prior to performance? Will all the students have a part or will some be excluded? What would be a viable reason for exclusion? Will all be forced to participate? Many of these questions can be answered by scheduling all preparation outside the regular school day, but it is sometimes more convenient to schedule rehearsals during class hours.

Financing

Often the financing can be provided by setting up a budget item within the school budget or music budget for musical production. Usually this would be done the previous year. If no funds are available for that, groups such as Parent Teacher Associations or local businesses might be a good source. Admission can be charged in order to raise money for future productions.

Many of the supplies needed are available in the school or church supply room. Paints, butcher paper, tape, glue, and poster board are usually on hand. Lights, cloth, scrap lumber, and props can be borrowed.

Auditions

Before preparations are made for auditions, a policy decision must be made clear: the director is the final authority.

Prior to audition, each student should fill out and turn in a form showing the part desired plus other parts they would accept.

In order to avoid conflict, it is necessary to have at least three judges for the auditions. The judges should use identical
evaluation forms and uniform rating symbols. Space should be left on the rating form for comments. The director should be a judge. Other possibilities are the accompanist and classroom teachers.

Ross and Durgin (1983) suggest that auditions take place in a large room so that the volume of the speaking or singing voice can be evaluated (p. 31). Rush (in Hawthorne, 1980, p. 7) says that the auditions should be held "in a medium-sized room as large rooms tend to be intimidating." Some audition with just the one student in the room; others let the whole prospective cast watch the auditions.

A speech is necessary just prior to auditions. The speech should stress hard work and responsibility, even with the first graders. Quiet and courtesy are demanded from all. The students must be told exactly how they will be evaluated and when results will be announced. They must be reassured that not all can be chosen for leading roles, but all who audition will get some part in the production (if that is the decided policy). Auditions can be fun or they can be devastating. The speech sets the mood. The most important factor is to make the students comfortable. The announcement of the results must be handled with tact and caution. Young people are very easily wounded if their pride is threatened.

Dialogue

For dialogue tryouts or acting auditions, Ross and Durgin (1983) and Lowery (1984) have the students "perform" a passage or passages from the play, stressing that reading ability is not important. What is being evaluated is expression, volume, and clarity. Lowery chooses four
short readings expressing four different emotions and has the student do all four. Ross and Durgin select portions of the script and announce in advance what they are. "Advertise scenes and songs to be used in the auditions and make those available well in advance to the performers" (Laughlin and Wheeler, 1984, p. 30). It must be made clear to the students who audition exactly what is desired in each reading (mean king, shy girl, crazy witch).

Singing

For singing auditions, two conflicting points of view exist. Some propose that familiar tunes be used; others use tunes from the musical. Another difference of opinion exists about who should audition. Should everyone who is to be onstage be required to do a singing audition, or should auditions be required of only the students who want featured singing roles?

Rush (in Hawthorne, 1980) says that singing a familiar song is a good idea (p. 8). Laughlin and Wheeler (1984) suggest "that only music from the production may be used in auditions" (p. 30). Ross and Durgin (1983) use any song the student knows well, and all students are required to audition. For them, the vital element is the ability to sing on pitch, but the next element in importance is the vocal range. They desire children with wide range. Range is determined by asking each auditionee to sing a scale upward and downward to his/her terminal pitch. Lowrey (1984) has the students do singing auditions in groups in order to reassure them.
Volume is not usually a deciding factor in auditions because it can be developed in rehearsals, but some children just do not have any volume. They should be eliminated from speaking and singing roles. There are other students who should not be cast into roles, no matter how great their talent. Among them are students who cannot be present at rehearsals because of other activities that require their time, students who cannot pay attention, and students who cannot handle responsibility. Generally, productions are not done for remedial or therapeutic purposes, so if rehearsals are to function properly, those students must not be cast. Attitude and behavior are two very important things to watch at auditions.

The lead roles should be cast first, then supporting roles. The stage crew should be selected at the same time as the actors and singers. Prompters, director's helpers, and technicians for lights, props, and sound all need to be chosen.

Dance

If the show has dance or intricate choreography, auditions for dancers are advisable. It would be inconsiderate of the dance coach if the cast and crew were chosen, then the students remaining were asked to volunteer for dancing. Laughlin and Wheeler (1984) suggest a few simple procedures for dance auditions. The first is to simply walk in a circle to the pulse of the music. Another is a basic Charleston step. Auditionees stand in rows and do this step: 1) forward with right foot, 2) kick left foot, 3) step back with left foot, and 4) touch right toe behind left foot. The final one is a cross-step combination: feet
together, 1) step with right foot, 2) cross left foot in front of right, 3) step with right again, 4) cross left in front of right again, 5) step with right and 6) reverse, starting on the left foot. After the repeat, slide-step four times to the right, then four times to the left (p. 35).

**Rehearsals**

Every teacher or church worker directing a musical will have different parameters for rehearsals. If rehearsals are done during the school days, the probability of having small groups of students for special types of rehearsals is nil; it is expected that the whole group will come. If rehearsals are scheduled after school, a more flexible schedule can be used. Whatever the parameters, a schedule of rehearsals must be posted and adhered to. Space should be left in the schedule for "to be announced" rehearsals where remedial and "catch up" work can be done.

Two types of rehearsals should be planned: stop-and-start and run-through. Most rehearsals tend to be stop-and-start, but run-through rehearsals should be done often. A run-through is a rehearsal where the director never interrupts to correct, but instead takes notes as the rehearsal progresses, then corrects at the end.

Ross and Durgin (1983) meet with the students before the rehearsal schedule is made and give scripts to the students. All scripts are then marked and divided into segments. Rehearsals are then planned by script segment (p. 38).

There are some general truths about rehearsals with elementary students that all should be aware of: 1) Elementary students do not have
the time or the attention span for a three-hour rehearsal. Short, intensive rehearsals are much more appropriate. 2) The producer/director must maintain a positive attitude. If criticism is given, a solution must accompany it. Actors, even very young ones, must be allowed to use some of their own ideas. 3) Time should be set aside at the end of every rehearsal for announcements and corrections from the rehearsal notes. 4) Encouragement is essential after the dress rehearsal, even if it was poor.

Some other not-so-crucial ideas which will help rehearsals: A read-through should be scheduled for the first rehearsal, then the next rehearsal scheduled two weeks later (Lowery, 1984, p. 10). If rehearsals are before or after school, parents must be notified. The floor of the rehearsal area should be marked with tape or chalk so entrances, exits, and positions will be accurate (Ross and Durgin, 1983, p. 40). Soloists should not be asked to sing for the cast until they are confident about their songs. A technical rehearsal should be scheduled before the dress rehearsal. Students must be prepared for the audience. They should not stare at the audience, should expect the unexpected from them, and should stay in character, being careful to not join the audience reaction (Lowery, 1984, p. 13).

Lowery (1984) has a set of ground rules for the students which are announced at the first rehearsal. They are listed here verbatim (p. 13):

1) Be at rehearsals on time. (Make sure that you, as director, do your part by ending rehearsals on time.)
2) Make the director aware of any absences well ahead of time.
3) Do not bring your friends. We cannot afford extra distractions.
4) Quiet during rehearsals.
5) Come prepared to work. Do not wander off. We do not want to have to wait for your late entrance.
6) Bring a pencil to every rehearsal.
7) Use your "off" times during rehearsal to study lines.

Common sense dictates adjustments to be made for very young students. The dialogue will have to be read to them or learned by rote with a recording. Rehearsals will need to be shorter.

Ross and Durgin (1983) rehearse their fifth grade students two hours per day for three months. This author strongly disagrees with that policy. A more appropriate policy is to choose only productions which can be prepared in six weeks with two or three one-hour rehearsals per week.

**Directing/Producing**

Being a director or producer means being creative and artistic, but it also means being an organizer, a list-keeper, and an authority. The director/producer has the ultimate responsibility for the performance.

Perhaps the most important thing the director can emphasize when interacting with student actors is having them speak loudly and slowly. Children often think that memorizing the lines and standing at the correct place is acting, but there is more. They must be reminded repeatedly to speak slowly and loudly. "A nervous child who is performing in front of an audience will automatically speak at a faster rate and in a softer tone than normal. Thus, the reverse must become second nature to him, and the only way to achieve that is to do it every single day" (Ross and Durgin, 1983, p. 48). "An actor's main objective is to be heard and understood" (Rush in Hawthorne, 1980, p. 14).
Children need to be reminded often to face the audience. The audience cannot get the full impact of a character if they cannot see the facial expression. If characters are speaking to each other, they need to look at one another. All on the stage should focus their eyes and attention on whatever is happening at that moment on stage.

Students need encouragement to vary voice patterns and emphasize the correct words as they speak. They should experiment with that in rehearsals. A good practice is to record rehearsals and let the students hear their voices.

Hand and arm gestures should be made with the arm nearest the back of the stage. Gestures must be taught and practiced repeatedly in rehearsal so that they will seem natural by performance time. They are very helpful during the songs too. Singers look very uninteresting just standing.

After about five rehearsals most of the students on stage know all the lines and usually begin to mouth the lines of others. That is distracting to the audience and must be stopped.

Actors should keep notebooks. As more is revealed about their characters, it should be recorded in the notebook: physical makeup, profession, family background, and likes and dislikes. Characters in elementary musicals are not developed to the extent of those in other dramatic mediums. Often they appear, sing, and fade into the chorus. Even so, the student can consider his character as each situation changes on stage.

Musicals having characters which endure through the length of the musical often contain many lines to learn. Lowery (1984) gives
children with lengthy parts techniques to help with memorization: 1) The complete script should be read twice. 2) The lines should be read aloud as many times as possible. 3) Practicing with someone is advisable. 4) If there is a long paragraph, a good procedure is memorizing the last sentence first, then working backward, memorizing sentence by sentence. 5) If someone is helping, it must be emphasized to them that lines are to be memorized exactly as written. 6) Once the lines are learned, they should be reviewed frequently. 7) Memorization should be done early in the production schedule (p. 11).

Blocking

"'Blocking' is telling your actors where, when, and how to move when they are onstage" (Lowery, 1984, p. 12). Blocking needs to be charted before the first rehearsal because entrances, positions, and exits are usually the first thing the actor learns. A good way to chart the blocking is to draw a large diagram of the stage area and use chess pieces, candy, or toy soldiers to represent the actors. As their movements are decided, draw them on the chart with colored pencils or markers. As the charting is done, positions of microphones, choir, and props can be shifted on the model.

The purpose for blocking is "to keep the production visually exciting" (Eddins in Hawthorne, 1980, p. 25). One way to keep the production visually exciting is to utilize the whole stage area. If an actor is to join a group, he/she should enter at the farthest entrance and move across the stage. If the stage is very shallow (front to back), the "hook" technique is used (Hawthorne, 1980, p. 27). When
moving from the front to the back of the stage, it is done with a "hook"-shaped movement instead of a straight line.

If a choir is in the scene, it should be separated from the actors by several feet so that it is clear that the actors are not part of the larger group.

Careful blocking can help focus attention on the important dialogue or action. One way to focus attention is to place the actor or singer on a platform or a ladder.

Children onstage should look natural. Natural posture does not mean sitting or standing for the length of the play unless the script calls for it. Normal people handle things and lean on things. Often young people think that speaking is done only from stationary positions. If they watch a television show, they will discover that it is interesting to have movement and dialogue simultaneously. Another unnatural staging practice is placing actors in straight lines and semicircles. Only choirs should do that.

It is good if some occasion can be found during the musical to involve the audience. They could join in singing a song or respond to dialogue created for them. Groups entering or leaving the stage may do so through the aisles, or chase scenes might happen in the audience. Such strategy "sends people home feeling as if they were a part of what happened . . . ." (Eddins in Hawthorne, 1980, p. 32).

If microphones restrict stage movement, "try moving people in groups during musical interludes or block only a small number of people and leave the majority of the choir stationary" (Eddins in Hawthorne, 1980, p. 28).
Blocking can be overdone. Movement should not obscure the characters or the story.

One item often overlooked is the curtain calls. They should be blocked and rehearsed carefully so that the performers receive the recognition they deserve. If the stage area is large enough to hold the cast in the wings, "have the chorus enter from opposite sides, line up across the front, and bow" (Gant in Hawthorne, 1980, p. 45). Everyone must be seen. If the stage has no exit area, people can circulate onstage so that small groups get to the front and bow. Alternate sides of the stage can be utilized. Movement during the curtain calls must be continuous and rapid. The music should continue as everyone takes a bow. The major characters should be the last to bow.

Choreography and Dance

Dance or rhythmic movement can add a great deal to a musical. Dance does not have to be a part of the prepared script or music; a proper place can be located and the dance added. A dance might tell a story or explain a situation, or simply fill a space. Dance can be simply a visual experience with vague connections to the show. If dance is used to tell a story, the visual statement is much stronger than just saying it (Gant in Hawthorne, 1980, p. 41).

To prepare for the dance, a diagram or model of the stage can be made. The first decision is how many dancers to use. Some stage areas will have very little room with choir and set. After the number is decided, a style of dance is chosen to fit the show, and then the dance
patterns are plotted on the stage model. "Limit the dance to a maximum of three minutes" (Ross and Durgin, 1983, p. 69).

Not all stage movement is dance. Often choreography involves body movement or moving parts of the body for focus, emphasis, or dynamics. "If one character needs to be the focal point at a particular time in the piece, placing that person facing the audience while the other performers face various angles to the sides and back will accomplish the needed focus" (Gant in Hawthorne, 1980, p. 38).

All levels should be utilized. Levels of the dancers can be varied with platforms. Leaps and falls, movement on the knees, or movement on the floor can be choreographed. When planning movement, these contrasts can be kept in mind: strong or weak, sudden or deliberate, heavy or light, fast or slow, loud or silent.

It is not necessary to fill every count of music with action. The pace can be varied. One movement can be used for several measures, then a movement on every count for a few measures.

No rule says that dancers need to start center stage. They can enter and exit dancing.

Often costumes or props will draw attention to the dancers; give them a professional look. Hats, canes, or umbrellas are props to consider. Capes, full skirts, or scarves serve the same purpose. If dancers use hand props, they will need wider spacing and more room.

Ross and Durgin (1983) offer ideas for dance patterns. Squares, rectangles, figure eights, and various "snaking" patterns are effective. The main rule is to keep it simple. Some of the musicals which appear
in the annotations have measure-by-measure instructions for stage movement (see Appendix III).

Make-up

Make-up is needed because stage lighting makes everyone look pale. Even if stage lighting is not used, normal make-up looks good only up close. Normal make-up for elementary students is no make-up at all. "Everyone, including males, needs stage make-up in order to be seen" (Rush in Hawthorne, 1980, p. 22). It adds color and contour, takes away flat and pale, and helps the cast get into character. It is a good idea to put make-up on the choir too. It helps them feel a part of the production (p. 22).

Holtje and Mayr (1980) have specific suggestions for elementary students: "For the elementary grades, rouge and a little lipstick are all that is needed. Apply rouge high on the cheeks and blend smoothly toward the temples. The lipstick color should not be too intense, especially for video presentations" (p. 159).

Ross and Durgin (1983) offer suggestions for elementary students also. They suggest a little more make-up than Holtje and Mayr. Ross uses face powder, rouge, lipstick, eye shadow, and eye liner (p. 98). The face powder is pressed powder with a rosy tint. The rouge is a powder-type and should be applied with a powder puff. Rouge is light pink for boys, darker for girls. Light pink lipstick is applied to boys, darker for girls. Red lipstick is avoided with children. The eye shadow is beige or brown for boys, blue or green for girls, depending on
the color of the costume. Ross applies eye liner to the upper lid only (p. 98).

Rush (in Hawthorne, 1980) makes broad make-up recommendations without distinguishing age groups. She uses professional theatre make-up rather than over-the-counter cosmetics. Make-up is available from many drama supply sources. Rush suggests these supplies: 1) greasepaint in stick or tube form and liners for detail work, 2) liquid make-up for limbs and bodies, 3) blending powders for blending and setting make-up, 4) eyebrow pencils in several colors, and 5) cold cream and witch hazel for removal (p. 22).

Holtje and Mayr (1980) suggest these supplies (among others): cold cream, suntan liquid or pancake make-up base, rachel liquid or pancake base, suntan face powder, rachel face powder, rouge (dry or moist), blue or green eyeshadow, blue eyebrow pencil, liners (blue, brown, black, and white), powder brush, and baby powder, cornstarch or bath talc.

Make-up supplies are convenient if arrayed and stored in a kit such as a fishing-tackle box. This allows the materials to be spread on open trays at different levels so they can be organized and dispensed. Facial tissues and towels to cover the shoulders are needed also.

Application

Ross and Dürgin (1983) have a very practical idea for make-up application. Make-up stations are set up about one and one-half hours before the production. Each table has six parents who apply the make-up "assembly-line" fashion as the student moves around the table.
The order of application is: powder, rouge, lipstick, eye shadow, eye liner, then hair (p. 100).

Holtje and Mayr, (1980) referred to earlier, offer these application suggestions for more elaborate requirements:

1) Place a towel around the neck to protect the costume.
2) Apply a little cold cream, then wipe it with tissue.
3) Smooth suntan liquid or pancake make-up over the face and ears. Blend with fingers.
4) Rouge the cheeks and blend toward the temples.
5) Make up the eyes by taking the dark brown or black liner and drawing a thin line along the edge of the upper lid from the inner corner of the eye to the outer corner and a little beyond. Blue liner or eye shadow is smoothed on the lid, above the eye and tapered off to the side. If the eyebrows need darkening, use a brown liner or pencil on the hairs only. Avoid a hard line.
6) Dab the face with a cotton ball which has some suntan powder on it. Smooth out the dabs with a powder brush. This will help maintain a matte finish on the face.
7) Remove make-up with lots of cold cream (p. 159-160).

Rush (in Hawthorne, 1980) applies the make-up in a slightly different way. Foundation is applied first, being careful to work into the hairline and under the chin. Then color is applied to the cheeks, working down and out from the cheek bones. Eyelids are colored with shadow to match the eye color, fading at the side and reaching up to the eyebrow. Lip color is red for females, reddish-brown for males. Next comes blending powder applied over the entire face. With eye liner, the lines are extended slightly at the outer edge to enlarge the eyes. Finishing touches include a small red dot in the corner of the eye near the tearduct and a red dot on each side of the nostrils in the crevice between nose and cheek (females). Females also get mascara on the lashes, then the whole face is powdered again.
Special Effects

Dark skin tones, such as Indians', require pancake make-up applied with a sponge to all the exposed areas of the body (Ross and Durgin, 1983, p. 99).

"Indicate the wrinkle areas with a blue liner or eye shadow, using a Q-tip or similar applicator. With a white liner or Max Factor's Erase, place white lines on either side of the blue lines and blend" (Holtje and Mayr, 1980, p. 160).

Beards or mustaches can be drawn with brown or black liners. Hair can be aged (eyebrows also) with white talc or cornstarch.

Make-Up Problems

Mascara should not be used except on red-headed children. Dark make-up of any kind should be used sparingly, if at all. If the performance area is small and the lighting is not strong, less make-up is needed. If insufficient powder is applied, the face will have a greasy appearance (Dwyer, 1964, p. 103). Most stage lighting is from above, so make-up should be applied in an area with strong overhead lighting (Bruyn, 1982, p. 32).

Costumes

Costumes do three important things for the musical. They "set the cast apart from the audience, relate to the overall mood of the play, and provide something interesting for the audience to see" (Rush in Hawthorne, 1980, p. 16).

The best approach to getting costumes measured, made, fitted, and coordinated seems to be a committee. The committee should be made
up of parents, and it needs to be functioning early in the production process. It is a good practice to let the committee hear the performance tape and read the script in order to foster ideas. The costume committee must work closely with the set committee in order that both follow a color scheme.

A costume chart will be a valuable tool when deciding what costumes are necessary and appropriate. As the chart is made it is important to remember that elementary students do not require the elaborate costumes that high school or professional performers require. The chart should be constructed so that it shows footwear, headwear, accessories, and changes, if any. Most elementary productions do not require costume changes. Choir and extras should be included on the chart (Masaracchi, 1979, p. 26).

As was mentioned previously, the important thing for all to remember is that the subjects here are elementary students. Another main consideration is that most of these productions have no costume budget. Therefore, once a decision has been made about costumes, a letter should be sent to the parents of all the students in the production stating the needs for costumes. From some households will come old, oversize clothes which can be easily adapted for children. Another source of costumes which can be remade or resewn is local thrift shops. Costumes for Plays and Playing by Gail E. Haley has many pages of detailed drawings suggesting ideas for rebuilding and adapting used clothing.

There are other solutions to the costume needs besides rebuilding old clothes. One is making costumes from a pattern. Most,
if not all, pattern companies have basic costumes for all periods which can be adapted to specific needs. Patterns are especially helpful when many identical costumes are needed, such as for dancers. Ross and Durgin (1983) offer a good suggestion. They purchase many yards of the proper material, then one seamstress makes all those costumes (p. 93). That assures that the costumes are identical and saves money. However, the issue of financing the seamstress is not addressed. Many of the costume sources available at local libraries include patterns drawn on a grid so that they can be adapted to the size needed.

Paper costumes or costumes made from plastic garbage bags are two money-saving, quick costume ideas. Haley and Saunders' Costuming the Amateur Show and Gates' Easy to Make Costumes are good sources for those.

If masks would serve the costume need, consult Jackson's Simple Stage Costumes and How to Make Them or Holtje and Mayr (1980).

Army helmets, Indian headdresses, jewelry, armor, and various body props can be made easily. Excellent ideas for making body props can be found in Jackson or Holtje and Mayr. There is no reason to rent body props when doing an elementary production. For other costume ideas, the sources mentioned in the previous paragraphs are very good.

Attention to some detail is important; attention to others is a waste of valuable time. All students in the production need proper footwear. Sneakers do not work in most productions. Hats are a good way to identify characters if they stay on and do not detract from the action. Costume detail is not essential as long as the costume clearly identifies the character.
Color is an important detail. "The most acceptable colors on stage are grays or muted tones" (Prisk and Byers, 1970, p. 24). Whites enlarge the figure. Light beige will pass for white on stage. Warm colors, such as red, yellow, and orange, enhance comedy moods. For tragedy, cool colors such as blue, green, and violet are effective. The lead roles should be dressed more brightly than others. "Keep colors to a minimum. Pick one or two and work with different shades of them. If you use too many colors, it is hard for the audience to focus" (Rush in Hawthorne, 1980, p. 17).

A recent trend for children's musicals is stenciled T-shirts for the choir. Many of the publishers make transfers available so that stenciled T-shirts are easily made and inexpensive.

Costumes should be kept if a storage place can be found. Many can be dyed, resewn, and used again.

**Sets, Scenery, and Properties**

For clearer understanding, the term scenery here means the stage background, whether it be flats, a projection, or a wall. Properties are the objects placed on the stage to lend credence to the location. Hereafter called "props," they could be boxes, furniture, platforms, telephone, or any such article. Props and scenery make up the set, defined here as the stage environment.

Scene design has four functions. It locates the action of the play in terms of geography and time, establishes a dominant mood for the action, reinforces the theme of the play by giving significance to the action, and stages the story (Laughlin and Wheeler, 1984, p. 62).
Ross and Durgin (1983) set requirements for scenery in children's musicals. It should be:

1) Lightweight and durable enough to be handled by stage crew children.
2) Economical to make.
3) Repairable.
4) Compatible with your stage facilities.
5) Easy to put up and take down.
6) Easily transported if you plan to take your show to other locations (p. 103).

The scenery should be scaled to the height of the children in the cast. It should be simple. "The most effective sets can be the simplest and most economical" (Eddins in Hawthorne, 1980, p. 33). For Ross and Durgin (1983), the simplest, most effective, and most flexible scenery is a flat or free-standing frame with paper attached to it, then painted. For the author, the same is true with slight variation. The free-standing frame is a series of three frames, hinged together in a folding "Z" shape, which stand on their own if not completely unfolded. Each wooden frame is covered with a lightweight composition material similar to bulletin board or acoustical tile, commonly called "soundboard." Staples and tacks hold well in it and come out without much effort. The frames fold easily for storage and are convenient to set up or remove. Sometimes they are covered and painted; sometimes they are covered and then large paper cut-outs are stapled onto them.

An easy way to make a large backdrop with a picture painted on it is to draw a small-scale sketch of it with a grid and then lay out the paper for the large sketch and put a grid on it. Ross and Durgin (1983) carry this one step farther by having the students paint the sketch at a special time. The sketch is drawn, each section is labeled
with a number, paint cans are numbered, and the students paint by number (p. 111). If paper is painted in this manner, it must dry thoroughly before it is rolled up. Taping to hold the small pieces together should be done on the backside before painting.

When painting, tempera is what is usually available at a school or church. The disadvantage of tempera is that it flakes off the paper after drying. Ross and Durgin (1983) solve that problem by mixing the tempera into a cheap white latex to make it more durable (p. 111). If a backdrop of paper is painted as just described, it should be done on the floor before mounting to avoid drips and runs. Tempura, poster paint, acrylics, water colors, chalk, or latex wall paint can all be used.

If the musical calls for something other than the traditional backdrop, consider abstract scenery. Pierini (1977) likes the display of color which is produced by crumpling large sheets of butcher paper, spraying them with paint, drying, then unfolding, crumpling again, and spraying with another color. Two to four colors work best. The finished product should be stretched out, coated with a protector such as spray-on vinyl, and mounted on the flats (p. 84).

Another type of background is projected on a screen, either from the front with a slide projector or from behind with a rear projection device and a sheet. Slides can be made with ink or taken in advance. Some musicals provide slides with the package for production. More information is available on scenery projection in Pierini, Hoggett, and Laughlin.

Sets do not have to be backdrops with furniture or trees.

"... Banners, ladders, hat racks, stools, sawhorses, oversized picture
frames, posters, cutouts, silhouettes, slides and films... can become a set" (Eddins in Hawthorne, 1980, p. 33). "Eight or ten cubes, which can be arranged in different ways, are a much better investment than risers, which restrict your movements and creativity" (p. 34).

Pierini (1977) has numerous ways to use boxes on stage (p. 77):

A box can surround, hide, cover, or store objects.
A box can contain or house items.
A box can divide space.
A box can isolate objects.
A box can be decorated, painted, or cut out.
A box can be used to sit upon, sit at.
A box can be lifted up in the air, carried, or buried in the ground.
A box can be worn as a dress or a pair of shoes or can sit upon the head as a crown or hat.

If there are small props which are used often, a responsible person can set up a prop table at every rehearsal and guard it. If the table top is covered with paper and each prop is outlined on the paper, it is easy to tell what is missing (Lowery, 1984, p. 14).

Stage Lighting

If a list is made of things needed to make productions more interesting and easier to do, stage lighting is usually the last priority on the list. Performance facilities have all sorts of different lighting equipment, especially in elementary schools. If no lighting equipment is available, it can be rented or made. Making one's own lights will not be treated in this discussion, but information can be found in almost any book on stage lighting.

Proper lighting insures visibility, helps establish time and place of each scene, makes scenery, props, and actors look more believable (Bongar, 1971, p. 13), and focuses the audience's attention.
When planning lighting possibilities for a musical, intensity, color, distribution, and variance (ability to change intensity, color, or distribution) should be considered (p. 15).

Existing stages could have at least three types of lights: fresnels, ellipsoidal, and floodlights. Fresnels are the overhead lights which have a soft edge and a diffused beam. Their range is about fifteen to twenty feet and they can be adjusted to make a spot or cover a large area. Ellipsoidal spotlights are the ones usually in front of the stage opening which light the front of the stage and the apron area. Sometimes they have shutters which control the size and shape of the beam. Their range is from thirty-five to one hundred fifty feet. Floodlights are bright lights designed for general illumination.

Lighting must come from above, not eye level. If lights are made or rented, some provision should be made to get them up as high as possible.

If all the lighting available is white, gel can be used to color the lights. Use both cool and warm colors. Gel is a heat resistant colored material which comes in thin sheets. It is available from most theatre supply stores.


1) Avoid using the opposite color when lighting costumes or scenery—a red beam on a green dress will make it look gray.
2) Choose a color of similar hue to that which is to be illuminated. This will enhance the color of the fabric and make it more prominent.
3) When using an amber filter, have the actors apply more rouge than usual to avoid sallow-looking complexions.
7) ... The pinks and light lavenders will enhance the complexions of all the actors.

Rush (in Hawthorne, 1980) suggests that two spotlights are needed and should be purchased. It has been the experience of the author that spotlights are not necessary in most children's productions.

The lighting crew should be chosen early so that they can sit in on rehearsals and get a feel for the production. They need a script put into a looseleaf notebook so they can make notes for each cue. Students on the lighting crew will have good ideas to contribute to the lighting script. They should have freedom to experiment.

Stage Sound

Considering the good inexpensive sound equipment available today and the kinds of audiences at elementary productions, it is very wise to purchase sound equipment if it is not already in place. Waaser (1976) suggests that broad considerations such as size of the facility, type of production, available monies, and personnel who will operate and maintain it be guides in making purchase decisions (p. 41).

Microphones

Microphones have three types of "pick-up" patterns: cardioid, omni-directional, and bi-directional. Cardioid means directional. The advantage to cardioid microphones is "in eliminating background or stray noise" (Hilson, 1972, p. 80). The disadvantage is that sometimes the directionality will create "hot-spots" such as when the microphone picks up only the lower strings of the piano.
Omni-directional microphones "respond to sounds from all directions without discrimination" (Hilson, 1972, p. 80). Their main disadvantage is in the feedback problems they cause. They are most often used as lavalier microphones which hang on the collar or around the neck. In these applications, the microphone is very close to the mouth and the pickup distance is very short. Omni-directional microphones are not practical for children's musicals.

Bi-directional microphones are sensitive to sound from two directions 180 degrees apart. They are often used for picking up speakers' voices on the side of the microphone or for recording musical instruments.

The two kinds of most-used microphones according to frequency response are condenser and dynamic. "A condenser mike (sic) is really capable of yielding the most 'flat' or, in plain terms, 'convincing,' genuine, legitimate sound of any other microphone" (Hilson, 1972, p. 81). The disadvantage of condenser microphones is that they give a very rich reproduction of the high frequencies. This is another way of saying that the sound from a condenser mike will generally be "bright, crisp, and metallic" (p. 81). Condenser microphones have a very high output level and require a battery or power supply to drive them. They do not do well with rough handling.

Dynamic microphones are the ones in most common use. Their advantage is that they are rugged and usually quite inexpensive. They are not as sensitive to temperature, mishandling, or moisture as other types. Dynamic microphones produce their sound by means of a metal coil which is rigidly fixed to a diaphragm. The "diaphragm moves in a
magnetic field inducing a small current in the coil" (Collison, 1976, p. 39). Both dynamic and condenser microphones are available in either high or low impedance models. Impedance is a term describing the degree to which a circuit impedes the flow of an alternating current. Measured in ohms, this impedance or resistance affects the performance of the microphone.

Care. "When testing a microphone do not blow into it. This will force dust into the microphone and the moisture of breath and saliva will cause loose dust to stick to the filter or to the diaphragm itself" (Waaser, p. 51). Microphones must be handled carefully. Dropping or banging them will damage most types.

Microphone Placement. Two kinds of microphone placement are needed for school musicals. For soloists and small groups, a microphone is held in the hand or set on a stand. For distant pickup from groups, microphones are suspended from the ceiling, placed on stands, or laid near the floor. The distant microphones can pick up dialogue or choral groups as well.

In the hand-held or stand-held placement, "each time you double the distance between the mike and your mouth, the sound becomes four times weaker" (Hilson, 1972, p. 82). "Most mikes respond rather well and yield a rather flat frequency response when held about six to eight inches from the mouth" (p. 83).

Lewman (1976) has a somewhat unique distant microphone placement idea. He notes that setting microphones on stands in a line across the stage often gives a hollow sound. His solution is to place the mikes in holders on the floor. The holders are made of foam and they prevent any
contact with the floor. Placement is about one inch off the floor, directed toward the floor. This placement provides far less viewing obstruction and better sound reinforcement (p. 18).

Sometimes hollow sound results when mikes are placed on a stand because of phase cancellation of the direct sound by the reflected sound. Direct sound is the sound that travels in a straight line from the sound source to the microphone. Reflected sound is that which rebounds off a floor or wall, then enters the microphone. Sound reflected has to travel farther than that which goes directly to the mike, so the reflected sound arrives at the mike just an instant later and cancels some of the direct sound. When the mikes are placed on the floor, "the path length difference between the direct and reflected sound is reduced" (p. 18). "The overall effect is a lessening of the hollow sound associated with distant miking techniques and an increase in the volume you can obtain from your sound reinforcement system" (Lewman, 1976, pp. 18-19). Lewman uses cardioid microphones.

Microphone Cable. "Low impedance and unidirectional microphones will allow you the longest cable lengths and the greatest feedback control (Parker in Hawthorne, 1980, p. 57). Impedance of 75 to 600 ohms permits a cable of up to 1000 feet without change in quality. "High impedance microphones are limited to a maximum cable length of eighteen feet . . . ." (p. 57).

Feedback. Feedback is "amplified sound that has come from the speakers and re-entered the microphone" (Parker in Hawthorne, 1980, p. 58). Several things can be done to avoid feedback. First, omni-directional microphones should not be used. Microphones that reject the
sound from the audience direction (unidirectional or cardioid) are much better. Second, "always place the speakers in front of the performers . . . and a few feet above the heads of the audience--never directly on the floor" (Hilson, 1972, p. 85). Microphones must not be pointed toward the speakers. Third, the bass equalization on the amplifier must be turned down. Too much bass will cause uncontrollable feedback.

Amplifiers and Speakers

If purchasing amplifiers and speakers, the speakers should be picked first. It is necessary to know the requirements of the speakers in order to decide on the amplifier. There are two critical rules for speakers: 1) Amplifier power output ratings must match the power requirements of all speakers connected. Two fifty-watt speakers will need to be powered by at least a 100-watt amplifier. The wattage ratings of the speakers should be added together to find the power output needed. 2) Speaker impedance (or combination of speakers) must be matched properly to the amplifier. The wattage output by the amplifier is changed by the impedance load it "sees." Two speakers rated at sixteen ohms each will cause the amplifier to see an eight-ohm load (Parker in Hawthorne, 1980, p. 63). Two speakers rated at eight ohms create a four-ohm load on the amplifier.

Amplifiers should be mounted in a cool place with maximum ventilation. An amplifier produces a great deal of heat. If the heat is not allowed to dissipate, it can activate the built-in circuit breaker or melt the transistors.
Mixers

Mixers are devices which allow a control person to individually adjust each microphone channel or tape channel before it is amplified. It is highly improbable that elementary schools would own mixers, but some may. Mixers would be located in the audience and operated from there. Mixers and amplifiers are quite often in the same unit in recent models. If a mixer is used, it must match the impedance of the microphones. It is possible to use both high and low impedance microphones with a mixer if line matching transformers are used or if the mixer has receptacles for both types.

Tape Players

Accompaniment tapes are available with most of the musicals published for elementary students in the last ten years. There are some advantages to using them. Many are recorded in studios by quality orchestras, therefore the advantages of studio sound are available. John Wilson (in Hawthorne, 1980) comments that a tape "forces them (students) to be more rhythmic, to improve their attacks, releases, and phrases . . . . The range and variety of instrumental sounds will help them 'stylize' their singing more appropriately" (p. 47). Tapes free the conductor somewhat, giving "more freedom to concentrate on phrasing, expression, diction, and tone quality . . . ." (p. 49).

When a tape is used, a consideration will be effective use of the instrumentation. In other words, does the orchestration sound balanced, does it effectively convey the emotion of the song, and is it arranged with a professional sound? Piano would be better than using a
tape with poor arranging. The tape must be checked to see if the tempi and dynamics are comfortable. Sometimes there is a choice between monaural and stereophonic tapes. Monaural will give a better balance of sound throughout the auditorium (Wilson in Hawthorne, 1980, p. 48).

The student who operates the tape machine needs to be attentive and alert. Tape cueing requires constant concentration and some practice prior to rehearsals with the singers. The tapes have a varied number of seconds of silence between songs to allow for dialogue. The operator must use a tape player with a good counter and mark the counter readings on the script to know exactly where to start when a song cue is given. Waiting in silence after appropriate dialogue for a song to start is very detrimental to a musical performance.

The conductor using the tape needs to practice conducting with the tape. The conductor's score must be marked for each fermata, noting the number of beats the tape holds. It is also helpful to mark the score, highlighting instrumental cues so singers will notice them just prior to their entrances.

Which are better, reel-to-reel or cassette tape decks? Wilson (in Hawthorne, 1980) says that reel-to-reel players usually produce a higher quality of sound than cassettes (p. 50). Cassettes, conversely, are definitely easier to care for, load, and rewind. But if a reel-to-reel deck is purchased, it must have 7-1/2 I.P.S. capability. Most of the musicals published recently offer both types of accompaniment tapes, but the older ones offer only 7-1/2 I.P.S. reel-to-reel. It should be noted that there are legal restrictions prohibiting the reproduction of cassettes from the available reel-to-reel tapes (or vice-versa) (p. 50).
Monitors

A monitor is a speaker placed for the benefit of the people performing so that they might clearly hear the music which is their accompaniment. Any reasonably good speaker can be used as a monitor. It should be amplified separately so that it carries only accompaniment, not performers' voices.

Placement of monitors can be a problem because of feedback. Anytime a speaker is pointed toward a microphone, feedback possibilities exist. Possibilities for placement of monitors include: 1) above and behind the singers, 2) in front of the singers, facing them, or 3) under the risers, facing up. If singers are mostly stationary and the microphones will allow, monitors can be placed behind the students projecting into them.

A problem encountered by the author with monitors is placing them so that the singers and conductor can hear equally well. One solution to that problem is a single headphone for the conductor, giving monitor sounds to one ear and allowing singers' sounds in the other.

Equipment recommendations for microphones, amplifiers, speakers, mixers, and tape decks are available in many sources. Because such information quickly becomes dated, specific references are not included in this project.

Publicity

Publicity may be limited just to the school if a small facility and overflow crowds are the norm. It can be extended to the community if space allows for more audience. Handbills can be sent home with each
student announcing upcoming performances. If a dress rehearsal is given for the school prior to public performances, students will usually remind their parents of the coming performance. Posters for local store windows should reinforce newspaper announcements.

Photographs (black and white) are very good for publicity. They can be taken at a rehearsal as soon as the costumes are ready. Local newspapers welcome stories of school or church happenings. Some teachers post a bulletin board of photographs (color) at the door during performances so the parents can identify their children. After the performance, students may order reprints for mementoes.

Another bit of good publicity is to reserve seats for those who contributed or helped and tell them in a thank-you note.

**Programs**

Everyone enjoys seeing his/her name in print. All who had anything to do with the musical should be mentioned in the program and names must be spelled correctly. Many publishers of musicals provide program covers which can be imprinted. It is also good experience for the children to make their own. Students might enter a contest to design the cover.

**After the Production**

This is the appropriate time to make thank-you notes and send to all who had a part in making the production possible. A party should be held after the production for the participants and those who helped. Speeches and possibly some "academy awards" would be in order.
APPENDIX I

OPERETTAS LISTED IN PERIODICALS, 1930-1972

KEY

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<thead>
<tr>
<th>Publishers</th>
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<tr>
<td>ABC</td>
<td>ABC Music</td>
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<tr>
<td>Belwin</td>
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<tr>
<td>Berlin</td>
<td>Irving Berlin Music</td>
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<tr>
<td>Birchard</td>
<td>C. C. Birchard and Co.</td>
</tr>
<tr>
<td>Boosey</td>
<td>Boosey Publishing Co. or Boosey and Co., Ltd.</td>
</tr>
<tr>
<td>Burdett</td>
<td>Silver Burdett Co.</td>
</tr>
<tr>
<td>Carrington</td>
<td>Myers and Carrington</td>
</tr>
<tr>
<td>C. Fischer</td>
<td>Carl Fischer, Inc., and Oxford University Press</td>
</tr>
<tr>
<td>Church</td>
<td>The John Church Co.</td>
</tr>
<tr>
<td>Denison</td>
<td>T. S. Denison and Co.</td>
</tr>
<tr>
<td>Ditson</td>
<td>Oliver Ditson Co.</td>
</tr>
<tr>
<td>Eldridge</td>
<td>Eldridge Entertainment House, later Eldridge Publishing Co.</td>
</tr>
<tr>
<td>Fearis</td>
<td>J. S. Fearis and Bro.</td>
</tr>
<tr>
<td>FitzSimons</td>
<td>H. T. FitzSimons Co.</td>
</tr>
<tr>
<td>Gray</td>
<td>H. W. Gray Co.</td>
</tr>
<tr>
<td>Hoffman</td>
<td>The Raymond A. Hoffman Co.</td>
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<tr>
<td>J. Fischer</td>
<td>J. Fischer and Bro.</td>
</tr>
<tr>
<td>Lorenz</td>
<td>Lorenz Publishing Co.</td>
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<tr>
<td>Marks</td>
<td>Edward B. Marks Music Corp.</td>
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<tr>
<td>Meissner</td>
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<td>Morris</td>
<td>Edwin H. Morris and Co., Inc.</td>
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<td>MPH</td>
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<td>Presser</td>
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<td>E. C. Schirmer Music Co., later G. Schirmer</td>
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<td>Summy</td>
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<td>Witmark</td>
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<td>EMM</td>
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<td>MEJ</td>
<td>Music Educators Journal</td>
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<tr>
<td>MSJ</td>
<td>Music Supervisors Journal</td>
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### Abbreviations

- **ad**: Advertisement
- **NP**: Composer or publisher not indicated
- **rv**: Review
- **ce**: Current events column
- **sm**: Suggestions of material

### OPERETTAS

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<td>p. 36 ce Cinderella in Flowerland</td>
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- **p. 40 ad** The Little Garden
- **p. 63 rv** Robin Hood

### SM, Sept/Oct, XXXI, 151 (1930)

- **p. 17 ad** The Thanksgiving Story-Book
- **p. 15 sm** Lady Bug, Lady Bug
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- **p. 63 rv** Robin Hood

### SSB, Nov/Dec, X, 2 (1930)

- **p. 15 sm** Playroom at Night
- **p. 18 sm** On Plymouth Rock
- **p. 19 sm** In Quest of Santa Claus
- **p. 50 sm** Fairy Conspiracy
- **p. 50 sm** Joke on the Toymaker
- **p. 50 sm** Magic Nutcracker
- **p. 50 sm** Not Guilty
- **p. 50 sm** A Penny for Christmas
- **p. 50 sm** The Toys That Had to Wait
- **p. 50 sm** Trial of John and Jane

### SM, Nov/Dec, XXXI, 152 (1930)

- **p. 15 ad** A Get Acquainted Party
- **p. 15 ad** Festival of the Flowers
- **p. 15 ad** Fairy Godmother's Lesson
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- **p. 15 ad** One Day's Fun
- **p. 15 ad** Revolt of the Toys
- **p. 15 ad** The Royal Playmate

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<td>A Jolly Christmas Judge Santa Claus</td>
<td>Gabriel Church Burnham &amp; Root Church</td>
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Season of Happiness
She Didn't Believe

Burnham & Root Church
Burnham & Root Church

Robinson Eldridge
Wicker ABC
Campbell Eldridge
Christie Eldridge

MEJ, Feb/Mar, XXVIII, 4 (1942)
p. 31 sm Achievements

Scoones & Doht Hoffman

EMM, Mar/Apr, XXI, 4 (1942)
p. 45 ad Indian Princess

Wallace Willis

EMM, Sep/Oct, XXII, 1 (1942)
p. 63 rv Peter Rabbit

Meredith Boston

EMM, Nov/Dec, XXI, 2 (1942)
p. 67 rv Eskimo Land
Uncle Sam's Christmas

Foreman Willis
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EMM, Jan/Feb, XII, 3 (1943)
p. 62 rv Hats Off

Lee Hoffman

EMM, Sep/Oct, XXIII, 1 (1943)
p. 58 ad Liberty Lane

Christie Hoffman

p. 25 ad To Make Men Free

Wilson Lorenz

MEJ, May/Jun, XXX, 6 (1944)
p. 48 rv The Farmer in the Dell

Cervenka Willis

EMM, Sep/Oct, XXIV, 1 (1944)
p. 61 ad Christmas in Mexico
Christmas and the Four Freedoms

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Carrington Carrington

p. 63 ad Where Was Santa?

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EMM, Sep/Oct, XXV, 1 (1945)
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EMM, Nov/Dec, XXV, 2 (1945)
p. 66 rv Heigh-Ho Holly

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EMM, Jan/Feb, XXV, 3 (1946)
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p. 64 ad The Three Little Pigs
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- Dunlap Summy

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p. 7 ad The Golden Whistle
Rainbow's End
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EMM, Sep/Oct, XXVII, 1 (1947)
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EMM, Sep/Oct, XXVIII, 1 (1948)
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Heads Up!
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p. 64 ad Behind Castle Walls
Animal Capers
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MEJ, Nov/Dec, XXXV, 3 (1948)
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- Grant-Schaefer Hoffman

MEJ, Jan, XXXV, 4 (1949)
p. 14 ad Pinocchio
Magic Basket
- Ottenfield-Loredo Marks

p. 51 ad Polly Make-Believe
Early Bird Catches the Worm
- NP Hoffman

EMM, Sep/Oct, XXIX, 1 (1949)
p. 68 rv Henny Penny
- Adam Birchard

EMM, Nov/Dec, XXIX, 2 (1949)
p. 60 rv Make Believe Magic
Surprise Christmas
- Campbell Hoffman

MEJ, Jan, XXXVII, 3 (1950)
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- Wilde-Young Willis
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- Richardson Willis

EMM, Jan/Feb, XXIX, 3 (1950)
p. 50 ad Sliding Down a Moonbeam
- House & Wilson Hoffman

p. 59 rv The Miracle or the Tumbler
- Esmith Birchard
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OPERETTAS EXAMINED BY THE AUTHOR; NOT LISTED IN PERIODICALS

Chronological listing


APPENDIX II

RANGE AND TESSITURA OF SELECTED BROADWAY MUSICALS


VOICE SPAN: c-c³  TESSITURA: g¹-g²


VOICE SPAN: g-g²  TESSITURA: e¹-e²


VOICE SPAN: b-g²  TESSITURA: d¹-d²


VOICE SPAN: b-g²  TESSITURA: d¹-d²


Oklahoma, pp. 16-57,  
VOICE SPAN: b-f²  TESSITURA: e¹-c²

Carousel, pp. 64-121,  
VOICE SPAN: a-f²  TESSITURA: d¹-c²

South Pacific, pp. 129-177,  
VOICE SPAN: c¹-g²  TESSITURA: e¹-c²

The King and I, pp. 184-215,  
VOICE SPAN: b-e²  TESSITURA: b-c²
APPENDIX III

ANNOTATIONS--CHILDREN'S MUSICALS

Introduction

The annotations which follow represent the author's attempt to examine all children's musicals, secular and sacred, published since 1972. There have undoubtedly been omissions. 1973 was chosen as a cut-off year because research showed an upturn in the number of children's musicals published that year as compared to the previous ten years. It was about 1973 that many publishers began to provide accompaniment tapes with their musicals. Sacred musicals for children began to appear in significant numbers during the early 1970s. The author believes too that the music and dialogue of the musicals herein are more pertinent to today's music tastes and children's story choices than those of earlier years.

Criteria for Inclusion

Dialogue and Interaction Between Characters: Many works labeled as children's musicals consist of a narrator and choir only. These were classified as cantatas and were not included. A number of others have characters who speak only to the audience and not to each other. In most cases, these were not included.
Mostly Original Music: Exceptions occur in the sacred category, but most of the musicals included herein have music written especially for this musical. If otherwise, it is noted.

Written for Children to Perform: A number of works labeled "Children's Musical" or "Musical for Children" were actually written to be performed by adults for children. That was evidenced by length, voice range, and vocabulary. Those annotated herein are intended for performance by children.


Music Mostly Unison: Some musicals designated by publishers as children's musicals were scored in three or four parts. A level of vocal training was needed beyond what most schools provide, therefore these were not included.

Prepared for Grades Kindergarten Through Six. Some musicals intended for grades six through ten were included because of their suitability for grade six.

Explanation of the Annotations

BASIC STORY LINE: A short review of the plot.

VOICE SPAN: The extreme pitch requirements of the songs, low, then high.

TESSITURA: The range in which most of the singing is done in this musical.
RECOMMENDED GRADE LEVEL: The school grade for which this musical is recommended; or if there is no recommendation, the grade level determined by the author. Where it was determined that publishers' recommendations were not practical, alternate suggestions were made.

DURATION: The approximate length, in minutes, of the musical performance.

TYPE OF ACCOMPANIMENT: Types of accompaniment available from the publisher.

OTHER ACCESSORIES AVAILABLE: "Extras" that can be purchased from the publisher to help in production.

PRICE AND PERFORMANCE REQUIREMENTS: The cost of each item basic to performance of the musical and the minimum purchase the publisher has set in order for the musical to be performed for the public. These prices and performance requirements are as of June, 1985.

STAGING REQUIREMENTS: The minimum sets, props, or effects needed to stage the musical.

PERSONNEL: The number of student participants utilized in the performance of the musical as actors, singers, and dancers. If specific suggested numbers were not evident or if the maximum was not suggested, the term "expandable" was used.

COMMENTS: Characteristics of the material provided which are not listed in any of the above.
Parentheses represent an estimate by the author. They are used often to indicate the RECOMMENDED GRADE LEVEL when none was provided by the publisher and, as noted above, when it was felt necessary to offer an alternative to the publisher's suggestion. They are also used to specify the difficulty of the piano accompaniment provided (E=Easy, M=Medium, D=Difficult).

Most of these musicals are available from music retailers. Exceptions would be those which have royalty fees and are available from the publisher or leasing agent.

VOICE SPAN and TESSITURA are based on these designations: Middle C is c₁, third space C in the treble clef is c₂, and the octave below middle C is designated with a lower case letter (no superscript). All the pitches between c₁ and c₂ are designated with a superscript 1, those between c₂ and c₃ are designated with a superscript 2.
Annotations


BRIEF STORY LINE: Story of Dickens' Christmas Carol as seen through the eyes of Ebeneezer Scrooge. After being very unkind all day at the office, Ebeneezer is visited in his sleep by the ghost of his former partner, Jacob Marley. Marley warns him to change his ways. Ghost of Christmas Past visits next, then the Giant which is the ghost of Christmas Present. With the Giant, he visits Cratchit's house and sees his meager Christmas feast. With the ghost of Christmas Future, he is allowed to visit his own funeral. There are no mourners. Ebeneezer decides to change, buys gifts for all, and shares a very special Christmas.

VOICE SPAN: b-e^2

TESSITURA: d^1-a^1

RECOMMENDED GRADE LEVEL: (5-8)

DURATION: 60 minutes

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance record, stickers.


STAGING REQUIREMENTS: 3 Sets: London street revealing inside of Scrooge's business, inside of Scrooge's house, Bob Cratchit's living room. Ability to control lighting so that a dark stage is possible. Christmas tree.

SONGS: 9. 5 unison, 4 two-part.

PERSONNEL: 21 plus chorus, 5 are main characters.

COMMENTS: Chorus is onstage as villagers, so costumes are needed. Information about costumes, sets, staging, choreography, and make-up is in the production/activity guide. Many suggestions in the score for staging, choreography, and lighting.

BRIEF STORY LINE: Sacred. Easter. A celebration of Easter suitable for a church presentation. Begins with events leading to the crucifixion, ends with the resurrection.

VOICE SPAN: a-d²

TESSITURA: d¹-a¹

RECOMMENDED GRADE LEVEL: (3-adult)

DURATION: (60 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape (tape recommended by author).

OTHER ACCESSORIES AVAILABLE: Performance tape, posters, bulletin covers.

PRICE AND PERFORMANCE RIGHTS: Director's book $6.95, singer's book $2.95, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: 3 sets onstage simultaneously with choir risers: bedroom scene, outdoors scene, and upper room scene. Good lighting system. Microphones.

SONGS: 15 plus 3 reprises. 9 unison, 3 have two-part passages. 4 traditional Easter hymns with congregational participation.

PERSONNEL: 11 plus choir. Expandable. At least 1 adult needed.

COMMENTS: Director's edition has 18 large pages of detailed production ideas, including a set design. Included are 4 pages of programming ideas.

**BRIEF STORY LINE:** Brief lessons in song about traffic safety, tooth care, safety in the home, getting enough sleep, and accepting different kinds of neighbors.

**VOICE SPAN:** b–d₂

**TESSITURA:** d₁–a₁

**RECOMMENDED GRADE LEVEL:** (K–2)

**DURATION:** (20 minutes)

**TYPE OF ACCOMPANIMENT:** L.P. recording, cassette, or piano (E).

**OTHER ACCESSORIES AVAILABLE:** Duplicator masters for 8 songs and a game.

**PRICE AND PERFORMANCE RIGHTS:** Play and song book $4.50, L.P. recording with performance and accompaniment $7.98, cassette $8.98. Duplicator masters for songs and game $15.00. No required purchase for performance.

**STAGING REQUIREMENTS:** None. Can be done in a classroom easily.

**SONGS:** 8 very easy melodies. All solos, but chorus could be used.

**PERSONNEL:** 8 characters, but expandable.

**COMMENTS:** Fits classroom lesson better than a stage performance.
BRIEF STORY LINE: A small town of mice help Santa every Christmas by putting holes in the Christmas cheese. Achoo is not allowed to help because he is always sneezing. A villain in the village lights fires in the fireplaces so Santa can't come down the chimney. Achoo "sneezes out" all the fires, saves Christmas.

VOICE SPAN: b-d2

TESSITURA: e1-a1

RECOMMENDED GRADE LEVEL: 1-3 (2-4)

DURATION: 25 minutes

TYPE OF ACCOMPANIMENT: Cassette or reel-to-reel tape or piano.

OTHER ACCESORIES AVAILABLE: Posters, program covers.

PRICE AND PERFORMANCE RIGHTS: Spiral director's edition $4.95, singer's edition $3.95. More than two performances require a $7.50 fee (no admission charge) or a $10.00 fee (admission charged). Printed programs must have the publisher's footnote. Required purchase for performance: 10 singer's editions.

STAGING REQUIREMENTS: 2 scenes, 1 outdoors and 1 inside, very easy.

SONGS: 6. 2 very brief optional two-part sections, 1 repeated descant.

PERSONNEL: 10 needed, but infinitely expandable.

BRIEF STORY LINE: Easter. Snowy Lamb chosen as the Passover sacrifice, a very high honor. Dinky Donkey is chosen by Jesus as his mount. The Easter story from the animals' point of view.

VOICE SPAN: b-e₂

TESSITURA: d₁-a₁

RECOMMENDED GRADE LEVEL: All ages (3-6)

DURATION: 50 minutes

TYPE OF ACCOMPANIMENT: Tape or piano.

OTHER ACCESSORIES AVAILABLE: Posters, bulletin covers, performance tapes/records.

PRICE AND PERFORMANCE RIGHTS: Singer's edition $2.50, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: 2 scenes: Bethlehem fields and Mount of Olives.

SONGS: 9, all sung with choir. Unison except 3 measures.

PERSONNEL: 8 plus choir.

COMMENTS: Student book contains suggestions for costumes, staging, and lighting.

**BRIEF STORY LINE:** Sacred. Christmas as seen through the eyes of the stable animals.

**VOICE SPAN:** a-f2

**TESSITURA:** e1-c2

**RECOMMENDED GRADE LEVEL:** All ages (3-5)

**DURATION:** 35 minutes

**TYPE OF ACCOMPANIMENT:** Tape or piano.

**OTHER ACCESSORIES AVAILABLE:** Record or cassette of performance, posters, bulletin covers.

**PRICE AND PERFORMANCE RIGHTS:** Singer's edition $2.50, accompaniment/performance tape $45.00. No required purchase for performance.

**STAGING REQUIREMENTS:** Scene I is a pasture. Scene II is a stable.

**SONGS:** 7, choir participates in all. 21 measures of two-part harmony for choir plus a melody and descant finale. 6 measures of duet. Mostly unison.

**PERSONNEL:** 12 plus choir. Expandable.

**COMMENTS:** Very little information about costumes, sets, or stage movement.
BRIEF STORY LINE: Written to promote the proper care of teeth. The students line up onstage as the teeth appear in the mouth. Tooth decay is explained. Good foods appear, then bad.

VOICE SPAN: b-e²

TESSITURA: e₁-c²

RECOMMENDED GRADE LEVEL: K-4

DURATION: 20 minutes

TYPE OF ACCOMPANIMENT: Piano (E), tape, or record.

OTHER ACCESSORIES AVAILABLE: Duplicator masters for songs.

PRICE AND PERFORMANCE RIGHTS: Piano/vocal score $4.95, L.P. recording with performance and accompaniment $7.98, cassette with performance and accompaniment $8.98, duplicator masters $15.00. No required purchase for performance.

STAGING REQUIREMENTS: Risers for the teeth to sit on.

SONGS: 8, unison.

PERSONNEL: 24 teeth are the main characters and the chorus. 20 others have short speaking parts.

COMMENTS: Costume, prop, and lighting suggestions are in the score.

**BRIEF STORY LINE:** Teaches the months of the year and the scientific reason for the changing seasons. Space trip with the sun as guide. All dialogue in verse.

**VOICE SPAN:** b-e2

**TESSITURA:** d1-c2

**RECOMMENDED GRADE LEVEL:** Primary

**DURATION:** 40 minutes

**TYPE OF ACCOMPANIMENT:** Cassette tape or piano.

**OTHER ACCESSORIES AVAILABLE:** Activity sheets.

**PRICE AND PERFORMANCE RIGHTS:** Complete score $8.95, cast books (minimum 10) $2.25, cassette with accompaniment and performance $25.00, kit with complete score and masters of the 12 activity sheets for duplication $18.95. Required purchase for performance: 2 complete scores (or 1 complete score and the recorded accompaniment) and no less than 1 cast book for each 2 members of the cast and chorus. Minimum purchase for public performance is $10.00. If ticket prices are more than $2.00, a license will be required which will stipulate the performance fee. Permission to record, broadcast, or televise must be obtained from publisher.

**STAGING REQUIREMENTS:** Choral risers.

**SONGS:** 7, mainly eighth and quarter note rhythms. Some divisi parts for short question-answer response, mainly unison. Irish dance in 1 song.

**PERSONNEL:** 27 plus chorus or chorus only. Most speaking parts are 2 to 6 lines. Can be done by as many as 6 classrooms, dividing the dialogue and songs.

**COMMENTS:** Detailed descriptions of costumes in back of complete score. Could be done in classroom as part of a unit on seasons or months of the year. Requires very little costume or set preparation.

BRIEF STORY LINE: Sacred. Christmas. The story of the birth of Jesus from the innkeeper and his wife and their guests.

VOICE SPAN: a-\text{g}^\flat_2

TESSITURA: e^1-c^2

RECOMMENDED GRADE LEVEL: 5-8 (6-8)

DURATION: 30 minutes

TYPE OF ACCOMPANIMENT: Piano (E)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: Director's score $4.00, choral parts $2.00. Required purchase for performance: 6 director's scores and at least 1 choral part for each 2 singers.

STAGING REQUIREMENTS: Manger scene, large sign.

SONGS: 6. 4 are three-part, 2 are two-part. These voice lines are quite complex vocally and harmonically.

PERSONNEL: 10 plus chorus. 2 principal speaking-singing roles, other minor parts.

COMMENTS: Staging and costuming suggestions are in the score.

**BRIEF STORY LINE:** Sacred. From among the angels, the Lord chooses a little one to take care of the animals in the stable where Jesus is to be born. She and animals witness the birth.

**VOICE SPAN:** a-f₂ (if sung unison c¹-f₂)

**TESSITURA:** e¹-c²

**RECOMMENDED GRADE LEVEL:** (4-7) (optional chorus for K-2)

**DURATION:** (50 minutes)

**TYPE OF ACCOMPANIMENT:** Piano, orchestration, or tape.

**OTHER ACCESSORIES AVAILABLE:** Coloring books, performance tape.

**PRICE AND PERFORMANCE RIGHTS:** Score $3.95, accompaniment tape (reel-to-reel or cassette) $45.00, orchestration $95.00. No required purchase for performance.

**STAGING REQUIREMENTS:** Christmas tree, risers for chorus, ladder, bales of hay, manger. Because there is background music for all the narration and much of the dialogue, microphones are desirable.

**SONGS:** 8 plus 5 reprises. Most either two- or three-part.

**PERSONNEL:** 19 plus optional choir of younger children and 6 to 10 stable animals. Choir.

**COMMENTS:** Staging suggestions, with diagrams, and brief suggestions for costumes in score. Because of the many harp interludes and much "occasional music," this should be performed with tape or orchestration rather than piano.
BRIEF STORY LINE: The heroism of two young girls during the Revolutionary War. Tried to join the Army and fight against the British, but weren't taken seriously. Persisted and were able to prove they were needed. Saved the city. Based on a true story.

VOICE SPAN: g-g²

TESSITURA: d¹-c²

RECOMMENDED GRADE LEVEL: 5-8

DURATION: 35 minutes

TYPE OF ACCOMPANIMENT: Piano or cassette tape.

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: Director's score $5.95, choral parts $1.00, accompaniment tape $25.00. Required purchase of 7 scores and at least 1 choral part for each 2 members of the chorus for performance. If admission is charged or performances are to be broadcast or televised, apply to the publisher.

STAGING REQUIREMENTS: Only 1 set, very easy to construct. Stage needs to be easily accessible from the audience.

SONGS: 11, 3 of which are instrumental only. All songs unison.

PERSONNEL: 3 who have large speaking parts and sing solos, 4 soldiers who sing two songs as a group, at least 5 women who sing 2 songs as a group (2 with speaking parts). Additional soldiers and women may be added to the chorus.

COMMENTS: The 2 leading ladies may play the fife and drum, or pantomime as the tape plays. Costume and dance suggestions in the score.

BRIEF STORY LINE: Christmas. The adaptation of a major Broadway musical for school use. Based on Charles Dickens' *A Christmas Carol*.

VOICE SPAN: g-f₂

TESSITURA: c₁-c₂

RECOMMENDED GRADE LEVEL: (6-10)

DURATION: 60 minutes

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Posters, program covers, T-shirt transfers, director's handbook and production guide.

PRICE AND PERFORMANCE RIGHTS: Piano-conductor's score/teacher's manual $15.00, singer's edition $2.95, accompaniment tape (cassette and reel-to-reel) $50.00. Required purchase for performance: 25 singer's editions and 1 piano-conductor's score allows 1 performance. For each subsequent performance, $25 fee to publisher.

STAGING REQUIREMENTS: 16 scenes, 4 suggested sets: Cratchit's living room, street, Scrooge's bedroom/living room, Scrooge's office. Bare stage or stage in front of closed curtain is used quite often.

SONGS: 14 plus 4 reprises. Almost all are two-part, some short passages are four-part. Voice parts are challenging, complicated.

PERSONNEL: 5 major speaking/singing roles, 15 to 20 minor speaking/singing roles, chorus. Expandable.

COMMENTS: Suggestions for acts, costumes, props, and staging are in the Director's Handbook and Production Guide. If this musical is to be performed by elementary students, it will require a great deal of time and a musically sophisticated group.

**BRIEF STORY LINE:** Christmas. Toys come alive at midnight and ask the janitor why we have Christmas. He reads them the Christmas story from the Bible.

**VOICE SPAN:** b-e^2

**TESSITURA:** e^1-c^2

**RECOMMENDED GRADE LEVEL:** (4-8)

**DURATION:** 25 minutes

**TYPE OF ACCOMPANIMENT:** Piano (M) or tape.

**OTHER ACCESSORIES AVAILABLE:** Performance tape or record.

**PRICE AND PERFORMANCE RIGHTS:** Book $2.95, spiral edition $3.95, accompaniment tape (cassette or reel-to-reel) $45.00. No required purchase for performance.

**STAGING REQUIREMENTS:** Toy store set. Toy costumes.

**SONGS:** 8, includes traditional Christmas carols. Choir.

**PERSONNEL:** 7 plus as many choir members dressed as toys as desired.

**BRIEF STORY LINE:** Sacred. Characters are a faithful dog, a sarcastic pessimist, an "all-American" girl, identical twins, a "holier than thou" lady, a suspicious judge, and a serious young man looking for love. The young man encounters the others as he searches. He leaves after having been taught what love is by his exposure to these people.

**VOICE SPAN:** g#-e2

**TESSITURA:** c1-c2

**RECOMMENDED GRADE LEVEL:** (4-7)

**DURATION:** (30 minutes)

**TYPE OF ACCOMPANIMENT:** Piano or tape.

**OTHER ACCESSORIES AVAILABLE:** Performance record or cassette.

**PRICE AND PERFORMANCE RIGHTS:** Regular edition $2.95, spiral edition $3.95, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

**STAGING REQUIREMENTS:** A park with beautiful flowers and trees, choir risers.

**SONGS:** 10. Unison, some optional second part.

**PERSONNEL:** 8 plus choir.

**COMMENTS:** Brief production suggestions in regular edition.

BRIEF STORY LINE: Life of Ben Franklin. Historically accurate. Humorous. Includes his inventions, both good and not-so-good, literary accomplishments, diplomatic triumphs, and jokes.

VOICE SPAN: b-d₂

TESSITURA: d₁-b₁

RECOMMENDED GRADE LEVEL: (5-7)

DURATION: (40 minutes)

TYPE OF ACCOMPANIMENT: Piano or cassette tape.

OTHER ACCESSORIES AVAILABLE: Performance record or tape.

PRICE AND PERFORMANCE RIGHTS: Conductor/piano score $3.50, singer's edition $2.95, accompaniment cassette $40.00. No required purchase for performance.

STAGING REQUIREMENTS: Two chairs, one on each side of stage. Choir onstage.

SONGS: 9. Most are two-part, can be done unison.

PERSONNEL: 5 to 50. 2 have lengthy speaking parts, 8 minor. 8 speakers and many soloists should be members of the choir.

COMMENTS: Brief suggestions for set and costumes in score.
BASIC STORY LINE: A tour of the factory where weather is made. The characters are the different types of weather.

VOICE SPAN: g-e²

TESSITURA: d₁-c²

RECOMMENDED GRADE LEVEL: K-8 (1-3)

DURATION: (40 minutes)

TYPE OF ACCOMPANIMENT: Piano with guitar chords.

OTHER ACCESSORIES AVAILABLE: Performance record.

PRICE AND PERFORMANCE REQUIREMENTS: Piano/vocal score $7.95, student books (10) $9.75. No required purchase for performance.

STAGING REQUIREMENTS: Minimal. No suggestions in score. Choir.

SONGS: 10. Unison.

PERSONNEL: 7 plus choir.

COMMENTS: This musical is published two ways: narrator plus songs or characters with dialogue plus songs. Most of the dialogue is directed to the audience; there is no interaction between characters.

**BRIEF STORY LINE:** Characters are the seasons plus the animals and plants usually associated with them. Each season, animal, and plant contributes its part to describe the four different times of year.

**VOICE SPAN:** g-e\(^{b2}\)

**TESSITURA:** c\(^1\)-c\(^2\)

**RECOMMENDED GRADE LEVEL:** K-6 (1-3)

**DURATION:** (40 minutes).

**TYPE OF ACCOMPANIMENT:** Piano with guitar chords.

**OTHER ACCESSORIES AVAILABLE:** Performance record.

**PRICE AND PERFORMANCE RIGHTS:** Piano/vocal score $7.95, student books (10) $8.50. No required purchase for performance.

**STAGING REQUIREMENTS:** None. Ideas: 4 trees in various seasonal dress, choir in seasonal attire.

**SONGS:** 11, all unison. Very easy rythmically and melodically.

**PERSONNEL:** 15 plus chorus.

**COMMENTS:** This musical can be performed 2 ways: narrator plus songs or characters with dialogue plus songs. Most of the dialogue is directed to the audience.

**BRIEF STORY LINE:** Sacred. The story of Noah and the ark.

**VOICE SPAN:** b-f₂

**TESSITURA:** d₁-b₁

**RECOMMENDED GRADE LEVEL:** (3-6)

**DURATION:** (30 minutes)

**TYPE OF ACCOMPANIMENT:** Piano or tape.

**OTHER ACCESSORIES AVAILABLE:** Performance record or cassette.

**PRICE AND PERFORMANCE RIGHTS:** Book $2.95, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

**STAGING REQUIREMENTS:** Interior of ark. Choral risers.

**SONGS:** 11. 8 unison, 3 mostly two-part. Very Easy.

**PERSONNEL:** 10 plus choir.

**COMMENTS:** No staging suggestions in the book.
BRIEF STORY LINE: Theme is communication. First topic is gossip. 
Characters are high school students with reports due. Report 
topic is communication. Computer helps with the report.

VOICE SPAN: c¹-e²

TESSITURA: e¹-b¹

RECOMMENDED GRADE LEVEL: 4-6

DURATION: 40 minutes

TYPE OF ACCOMPANIMENT: Cassette tape or piano.

OTHER ACCESSORIES AVAILABLE: LP performance record, T-shirt transfers, 
stickers, publicity posters, program covers.

PRICE AND PERFORMANCE RIGHTS: Director's score $16.00, production/ac-
tivity guide $9.95, singer's edition package (5) $12.50, accompani-
ment tape $35.00. Performance package $59.95.

STAGING REQUIREMENTS: Large box for computer mainframe. Risers for 
chorus. Space for dancers.

SONGS: 11. Chorus involved in all. 3 have brief two-part sections.

PERSONNEL: 10 plus chorus. Dancers can be part of chorus or added to 
the cast.

COMMENTS: Production/activity guide provides information about staging, 
costumes, sets, make-up, and promotion. Needs good 
choreography. Broad choreography suggestions are provided.

BRIEF STORY LINE: Two cave people trace the efforts of man to fly, beginning prehistoric, progressing to 1930s. Imitate birds, Greek god Hermes (winged hat). Appearances by Sinbad, Marco Polo, Benjamin Franklin, kites, hot air balloons, Wright brothers, Lindbergh.

VOICE SPAN: d1-f#2

TESSITURA: g1-d2

RECOMMENDED GRADE LEVEL: (5-9)

DURATION: 45 minutes

TYPE OF ACCOMPANIMENT: Piano or tape.


STAGING REQUIREMENTS: Cave, giant rock, bench, dragsled, giant wings, balloons, bird on invisible wire. Chorus onstage. Optional space for dancing.

SONGS: 12 plus 2 reprises, mainly unison. 1 solo with two-part choir, 1 two-part melody, other two-part in brief passages or sustained notes.

PERSONNEL: 13, expandable. Choir. Optional dancers could be added roles.

COMMENTS: Could be done in series with Wheels. Score has suggestions for sets, props, and costumes. Each song has a set of ideas for creative staging.

**BRIEF STORY LINE:** Beginning as cave people, Rock and Martha discover the wheel and follow its development throughout history: chariot wheels in the Roman wars, wheels on the covered wagons moving west, train wheels moving across America, the invention of the motor car, baby buggies with wheels, bicycles, the ferris wheel, the wheel of fortune, teenagers with cars, and dream cars.

**VOICE SPAN:** b-e₂

**TESSITURA:** f₁-b₁

**RECOMMENDED GRADE LEVEL:** (5-9)

**DURATION:** 45 minutes

**TYPE OF ACCOMPANIMENT:** Piano or tape.

**OTHER ACCESSORIES AVAILABLE:** Performance record, posters, T-shirt transfers.

**PRICE AND PERFORMANCE RIGHTS:** Piano/conductor score $9.95, singer's edition $2.50, accompaniment tape $35.00. Required purchase for performance: 1 conductor's score and 25 singer's editions.

**STAGING REQUIREMENTS:** Suggested sets: Cave, Roman backdrop, laboratory, western backdrop, train or train station, factory backdrop, ballroom backdrop, city park backdrop, ferris wheel chair, wheel of fortune, slides of music groups of the fifties.

**SONGS:** 19. Unison. 10 have optional two-part.

**PERSONNEL:** 3 major speaking roles, 6 minor. Many opportunities for solos. Chorus.

**COMMENTS:** Suggestions offered with each song for "Mood," "Motion" (dance or pantomime), "Maybes" (sets, creative costume ideas), and "Materials" (props). Plenty of room for creativity in sets, staging, dances, and lighting.
BRIEF STORY LINE: Alice somehow wakes up in Oz instead of Wonderland. Meets Wizard of Oz. Wizard helps Wonderland characters get what they want. Wicked Witch of West puts them to sleep. All escape to happy ending.

VOICE SPAN: c1-f2
TESSITURA: d1-a1
RECOMMENDED GRADE LEVEL: 4-8
DURATION: (50 minutes)
TYPE OF ACCOMPANIMENT: Piano (M)
OTHER ACCESSORIES AVAILABLE: Spiral director's edition.
PRICE AND PERFORMANCE RIGHTS: Vocal score $3.95, 10 required. If admission is charged, a $10.00 fee must be paid. If no admission is charged, a $7.50 fee must be paid in addition to the score purchases. Printed programs must contain publisher's footnote.
STAGING REQUIREMENTS: Exotic plants and trees, rolled paper for Yellow Brick Road, 14 hats of different style for Mad Hatter.
SONGS: 9. 5 are solos, 1 very easy trio. 1 two-part.
BRIEF STORY LINE: Dorothy lives on a farm in Kansas. Wicked Miss Gulch buys controlling interest in the bank, decides to foreclose on Dorothy's farm. Dorothy travels to Oz to see the Wizard, hoping he will save the farm. Wizard is away for Christmas. Wicked Witch threatens. They invite her to share Christmas with them. Back home, Dorothy invites Wicked Miss Gulch to share Christmas. All ends well.

VOICE SPAN: g-d²

TESSITURA: d₁-a₁

RECOMMENDED GRADE LEVEL: 1-6 (2-5)

DURATION: (30 minutes)

TYPE OF ACCOMPANIMENT: Piano (E)

OTHER ACCESSORIES AVAILABLE: None


STAGING REQUIREMENTS: 3 acts. Sets: farmhouse interior with Christmas tree (real or tumbleweed), forest.

SONGS: 7 plus 5 reprises. 2 are two-part, 1 has four-part treble, remainder unison.

PERSONNEL: Could be done with 10, but 20 would work better. Expandable.

COMMENTS: Costume, prop, and set suggestions in book.
BASIC STORY LINE: Christmas. The toymaker's son comes home from college with a plan to turn the toyshop into a gambling casino. Toys try to find a way to change his plans. The Angel Doll puts the son to sleep and sings him a song. When he awakens, he is changed. He decides to leave the shop open, puts on a red suit and helps deliver toys.

VOICE SPAN: c1-e2

TESSITURA: f1-c2

RECOMMENDED GRADE LEVEL: 2-8

DURATION: 50 minutes

TYPE OF ACCOMPANIMENT: Piano (E)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE REQUIREMENTS: Book $3.95. Required purchase for performance: 10 copies plus permission from the publisher.

STAGING REQUIREMENTS: Toy shop crowded with toys. Many toys are students which "come alive" later. Chorus.

SONGS: 7 plus 2 reprises. All unison except 1 which is two-part.

PERSONNEL: 19 plus chorus, expandable.

COMMENTS: Costume sketches in book.
BASIC STORY LINE: The witch who put Snow White to sleep decides she needs a title, so declares herself "Meanest and Ugliest in the Land." There are many who disagree with her, so they decide to have a contest to see who deserves the title.

VOICE SPAN: g-e²

TESSITURA: c¹-a¹

RECOMMENDED GRADE LEVEL: (3-6)

DURATION: (30 minutes)

TYPE OF ACCOMPANIMENT: Piano (E)

OTHER ACCESSORIES AVAILABLE: None


STAGING REQUIREMENTS: Castle room with throne.


PERSONNEL: 16 plus any number of ghosts.

COMMENTS: Costume sketches in book.
BRIEF STORY LINE: Christmas. The traditional story of Scrooge.

VOICE SPAN: c1-e b2

TESSITURA: d1-b1

RECOMMENDED GRADE LEVEL: 4-adult (3-6)

DURATION: 45 minutes

TYPE OF ACCOMPANIMENT: Piano (E)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: Spiral director's edition $4.95, vocal score $3.95, 10 vocal scores required purchase plus permission to perform. If more than 2 performances, then pay $7.50 for each additional performance if admission charge, $5.00 if no admission charge. Printed programs must contain the publisher's footnote.

STAGING REQUIREMENTS: 2 acts. 2 sets required, but very similar so change is easy. Set diagrams and suggestions in vocal score.

SONGS: 8. 1 two-part, 3 solos, 1 trio, 3 everybody. Chorus needed. The two-part is 2 compatible melodies. Trio easy because parts are added individually on repeats.

PERSONNEL: 16 needed, 35 easily utilized.

COMMENTS: Costumes and props suggested in vocal score.

BRIEF STORY LINE: A musical western. The school teacher decides to go West. Joins wagon train which includes several typically western characters. Musical follows journey.

VOICE SPAN: g-d₂
TESSITURA: d₁-b₁
RECOMMENDED GRADE LEVEL: 4-adult (6-8)
DURATION: 60 minutes
TYPE OF ACCOMPANIMENT: Piano (E)
OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: Vocal score $3.95, 10 required. Spiral director's score $4.95. If admission is charged, a $10.00 fee must be paid. If no admission is charged, a $7.50 fee must be paid in addition to the score purchases. Printed programs must contain the publisher's footnote.

STAGING REQUIREMENTS: 2 acts. A movable medicine wagon is needed. Sets are simple and similar. A useable clothesline must be constructed onstage.

SONGS: 8. Chorus needed. 1 two-part section uses harmony in thirds for 16 measures. Another two-part song has melody in alto, harmony above, similar rhythm for approximately 16 measures.

PERSONNEL: 14 substantial dialogue parts, another 12 small speaking parts.

COMMENTS: Costumes, props, and stage setting explained in vocal score. Many pages of dialogue, but it is divided well among the characters.
BRIEF STORY LINE: Tortoise and Hare are having race. Fox decides to enter the Crow and win some money. Smokey the Bear keeps wandering in trying to remember his line. Chicken is forced to help Fox. Two mice are Laurel and Hardy characters. Hare is sidetracked, Tortoise wins, Crow wins the money.

VOICE SPAN: $c^1-e^2$

TESSITURA: $f^1-c^1$

RECOMMENDED GRADE LEVEL: (3-5)

DURATION: 90 minutes

TYPE OF ACCOMPANIMENT: Piano (M)

OTHER ACCESSORIES AVAILABLE: None


STAGING REQUIREMENTS: Sets: forest, then forest with King's throne.

SONGS: 7. 3 solos (unison), 2 duets (unison), 2 two-part.

PERSONNEL: 8 main characters, 5 lesser ones, 1 group.

COMMENTS: Costume designs in book. Dialogue is quite mature.

**BRIEF STORY LINE:** King is upset about being short, calls Wizard. Wizard says he should marry a beautiful lady, Sleeping Beauty. He goes searching, finds her. She turns out to be a "liberated woman," so he puts her back to sleep.

**VOICE SPAN:** c¹-e²

**TESSITURA:** e¹-b¹

**RECOMMENDED GRADE LEVEL:** 4-6

**DURATION:** 90 minutes

**TYPE OF ACCOMPANIMENT:** Piano

**OTHER ACCESSORIES AVAILABLE:** None

**PRICE AND PERFORMANCE RIGHTS:** $3.95 per copy. Required purchase for performance: 10 copies. Each subsequent performance $10.00.

**STAGING REQUIREMENTS:** 2 sets: throne room and forest.

**SONGS:** 7, unison except for 1 brief two-part.

**PERSONNEL:** 8 main characters (1 is never seen on stage) plus 4 groups. Expandable.

**COMMENTS:** Costume designs and set designs in book.
BRIEF STORY LINE: Queen discovers Snow White has grown up and is more beautiful than she. Orders woodsman to get rid of Snow White. He fails. Queen decides to poison Snow White. With help of Seven Dwarfs, Queen is defeated.

VOICE SPAN: b-d²

TESSITURA: f₁-c²

RECOMMENDED GRADE LEVEL: 4-8

DURATION: 50 minutes

TYPE OF ACCOMPANIMENT: Piano (E)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: Spiral director's edition $4.95. Singer's edition $3.95, 10 student editions required purchase for performance. More than 2 performances: $10.00 fee per performance if admission charged, $7.50 per performance if no admission. Printed programs must contain publisher's footnote.

STAGING REQUIREMENTS: 2 acts, 2 stage sets.

SONGS: 8, optional three-part harmony on 1 song, easy to sing.

PERSONNEL: 20, expandable to 30.

COMMENTS: Large drawings of costumes and sets in student book.

BRIEF STORY LINE: Monsters can't seem to really frighten people any more, meet with Dr. Frankenstein to work out the problem. Children help monsters to open museum where they can frighten people.

VOICE SPAN: b-d²

TESSITURA: c¹-a¹

RECOMMENDED GRADE LEVEL: 5-adult (3-6)

DURATION: 40 minutes

TYPE OF ACCOMPANIMENT: Piano (E)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: Spiral director's edition $4.95, student edition $3.95. 10 student editions required purchase for performance. More than 2 performances: $7.50 per performance (no admission), $10.00 per performance (admission). Printed programs must contain publisher's footnote.

STAGING REQUIREMENTS: 2 acts, one stage setting.

SONGS: 7, mostly unison. Some very brief two-part, some descant.

PERSONNEL: 24 would work well. Expandable.

COMMENTs: Costumes and suggested set illustrated in student's book.

BRIEF STORY LINE: A Broadway musical is being prepared. The dancers are terrible, the song writers can't get along, a cleaning woman (union) complains, the male lead is very vain, the female star is always late, and there is no money to support the production.

VOICE SPAN: c$^1$-c$^2$

TESSITURA: f$^1$-c$^2$

RECOMMENDED GRADE LEVEL: 6-adult (5-8)

DURATION: 70 minutes

TYPE OF ACCOMPANIMENT: Piano (M)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: Vocal score $3.95$, spiral director's edition $4.95$. Required purchase for performance: 10 vocal scores. If admission is charged, a $10.00$ fee must be paid. If no admission is charged, a $7.50$ fee must be paid in addition to the score purchases. Printed programs must contain the publisher's footnote.

STAGING REQUIREMENTS: 2 acts, both use the same set. A movable clothes rack is needed onstage.

SONGS: 8, 3 solos, 1 duet, 1 trio, 3 chorus.

PERSONNEL: 14 have substantial dialogue parts, an added 8 are bit parts. Easily expandable. Chorus needed.

COMMENTS: Much dialogue, but divided well among characters.

BRIEF STORY LINE: Sorcerer makes mistakes in conjuring special weather for his wife and the king. Hires paperboy and papergirl as apprentices, leaves them. They conjure, but cannot stop the magic.

VOICE SPAN: g-c^2

TESSITURA: d^1-a^1

RECOMMENDED GRADE LEVEL: 5-8

DURATION: 40 minutes

TYPE OF ACCOMPANIMENT: Piano (M)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: Spiral director's edition $4.95, singers edition $3.95. 10 copies of singers edition required purchase for production. More than 2 performances: $7.50 per performance (no admission), $10.00 per performance (admission charged). Printed programs must have publisher's footnote.

STAGING REQUIREMENTS: One act only.

SONGS: 9. Most two-part, some three. Second and third parts are usually descant parts.

PERSONNEL: 21, expandable, chorus not necessary.

COMMENTS: Sketches of costumes and set provided.

BRIEF STORY LINE: A "cool" rock version of *The Pied Piper* of Hamlin. The Piper doesn't get paid, so he leads the city children away. All ends well.

VOICE SPAN: c₁-c₂

TESSITURA: e₁-a₁

RECOMMENDED GRADE LEVEL: 4-8 (2-4)

DURATION: 40 minutes

TYPE OF ACCOMPANIMENT: Piano (VE)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: Spiral director's edition $4.95, singer's edition $3.95. 10 singer's editions required purchase for performance plus publisher's permission. More than 2 performances: buy 10 copies of singer's edition, get publisher's permission, pay $7.50 fee (no admission) or $10 (admission charged). Printed programs must contain publisher's footnote.

STAGING REQUIREMENTS: 2 acts, need kazooos for most participants.

SONGS: 8, all rhythmically and melodically simple.

PERSONNEL: 30 needed. Expandable.

COMMENTS: Costume suggestions, stage drawing in student book.
CHEATHAM,VAL.

VIRTUE AND JUSTICE TRIUMPH AGAIN.


BRIEF STORY LINE: Melodrama in a home for retired movie stars. Many eccentric personalities. Mortgage is due on the home. The villain is foiled repeatedly by the old-time movie personalities who live there.

VOICE SPAN: b-e\(^2\)

TESSITURA: d\(^1\)-a\(^1\)

RECOMMENDED GRADE LEVEL: 6-adult

DURATION: 70 minutes

TYPE OF ACCOMPANIMENT: Piano (M)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: Spiral director's edition $4.95, singer's edition $3.95. Required purchase for performance: 10 singer's editions. More than two performances require a $7.50 fee (no admission charge) or a $10.00 fee (admission charged). Printed programs must have the publisher's footnote.

STAGING REQUIREMENTS: Minimal

SONGS: 11, 2 are two-part.

PERSONNEL: 17 needed. Expandable.

COMMENTS: 2 acts, no scene change.

**BRIEF STORY LINE:** Pioneer boy becomes friends with Indian girl. Trades pen knife to sister for a beautiful doll; gives it to his Indian friend. An accidental killing of one of the villagers by an Indian causes problems. Friend sacrifices doll in the fire to Rain God. Rains come. Pioneers welcome rain for their dry crops.

**VOICE SPAN:** a-f²

**TESSITURA:** f¹-c²

**RECOMMENDED GRADE LEVEL:** (3-6)

**DURATION:** 60 minutes

**TYPE OF ACCOMPANIMENT:** Piano (E)

**OTHER ACCESSORIES AVAILABLE:** None

**PRICE AND PERFORMANCE RIGHTS:** $3.95 per copy. Required purchase for performance: 10 copies. Each subsequent performance $10.00.

**STAGING REQUIREMENTS:** Sets: meadow with wagons in background, clearing in woods. 3 acts. Chorus onstage.

**SONGS:** 14. Unison. Easy.

**PERSONNEL:** 2 have extensive speaking and singing. 29 minor parts. Expandable. Chorus.

**COMMENTS:** Book includes costume and set suggestions and instructions for optional dance.
BRIEF STORY LINE: Two children given a magic wand that hypnotizes adults. They immobilize all the adults and take over the city. Find it isn't easy to handle all that responsibility. Magic wears off. Children are glad to be children again.

VOICE SPAN: $c^1-d^2$

TESSITURA: $e^1-b^2$

RECOMMENDED GRADE LEVEL: 1-4

DURATION: 45 minutes

TYPE OF ACCOMPANIMENT: Piano (E)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: $3.50 per copy. Five copies is required purchase for performance. Each subsequent performance $10.00.

STAGING REQUIREMENTS: 1 set: town square.

SONGS: 11 plus 1 reprise. Unison.


COMMENTS: No costuming needed; all characters are children.
BRIEF STORY LINE: Ali Baba and his wife discover secret words to open the robbers' cave. They are instantly rich. His greedy brother learns of the treasure, carelessly tries to get some, and is killed. Robbers come for Ali Baba. Saved by his slave.

VOICE SPAN: a-\textit{c}^2

TESSITURA: c1-a1

RECOMMENDED GRADE LEVEL: 4-8 (5-7)

DURATION: 60 minutes

TYPE OF ACCOMPANIMENT: Piano

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: $3.95 per copy. Required purchase for performance: 10 copies. Each subsequent performance $10.00.

STAGING REQUIREMENTS: 2 sets on stage simultaneously.

SONGS: 9, unison. 1 short four-part treble canon. Chorus.

PERSONNEL: 6 main parts, 21 minor, 3 chorus groups.

COMMENTS: If a shorter drama is desired, one scene can be deleted. Not clear about where choir is placed. Many production suggestions in book: notes on each song, detailed set construction, detailed costume drawings.
BRIEF STORY LINE: Sacred. Christmas. Jamal agrees to tend the sheep while his family and friends go to Bethlehem to see the birth of Jesus. A thief who has been stealing sheep returns for more, Jamal convinces him to stop his wrongdoing.

VOICE SPAN: a-e\textsuperscript{2}

TESSITURA: d\textsuperscript{1}-c\textsuperscript{2}

RECOMMENDED GRADE LEVEL: (3-7 plus 1 adult)

DURATION: (60 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance tape, instrumental parts.

PRICE AND PERFORMANCE RIGHTS: Choral book $3.95, cassette $7.95, instrumental parts $10.00. No required purchase for performance.

STAGING REQUIREMENTS: Large rock and campfire. Choir risers stage right.

SONGS: 13. 8 unison, 2 optional two-part, 1 optional three-part, 1 a cappella.

PERSONNEL: 11 speaking/singing parts, 1 optional adult singing part, choir.

COMMENTS: Book has brief staging, set, and costume suggestions.
BASIC STORY LINE: Sacred. A story of the son of Zacchaeus, the greedy tax collector. He is lonesome because his father is always working and is unhappy because of his father's unpopular job. He meets a friend who has met Jesus. Together they enjoy the treehouse that Zacchaeus has built. Jesus comes and speaks to Zacchaeus and changes the lives of the whole family.

VOICE SPAN: $b^1-d^2$

TESSITURA: $c^1-a^1$

RECOMMENDED GRADE LEVEL: (3-6)

DURATION: (40 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance recording.

PRICE AND PERFORMANCE REQUIREMENTS: Book $3.95, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: Choir in center of stage, small pond for fishing, treehouse.

SONGS: 10. Unison except for 2 brief measures of optional two-part.

PERSONNEL: 5 plus choir.

COMMENTS: Production suggestions for each song and instructions for making pond and treehouse are in book. Much of the musical is narrator and songs, but there is sufficient dialogue.

BRIEF STORY LINE: Sacred. Easter. A boy takes a jug of vinegar to crucifixion hill as his daily chore. He has a birthmark which he has heard can be removed by the Man of Miracles, Jesus of Nazareth. He is asked to deliver vinegar on the day Jesus is crucified. He delivers the vinegar, later notices the birthmark is gone.

VOICE SPAN: b^1-e^2

TESSITURA: d^1-b^1

RECOMMENDED GRADE LEVEL: (4-7)

DURATION: 32 minutes

TYPE OF ACCOMPANIMENT: Piano (guitar chords provided) or tape.

OTHER ACCESSORIES AVAILABLE: Performance record or tape, novel from which story is taken.

PRICE AND PERFORMANCE RIGHTS: Book $2.95, spiral edition $3.95, accompaniment tape (cassette or reel-to-reel) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: 4 set locations on stage plus choir risers. Sets suggested are: an attic room, a kitchen, a cellar scene, and a crucifixion scene.

SONGS: 9 plus 2 reprises. Unison with brief optional two-part.

PERSONNEL: 6 plus chorus.

COMMENTS: Score provides a step-by-step production guide with lighting cues, tape cues, and dialogue.

BRIEF STORY LINE: Townspeople want zoo, but one opposes it. A stranger with a bottle gets blame for many problems that happen. Magic bottle allows children to be who they choose to be for a short time by getting inside it. Bottle accidentally thrown away with children inside. Children rescued, zoo built, thanks to the stranger.

VOICE SPAN: c1-d2

TESSITURA: f1-b1

RECOMMENDED GRADE LEVEL: 5-8

DURATION: 50 minutes

TYPE OF ACCOMPANIMENT: Piano (M)

OTHER ACCESSORIES AVAILABLE: Alternative arrangement for mature voices.

PRICE AND PERFORMANCE RIGHTS: $3.00 per copy. Ten copies required purchase for performance and written permission required from the publisher. For more than two performances, purchase of ten copies of score, publisher's permission, and payment of $7.50 per performance (admission charged) or $5.00 per performance (no admission).

STAGING REQUIREMENTS: Two microphones necessary, three desirable. A flash, smoke, black light, and a back-lighted scrim. Flourescent paint needed for some scenery. Many costume changes offstage.

SONGS: 10, 6 in manuscript and hard to read. 3 very short two-part melodies. Melodies move stepwise, some chromaticism.

PERSONNEL: 17 characters; 8 boys, 9 girls.

COMMENTS: Available only from Music Box Press, 3215 Skycrest Circle, Salt Lake City, Utah 84108.

BRIEF STORY LINE: Children magically transformed to the size of their toys. Threatened by pets and storms, they seek safety in the doll house. Rescued by the toys they once neglected.

VOICE SPAN: b-c2

TESSITURA: d1-a1

RECOMMENDED GRADE LEVEL: 2-6

DURATION: (30 minutes)

TYPE OF ACCOMPANIMENT: Piano (E)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: $3.00 per copy. Ten copies is required purchase for performance. Written permission required from the publisher for performance. For more than two performances, purchase of ten copies of score, publisher's permission, and payment of $7.50 per performance (admission charged) or $5.00 per performance (no admission).

STAGING REQUIREMENTS: Large-scale props and scenery so children will look like toys. Many costumes, some identical. Thunder effect. Space for some easy dances.

SONGS: All unison, very easy and short. Widest skips are thirds. No tempo or dynamic markings.

PERSONNEL: Sixteen recommended, but could use a very large group. Chorus required.

COMMENTS: Available only from Music Box Press, 3215 Skycrest Circle, Salt Lake City, Utah 84108.

**BRIEF STORY LINE:** Tooth fairy upset because children don't believe. Children refuse to leave their teeth under pillows.

**VOICE SPAN:** a-d₂

**TESSITURA:** e¹-a₁

**RECOMMENDED GRADE LEVEL:** K-4 (K-1)

**DURATION:** 20 minutes

**TYPE OF ACCOMPANIMENT:** Piano (VE)

**OTHER ACCESSORIES AVAILABLE:** None

**PRICE AND PERFORMANCE RIGHTS:** $4.95 per copy, two required for performance. Dialogue and songs in same book.

**STAGING REQUIREMENTS:** Very simple set.

**SONGS:** 7. Chorus sings all except 2. Melody has many easy leaps.

**PERSONNEL:** 44 recommended number. Flexible.

**COMMENTS:** Dialogue all "one-liners" and short. Big score, very readable. Available only from Music Box Press, 3215 Skycrest Circle, Salt Lake City, Utah 84108.

BRIEF STORY LINE: Christmas. Four children in Israel discuss the birth of Jesus and then travel to His manger.

VOICE SPAN: b-e^2

TESSITURA: a-g^1

RECOMMENDED GRADE LEVEL: (3-5)

DURATION: 35 minutes

TYPE OF ACCOMPANIMENT: Piano (M) or tape.

OTHER ACCESSORIES AVAILABLE: Performance tape or record.

PRICE AND PERFORMANCE RIGHTS: Regular edition $2.95, spiral edition $3.95, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.


SONGS: 8, each student has a solo, choir sings about half of the time, some optional two-part.

PERSONNEL: 7 plus choir.

BRIEF STORY LINE: Story of Columbus from young manhood through the voyage to America. Struggle to fund his journey, death of his wife, prisoners for a crew, discovery.

VOICE SPAN: _b^b-d^2_ unison or two-part, _d-d^2_ three parts.

TESSITURA: _c^1-c^2_

RECOMMENDED GRADE LEVEL: (4-7)

DURATION: 40 minutes

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Posters, program covers, T-shirt transfers, activity package.


STAGING REQUIREMENTS: Sets: mapmaker's shop, King's court, Columbus' house, monastery, ship deck. Chorus onstage.


PERSONNEL: 4 major speaking/singing parts, 12 minor speaking parts, 2 narrators, chorus.

COMMENTS: Suggestions for scenery and props in the activity package.

**BRIEF STORY LINE:** Sacred. The story of Noah.

**VOICE SPAN:** b-e\(^2\) (melody line only)

**TESSITURA:** e\(^1\)-c\(^2\)

**RECOMMENDED GRADE LEVEL:** (4-7)

**DURATION:** 30 minutes

**TYPE OF ACCOMPANIMENT:** Piano (M) or tape.

**OTHER ACCESSORIES AVAILABLE:** Filmstrip, educational package for church school or Sunday school, stereo performance record.

**PRICE AND PERFORMANCE RIGHTS:** Director's score $2.95, choral parts $.60, filmstrip $10.00, accompaniment tape $20.00. Required purchase for performance: a filmstrip, 9 director's scores, and no fewer than 1 choral part for every 2 singers. Rights to broadcast must be obtained from publisher.

**STAGING REQUIREMENTS:** Projected filmstrip could be scenery. Chorus could sit on floor.

**SONGS:** 5, may be sung in unison, two-part treble, or by changed and changing voices.

**PERSONNEL:** 4 actors, teacher, choir.

**COMMENTS:** Cues for film projection on score. Story based on an animated film produced 3 times on N.B.C. television.

BRIEF STORY LINE: Sacred. Christmas. Shirley and Clyde (camels) are in Jerusalem after transporting the Wise Men. Clyde is a pessimist. Shirley convinces the camel boy to wish on the bright star. Camels take Wise Men to Bethlehem.

VOICE SPAN: b-e₂

TESSITURA: e₁-c₂

RECOMMENDED GRADE LEVEL: (2-4)

DURATION: (20 minutes)

TYPE OF ACCOMPANIMENT: Piano (E) and bells.

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: Score $2.95. No required purchase for performance.

STAGING REQUIREMENTS: Choir onstage throughout.

SONGS: 4. Unison or two-part.

PERSONNEL: 7 have speaking/singing parts. 10 non-speaking for an optional nativity tableau. Choir.

COMMENTS: Bells in each song. Brief production suggestions and costume ideas in score.

BRIEF STORY LINE: Sacred. Daniel, an honest king of Israel, is plotted against by other kings. Narrator is the lion.

VOICE SPAN: b¹-e²

TESSITURA: e¹-c¹

RECOMMENDED GRADE LEVEL: (4-7)

DURATION: (45 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance tape or record, buttons, T-shirt transfers.

PRICE AND PERFORMANCE RIGHTS: Score $3.95, accompaniment tape (cassette or reel-to-reel) $40.00. No required purchase for performance.

STAGING REQUIREMENTS: Cave, throne, choral risers, window.

SONGS: 7 plus 2 reprises. Most songs are two-part, probably could be done unison. Brief three-part.

PERSONNEL: 6, plus speaking parts from the choir, choir.

COMMENTS: Illustrations, descriptions, and pattern numbers for costumes are given in score. Staging suggestions, including lighting, are given in detail for each song.

**BRIEF STORY LINE:** Sacred. A Christian story similiar to *Pilgrim's Progress*. A boy and his friend are assigned to read the first 20 pages of *Pilgrim's Progress*. As they read, they become characters in the book and travel on a journey. They are warned not to take shortcuts and not listen to strangers.

**VOICE SPAN:** g-e²

**TESSITURA:** d¹-c²

**RECOMMENDED GRADE LEVEL:** (6-8)

**DURATION:** (90 minutes) (Can be shortened to 38 minutes)

**TYPE OF ACCOMPANIMENT:** Piano or tape.

**OTHER ACCESSORIES AVAILABLE:** Performance record, sound effects tape.

**PRICE AND PERFORMANCE RIGHTS:** Book $3.95, accompaniment tape (reel-to-reel or cassette) $45.00, sound effects tape (reel-to-reel or cassette) $10.00. No required purchase for performance.

**STAGING REQUIREMENTS:** Minimal

**SONGS:** 24, some very brief. 13 mostly unison, 11 mostly two-part.

**PERSONNEL:** 3 main characters, 20 minor. Expandable. Choir.

**COMMENTS:** Instructions in score for decreasing performance time. Production suggestions in the score.

BRIEF STORY LINE: Sacred. Portrays the disciples as men of today. Beatitudes used as basis for plot.

VOICE SPAN: \( b^b-e^2 \)

TESSITURA: \( e^1-b^1 \)

RECOMMENDED GRADE LEVEL: (3-6)

DURATION: (35 minutes)

TYPE OF ACCOMPANIMENT: Tape or piano (E).

OTHER ACCESSORIES AVAILABLE: Performance record, vocal cassette.

PRICE AND PERFORMANCE RIGHTS: Score $2.95, accompaniment tape (reel-to-reel or cassette) $35.00. No required purchase for performance.

STAGING REQUIREMENTS: None

SONGS: 11. 4 optional two-part.

PERSONNEL: Choir and 9 main characters.

COMMENTS: Brief dialogue, each speaking part very small.

**BASIC STORY LINE:** Christmas. A poor family is preparing to celebrate a dreary Christmas. They have no money, no food, and the mother seems to be terminally ill. The two children go into the village and sing Christmas carols as people put money in their hat. They want to buy a small present for their mother but they give their proceeds to someone more needy than themselves. Angels come and heal their mother.

**VOICE SPAN:** $b^\text{b}_1-e^{b^2}$

**TESSITURA:** $d_1-b_1$

**RECOMMENDED GRADE LEVEL:** 4-8

**DURATION:** (30 minutes)

**TYPE OF ACCOMPANIMENT:** Piano (E)

**OTHER ACCESSORIES AVAILABLE:** None

**PRICE AND PERFORMANCE REQUIREMENTS:** Full score plus a set of spirit master word sheets and the right to reproduce as many copies as needed: $9.95.

**STAGING REQUIREMENTS:** 2 sets needed: bedroom interior and village square at Christmas. Place for chorus.

**SONGS:** 5 plus 1 reprise. Unison, very short.

**PERSONNEL:** 10 plus chorus.

**COMMENTS:** None
BASIC STORY LINE: Rip Van Winkle was a lazy man who loved to tell stories and loaf. His wife was always badgering him to get a job or to get food for the family. One day while hunting, he sat down beside a tree and took a nap. He slept for 20 years.

VOICE SPAN: $b^1-e^2$

TESSITURA: $c^1-a^1$

RECOMMENDED GRADE LEVEL: 2-6

DURATION: 30 minutes

TYPE OF ACCOMPANIMENT: Piano (E)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE REQUIREMENTS: Full score plus a set of spirit master word sheets and the right to reproduce as many copies as needed: $9.95.

STAGING REQUIREMENTS: Front porch of an inn, woods.

SONGS: 12, unison, all very brief.

PERSONNEL: 23. Only 1 demanding speaking role, the others are very brief.

COMMENTS: No production suggestions. Dialogue and songs from ditto master. Each of the 3 acts could be performed by separate classes.

BASIC STORY LINE: 4 vignettes from the story of Tom Sawyer. 1) Convinces his friends to whitewash a fence for him, 2) trades momentos for tickets given as rewards for memorized verse in Sunday School, 3) spills ink in the schoolroom, removes teacher's wig, and 4) gets lost in a cave with his girlfriend.

VOICE SPAN: c₁-e₂ᵇ₂

TESSITURA: f₁-c₂

RECOMMENDED GRADE LEVEL: (4-7) 1-4

DURATION: (40 minutes)

TYPE OF ACCOMPANIMENT: Piano (E)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE REQUIREMENTS: Full score plus a set of spirit master word sheets and the right to reproduce as many copies as needed: $9.95.

STAGING REQUIREMENTS: Fence to whitewash, Sunday School room set, schoolroom set, and ability to darken theatre for the cave scene.

SONGS: 6, unison. Short.

PERSONNEL: 30. Main character has much dialogue to memorize.

COMMENTS: The sets are described in the book. The four acts can be done by separate classes.

BASIC STORY LINE: Sacred. Follows the development of a group of kids to young adults. Displays some of their questions about miracles, guidance, and the Bible.

VOICE SPAN: b-f^2

TESSITURA: e^1-d^2

RECOMMENDED GRADE LEVEL: (6-10)

DURATION: (60 minutes)

TYPE OF ACCOMPANIMENT: Piano, orchestration, or tape.

OTHER ACCESSORIES AVAILABLE: Performance record or tape, T-shirt transfers, buttons, bulletins, posters, student activity books, take-home posters.

PRICE AND PERFORMANCE REQUIREMENTS: Singer's edition $1.95, accompaniment tape (cassette or reel-to-reel) $45.00, orchestra score $40.00, full orchestra parts $95.00, only brass and rhythm parts only $75.00, teacher's curriculum guide $9.95. No required purchase for performance.

STAGING REQUIREMENTS: Minimal

SONGS: 14. All unison except 1. 2 are choral speaking.

PERSONNEL: 10 plus optional chorus.

COMMENTS: Some script adjustments would need to be made to do this with sixth grade because it has a young mother and two junior high age boys in it.

BRIEF STORY LINE: Father Time buys a computer to help him with the holidays. It has problems, especially with Christmas. Continues to confuse the holidays until it "blows a fuse".

VOICE SPAN: a-d²

TESSITURA: c¹-b¹

RECOMMENDED GRADE LEVEL: 4-6

DURATION: 40 minutes

TYPE OF ACCOMPANIMENT: Cassette, reel-to-reel tape, or piano.

OTHER ACCESSORIES AVAILABLE: T-shirt transfers, advertising posters, program covers, souvenir books, stereo performance album.

PRICE AND PERFORMANCE RIGHTS: Piano/conductor's score $9.95, accompaniment tape $40.00, singer's edition $2.50, production guide $10.00. Required purchase for performance: 25 singer's editions and 1 conductor's score.

STAGING REQUIREMENTS: Need a large prop computer. Holiday decorations for Easter, Fourth of July, Halloween, and Christmas.

SONGS: 7, one is two-part with descant throughout. Easy.

PERSONNEL: Need 12, but expands easily.

**BRIEF STORY LINE:** The insect population airs its grievances, talks of its accomplishments, and demands its rights. All the bugs state their case, then reveal they are off to Washington to lobby for the right to vote.

**VOICE SPAN:** a-c\(^2\)

**TESSITURA:** a-c\(^2\)

**RECOMMENDED GRADE LEVEL:** 1-6 (2-4)

**DURATION:** 30 minutes

**TYPE OF ACCOMPANIMENT:** Piano or tape.

**OTHER ACCESSORIES AVAILABLE:** None

**PRICE AND PERFORMANCE RIGHTS:** Score $8.95, cast books $2.25, cassette tape with performance and accompaniment $25.00. Required purchase for performance: 2 scores (or 1 score plus accompaniment tape) and no less than 1 cast book for each 2 members of the cast and chorus. (Minimum purchase: $70.00.)

**STAGING REQUIREMENTS:** Risers for the choir.

**SONGS:** 8. Unison with optional second parts.

**PERSONNEL:** 30 to 60. Expandable.

**COMMENTS:** Written in a way that grades 1-6 could do a section each. The score contains staging suggestions, detailed drawings and descriptions of the costumes, ideas for staging using more than one grade level, props, and ideas for placards for the bugs to carry. Dialogue brief and entirely in verse.

BRIEF STORY LINE: Child builds a snowman, discovers it can talk. It becomes a celebrity. A con man takes interest, convinces snowman and builder to tour. Grueling schedule causes snowman to begin to melt. It runs away. All ends well.

VOICE SPAN: a-d^2

TESSITURA: c^1-g^1

RECOMMENDED GRADE LEVEL: (1-3)

DURATION: 30 minutes

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Posters, program covers, T-shirt transfers.


STAGING REQUIREMENTS: 2 sets: living room and outdoors. Both can be on the stage throughout the play. Choir onstage throughout.

SONGS: 9, unison. Simple quarter and eighth note patterns predominate.

PERSONNEL: 5 who have several speaking lines and some solo singing, at least 15 others are members of 4 groups. Groups expandable. Choir.

COMMENTS: Brief suggestions in score for costumes, scenery, and props.

**BRIEF STORY LINE:** Christmas. The reindeer are tired of always being out working on Christmas Eve. They want to spend it at home. Santa buys a snowmobile, the reindeer get new jobs. Snowmobile won't work, reindeer come back.

**VOICE SPAN:** b-d²

**TESSITURA:** c¹-c²

**RECOMMENDED GRADE LEVEL:** 2-5

**DURATION:** 20 minutes

**TYPE OF ACCOMPANIMENT:** Piano (E) or tape.

**OTHER ACCESSORIES AVAILABLE:** None

**PRICE AND PERFORMANCE RIGHTS:** Director's score $4.95, vocal parts $1.50, accompaniment cassette tape $25.00. Required purchase for performance: 5 director's scores and at least one vocal part for every two singers (minimum 10).

**STAGING REQUIREMENTS:** Sets: Santa's workshop. Large prop: snowmobile or facsimile. Choir onstage.

**SONGS:** 6, unison.

**PERSONNEL:** 2 main characters, 5 narrators, 15 minor roles. Chorus. Expandable.

**COMMENTS:** All dialogue is verse. It is suggested that narrators read the parts. Can be done with the whole school easily. Score has staging suggestions.
BRIEF STORY LINE: Professor of linguistics hired to clear up the animals' problems with speech. Cow meows, lions crow, and monkeys bray.

VOICE SPAN: c1-e2

TESSITURA: e1-b1

RECOMMENDED GRADE LEVEL: 2-6 (1-2)

DURATION: 30 minutes

TYPE OF ACCOMPANIMENT: Piano (E) or cassette tape.

OTHER ACCESSORIES AVAILABLE: Program covers, posters, T-shirt transfers.

PRICE AND PERFORMANCE RIGHTS: Tape with performance and instrumental accompaniment $25.00, score with piano accompaniment $4.95, chorus parts with dialogue $1.25. Required purchase for performance: 2 complete scores, 1 chorus part for each 2 chorus singers (minimum 10).

STAGING REQUIREMENTS: Animal costumes.

SONGS: 6, much dotted rhythm and syncopation, but very easy to sing. Professor has solos in three songs. Some easy optional two-part.

PERSONNEL: 20 needed, but easily expands. Chorus required.

COMMENTS: Staging, costumes, movement suggestions are on the back page of the score.

BRIEF STORY LINE: Russian immigrants travel by ship to America. Live with a relative in New York. Jobs hard to find. Father gets good job, prepares to bring brother and family to America.

VOICE SPAN: a-e₂

TESSITURA: c₁-c₂

RECOMMENDED GRADE LEVEL: (5-8)

DURATION: 45 minutes

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance record, posters, program covers, film strip.

PRICE AND PERFORMANCE RIGHTS: Piano-conductor's score/teacher's manual $14.95, singer's edition $2.95, accompaniment tape $50.00, director's handbook $12.95, filmstrip $30.00. 25 singer's editions is minimum purchase for 2 performances. Subsequent performance subject to $25.00 royalty fee. All performances must be registered with publisher.


SONGS: 11, many brief solos, 1 duet. Majority are unison, but there is much two-part.

PERSONNEL: 34 plus chorus, easily expandable. 8 main characters. Dancers optional.

COMMENTS: Suggestions in the score for staging, props, and sets. Unique because of the opportunity to feature so many solo voices.

**BRIEF STORY LINE:** The story of John Chapman, "Johnny Appleseed," an unconventional man who travelled across much of America on foot and planted apple trees. Story is alternately related to children by their grandpa and acted by Johnny.

**VOICE SPAN:** Melody only: c₁-d₂. Two-part: b-d₂.

**TESSITURA:** c₁-a₁

**RECOMMENDED GRADE LEVEL:** (4-8)

**DURATION:** 40 minutes

**TYPE OF ACCOMPANIMENT:** Piano, tape, or orchestration.

**OTHER ACCESSORIES AVAILABLE:** Performance record, posters, program covers, T-shirt transfers, souvenir/activity book.

**PRICE AND PERFORMANCE RIGHTS:** Singer's edition $2.95, director's handbook $12.95, orchestration rental $250.00, piano/conductor's score $14.95, accompaniment tape (reel-to-reel and cassette) $40.00. Required purchase for performance: 1 score and 25 singer's editions.

**STAGING REQUIREMENTS:** Storyteller and his listeners need a spot on one side of stage or in front of curtain. Choir area. Schoolroom scene. Log cabin front. Apple trees. Forest scene.

**SONGS:** 8. All two-part, but could be done unison.

**PERSONNEL:** 20.

**COMMENTS:** Information on sets, costumes, and staging in the director's handbook.
BRIEF STORY LINE: Sacred. Christmas. Astronauts leave on a space mission near Christmastime. Just after their departure, they see a bright star, their ship is captured by a mysterious force, and they land in a strange desert. An angel welcomes them and asks them to follow the star. They meet King Herod, get permission to travel through his kingdom. After seeing the baby Jesus, they are allowed to return to Earth.

VOICE SPAN: a-e²

TESSITURA: f¹-d² (melody only) or c¹-d² with optional second part.

RECOMMENDED GRADE LEVEL: 3-9 (4-7)

DURATION: 30 minutes

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Program covers, posters, T-shirt transfers.

PRICE AND PERFORMANCE RIGHTS: Complete score $5.95, chorus parts/dialogue $1.50, performance/accompaniment cassette tape $25.00. Required purchase for performance: 2 scores and 16 choral/dialogue books for speaking parts and 1 copy for each 2 chorus members who do not have speaking parts.

STAGING REQUIREMENTS: Backdrop of sand dunes and blue sky. Large props: space shuttle mockup, shoe box T.V. cameras, manger scene, palm trees. Choir risers.


PERSONNEL: 4 with lengthy speaking parts, 12 small speaking parts, six who have no speaking parts, chorus. Expandable.

COMMENTS: Suggestions for stage movement, set construction, costumes, props, and lighting effects are in the score.

**BRIEF STORY LINE:** Christmas and Hannukkah. A family sits down together to address their greeting cards. As they pick a special one for each friend, the card "comes to life" in another area of the stage. Common element to each scene is the mailman who is delivering holiday mail.

**VOICE SPAN:** b-e2

**TESSITURA:** d1-c2

**RECOMMENDED GRADE LEVEL:** (3-6) or 1-6

**DURATION:** 30 minutes

**TYPE OF ACCOMPANIMENT:** Piano or tape.

**OTHER ACCESSORIES AVAILABLE:** None

**PRICE AND PERFORMANCE RIGHTS:** Score $8.95, cast books $2.25, cassette accompaniment tape with performance $25.00. Required purchase for performance: 2 complete scores (or 1 score plus accompaniment tape) and one cast book for each two members of the cast and chorus (minimum 10). Minimum purchase for any public performance is $70.00.

**STAGING REQUIREMENTS:** Stage divided into two set areas. One side is a living room set which remains throughout. The other side changes in this manner: park bench, winter snow scene, toyshop, dance area, kitchen scene, undecorated Christmas tree.

**SONGS:** 7. Unison, some optional second part.

**PERSONNEL:** 1 substantial speaking part, 4 minor speaking parts, 9 with very short speaking parts. Chorus.

**COMMENTS:** Could be done with a series of classes presenting each scene. Suggestions for staging, sets, stage movement, and costumes are in score.
BRIEF STORY LINE: Christmas. Santa anxious to keep up with age of mechanization. Fires his elves, replaces them with robots. Elves find work in a car wash. Robots fail to do job, elves are rehired.

VOICE SPAN: a-d²

TESSITURA: e¹-a¹

RECOMMENDED GRADE LEVEL: (3-5)

DURATION: 35 minutes

TYPE OF ACCOMPANIMENT: Cassette, reel-to-reel tape, or piano.

OTHER ACCESSORIES AVAILABLE: Performance record, posters, program covers.

PRICE AND PERFORMANCE RIGHTS: Performer's pack of 2 scores and 10 performer's parts $29.95, additional performer's parts (packs of 5) $8.95, accompaniment tape pack (reel-to-reel or cassette) $40.00. Performer's pack is the required purchase for performance.

STAGING REQUIREMENTS: 1 set: Santa's workshop with toys on shelves. Three brief scenes take place in front of stage curtain. Many props.

SONGS: 8. Some melodies two-part, but can be sung unison. 2 sections of countermelody against a familiar Christmas carol.

PERSONNEL: 9 speaking and singing elves, 4 singing robots, 4 speaking parts which sing only in final chorus.

COMMENTS: Costume suggestions, stage diagram, prop list in score.

BRIEF STORY LINE: Ralph, a sailor, has fallen in love with the daughter of Captain Corcoran. Buttercup, a peddler woman, has fallen in love with Captain Corcoran. Social class and pride keep the Captain and his daughter from returning this affection. Captain has pledged daughter in marriage to Sir Joseph Porter. Sir Joseph visits. Ralph and Captain's daughter try to elope. Buttercup tells her awful secret; that she was a nurse who exchanged babies (Ralph and Captain Corcoran) when they were young. Ralph marries Captain's daughter, Captain marries Buttercup.

VOICE SPAN: a-e2

TESSITURA: e1-c2 or d1-c2 (if two-part used)

RECOMMENDED GRADE LEVEL: 6-8

DURATION: 60 minutes

TYPE OF ACCOMPANIMENT: Piano (M)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: Director's and soloists' piano-vocal score $8.95, chorus parts $2.50. For performance, 10 scores and at least 1 chorus part for each 2 members of chorus must be purchased. No broadcast or televising without the permission of publisher.

STAGING REQUIREMENTS: One set, lighted to denote daytime or night time. Choir moves around (sailors) so risers aren't necessary.

SONGS: 19. Chorus members have the hardest singing task because they must memorize 13 of the 19 songs. Written for two-part treble chorus, but may be performed unison. More than half of the melodies have two parts. Two main solo roles are very demanding.

PERSONNEL: 8 plus the chorus.

COMMENTS: The bias of the reviewer leans toward calling this a junior high operetta, not elementary. There are elementary schools which schedule sufficient time for music to do justice to this operetta. It is not recommended for elementary music groups with limited rehearsal or class time.

**BASIC STORY LINE:** Sacred. The story of David and Goliath, beginning with King Samuel.

**VOICE SPAN:** $c^1-e^b^2$

**TESSITURA:** $e^1-c^2$

**RECOMMENDED GRADE LEVEL:** (3-6)

**DURATION:** (60 minutes)

**TYPE OF ACCOMPANIMENT:** Piano (M) or tape.

**OTHER ACCESSORIES AVAILABLE:** Performance record.

**PRICE AND PERFORMANCE REQUIREMENTS:** Book $3.25, accompaniment tape (stereo) $30.00. No required purchase for performance.

**STAGING REQUIREMENTS:** Minimal. Choir risers.

**SONGS:** 11. 9 unison, 1 unison with brief two-part, 1 mostly two-part. Very simple.

**PERSONNEL:** 9 plus choir.

**COMMENTS:** Suggestions for set, costumes, and staging in book.

BASIC STORY LINE: Sacred. Jonah is called in by the church choir to account for his actions when he didn't obey God. He tells his story of being unfaithful, being thrown from the ship, swallowed by the whale.

VOICE SPAN: $b^b - e^b_2$

TESSITURA: $c_1 - d^2$

RECOMMENDED GRADE LEVEL: (5-7)

DURATION: (40 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance record.

PRICE AND PERFORMANCE REQUIREMENTS: Book $3.50, accompaniment tape (stereo) $25.00. License is granted for performance by church groups with the purchase of one book. All other performances must be authorized by the publisher's representative.

STAGING REQUIREMENTS: Minimal. Choir risers.

SONGS: 9. 2 unison, 2 unison with brief two-part, 5 mostly two-part.

PERSONNEL: 2 plus choir.

COMMENTS: No interaction except between the two characters and the choir. Could be called a cantata. No production aids available.

**BRIEF STORY LINE:** Christmas. Unhappy Princess is turned into a tree by a witch (a funny witch). Cannot be a real girl again until she discovers what will make her happy. King and Queen give her material things. Magician tries to change her. Finally, she is chosen as the official tree of the country and decorated for Christmas.

**VOICE SPAN:** $c_1-c^2$

**TESSITURA:** $c_1-c^2$

**RECOMMENDED GRADE LEVEL:** (3-6)

**DURATION:** (30 minutes)

**TYPE OF ACCOMPANIMENT:** Piano (M)

**OTHER ACCESSORIES AVAILABLE:** None


**STAGING REQUIREMENTS:** Could be done on an empty stage. If a set is desired, use a large book with movable pages behind the props. Sets: palace, beach.

**SONGS:** 4 plus 1 reprise, all unison.

**PERSONNEL:** 15 main characters. Expandable. 2 have extensive dialogue and solos.

**COMMENTS:** Book gives lengthy suggestions for costumes and brief ideas for sets.
BRIEF STORY LINE: Sacred. Christmas. Insects and animals go to Bethlehem to see baby Jesus.

VOICE SPAN: $b^b-d^2$

TESSITURA: $f^1-b^1$

RECOMMENDED GRADE LEVEL: K-2 or 3-6 (or both). Can be done with the younger group, the older group, or both.

DURATION: 30 minutes

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Record or cassette of performance, bulletins, posters.


STAGING REQUIREMENTS: Bare stage with choral risers.

SONGS: 10, most are for choir. Brief two-part passages, 1 section of 4 measures has a descant.

PERSONNEL: 27 plus choir.

COMMENTS: Detailed costume suggestions in director's edition.
BRIEF STORY LINE: Sacred. Christmas. Family of 6 tries to choose a design for their Christmas card. Glad Tidings Messenger arrives unannounced to help them. As each expresses his preference, it is represented onstage (greenery, for example, where characters representing greenery explain its symbolism and history). Youngest family member chooses a card portraying the birth of Jesus, others agree it symbolizes the real meaning of Christmas.

VOICE SPAN: a-c²

TESSITURA: c¹-g¹

RECOMMENDED GRADE LEVEL: (3-6)

DURATION: (35 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance record or tape, bulletins, posters.

PRICE AND PERFORMANCE RIGHTS: Accompanist/Director's edition $6.95, singer's edition $2.50, accompaniment tape (reel-to-reel or cassette) $45.00. No minimum purchase requirements for performance.

STAGING REQUIREMENTS: Space for tableaus. Space for choir.

SONGS: 10. 7 choir only, 3 solos with choir. Simple melodic lines, solos short. Some two-part, most of the second part is movement below a sustained note. 2 traditional Christmas carols.

PERSONNEL: 9 main characters plus 40 with brief speaking parts.

COMMENTS: Speaking parts very brief except for the 9 main characters.
BASIC STORY LINE: Sacred. Christmas. The toys in the toyshop talk about what gifts really are. The carved wise men from the creche are there and they explain about the gift of Jesus.

VOICE SPAN: b\textsuperscript{b}-d\textsuperscript{2}

TESSITURA: d\textsuperscript{1}-b\textsuperscript{1}

RECOMMENDED GRADE LEVEL: (2-4)

DURATION: (30 minutes)

TYPE OF ACCOMPANIMENT: Piano, tape, or orchestration.

OTHER ACCESSORIES AVAILABLE: Performance record or tape, posters, bulletins.

PRICE AND PERFORMANCE REQUIREMENTS: Accompanist/director's edition $6.95, singer's edition $2.50, accompaniment tape (cassette or reel-to-reel) $45.00, orchestration $30.00. No required purchase for performance.

STAGING REQUIREMENTS: Set: Interior of toy shop.

SONGS: 9. 6 unison, 3 two-part.

PERSONNEL: 18 characters, expandable. 4 have major speaking/singing roles.

COMMENTS: Student book (singer's edition) has script and vocal line only.
BASIC STORY LINE: Sacred. Jesus tells the story of the peddler who was beaten and robbed on the Jericho road. A politician came by, didn't help. A doctor stopped, but did not help. Sam, the Samaritan, stopped, bandaged his wounds, and fed him. Sam relates how his life has been saved by Jesus.

VOICE SPAN: a-e₂

TESSITURA: c₁-b₁

RECOMMENDED GRADE LEVEL: (5-8)

DURATION: (40 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance record or tape.

PRICE AND PERFORMANCE REQUIREMENTS: Songbook $3.95, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: Table and chairs to signify an inn, road sign, choir center stage.

SONGS: 10 plus 1 reprise. 4 unison, 5 mostly two-part, 1 mostly three-part. Songs not complex, but two- and three-part passages are difficult.

PERSONNEL: 4 major characters, 11 more who have brief speaking parts, choir.

BRIEF STORY LINE: Alice is on trial. Characters of Wonderland appear as witnesses and recount her adventure.

VOICE SPAN: a-d2

TESSITURA: d1-b1

RECOMMENDED GRADE LEVEL: 4-8

DURATION: (60 minutes)

TYPE OF ACCOMPANIMENT: Reel-to-reel tape or piano.

OTHER ACCESSORIES AVAILABLE: Rehearsal/performance cassette tape.

PRICE AND PERFORMANCE RIGHTS: Kit with teacher's manual $16.00, 25 student books $2.50 each, optional instrumental accompaniment parts $6.50, and performance and accompaniment tape $30.00. Each can be purchased separately. Kit is required purchase for performance. Admission charges can be used only to recoup costs expended for the production. Can be advertised only on the school grounds and on flyers sent home to parents. May not be filmed or recorded. The name "Disney" may not be used in any manner in connection with the performance, except on the programs indicating the music is Walt Disney's.

STAGING REQUIREMENTS: A set suggesting a courtroom.

SONGS: 12. Some brief two-part passages. Melodies are arrangements of the original movie tunes.

PERSONNEL: 30 to 40.

COMMENTS: Dialogue a series of short lines, easy to memorize. Stage movements and choreography written in the score in teacher's manual. Teacher's manual has designs for costumes and suggestions about making them, designs for the sets, drawings and details about props.

BRIEF STORY LINE: Adaptation of the Cinderella story for elementary students.

VOICE SPAN: a-c²

TESSITURA: c¹-c²

RECOMMENDED GRADE LEVEL: 4-8

DURATION: (60 minutes)

TYPE OF ACCOMPANIMENT: Reel-to-reel tape or piano.

OTHER ACCESSORIES AVAILABLE: Rehearsal/performance tape.

PRICE AND PERFORMANCE RIGHTS: Kit has teacher's manual $16.00, 25 student books $2.50 each, optional instrumental accompaniment parts $6.50, performance and accompaniment tape $30.00. Each can be purchased separately. Kit is required purchase for performance. Admission charges can be used only to recoup costs expended for the production. Can be advertised only on the school grounds and on flyers sent home to parents. May not be filmed or recorded. The name "Disney" may not be used in any manner in connection with the performance, except on the programs indicating the music is Walt Disney's.

STAGING REQUIREMENTS: Chorus onstage. Large picture frame prop. Banners and flags.

SONGS: 11, all unison. Arrangements from the movie score. More "adult" style melodies than expected in children's musicals, but students who are familiar with the movie will learn them quickly.

PERSONNEL: 36, expandable to 50 excluding choir.

COMMENTS: Stage movement and choreography written in the score. Teacher's manual has designs for costumes and suggestions about making them, designs for the sets, drawings and details about props.
BRIEF STORY LINE: Senator Davy Crockett comes to visit Maysfield. Mike Fink comes too. Contests between Davy and Mike for the affections of Miss Carrie Ann.

VOICE SPAN: a-d²
TESSITURA: c₁-b₁
RECOMMENDED GRADE LEVEL: 4-8
DURATION: (60 minutes)

TYPE OF ACCOMPANIMENT: Reel-to-reel tape or piano.

PRICE AND PERFORMANCE RIGHTS: Kit with teacher's manual $16.00, 25 student books $2.50 each, and performance and accompaniment tape $30.00. Each can be purchased separately. Kit is required purchase for performance. Admission charges can be used only to recoup costs expended for the production. Can be advertised only on the school grounds and on flyers sent home to parents. May not be filmed or recorded. The name "Disney" may not be used in any manner in connection with the performance, except on the programs indicating the music is Walt Disney's.

STAGING REQUIREMENTS: Room onstage for a large group to dance. 3 painted flats depicting buildings, one with a working door. Small bandstand. Props: coonskin hat, rifle, water buckets.


PERSONNEL: 7 main, 3 additional groups having a total of 17. Groups expandable.

COMMENTS: Stage movement is in the script, choreography not suggested. Dance numbers are optional. If dancers are used, they can come from the cast or chorus. Teacher's manual has brief explanation for set, props, costumes.

BRIEF STORY LINE: A play within a play. School class is studying Robin Hood, decides to dramatize it. Within the dramatization, student identities occasionally creep in.

VOICE SPAN: a-e₂

TESSITURA: c₁-a₁

RECOMMENDED GRADE LEVEL: 4-8

DURATION: (60 minutes)

TYPE OF ACCOMPANIMENT: Reel-to-reel tape or piano.

OTHER ACCESSORIES AVAILABLE: Rehearsal/performance cassette tape.

PRICE AND PERFORMANCE RIGHTS: Kit with teacher's manual $16.00, 25 student books $2.50 each, optional instrumental accompaniment parts $6.50, and performance and accompaniment tape $30.00. Each can be purchased separately. Kit is required purchase for performance. Admission charges can be used only to recoup costs expended for the production. Can be advertised only on the school grounds and on flyers sent home to parents. May not be filmed or recorded. The name "Disney" may not be used in any manner in connection with the performance, except on the programs indicating the music is Walt Disney's.

STAGING REQUIREMENTS: 5 sets, drawings available in the teacher's manual. Trees must be large enough to hide a student inside.

SONGS: 14. All are arrangements of the melodies from the movie. Some brief optional three-part.

PERSONNEL: 9 main characters and 5 groups of characters. Group size flexible.

COMMENTS: Stage movements and choreography on the score. Teacher's manual has designs for costumes and suggestions about making them, designs for the sets, drawings and details about props.

BASIC STORY LINE: Lucy the Cat is allowed to have a party after she promises that nothing will get broken or ruined. The problem develops when two mischievous brothers come. One brother speaks only in puns. Then two kittens arrive who love to play chase. Then come 5 mice. All ends well.

VOICE SPAN: b–d₂

TESSITURA: c₁–a₁

RECOMMENDED GRADE LEVEL: (3-6)

DURATION: (35 minutes)

TYPE OF ACCOMPANIMENT: Piano (M)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE REQUIREMENTS: Libretto and music $6.00. Apply to publisher for royalty information.

STAGING REQUIREMENTS: One set: a kitchen with refrigerator.

SONGS: 6 plus 1 reprise. All unison. Easy.

PERSONNEL: 9 major speaking/singing roles, 7 minor roles.

COMMENTS: Very attractive, well-organized book. It contains only libretto and music. No suggested costumes or staging.
BASIC STORY LINE: School is out at 3:00 each day, but the children don't come home until 4:15 because they go see the Cookie Lady. Moms are worried about why the kids love the Cookie Lady. Town baker decides it must be a recipe that is terrific, so he and his assistants decide to spy on the Cookie Lady. Cookie Lady teaches kids (and adults) the secret of her cookies: doing your best.

VOICE SPAN: b-d²

TESSITURA: c₁-a₁

RECOMMENDED GRADE LEVEL: (2-5)

DURATION: (35 minutes)

TYPE OF ACCOMPANIMENT: Piano (M)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE REQUIREMENTS: Libretto and music $6.00. Contact publisher for royalty information.

STAGING REQUIREMENTS: Minimal. If sets are used, these are appropriate: town square, interior of Cookie Lady's house, bakery.


PERSONNEL: 8 major speaking/singing roles, 8 to 25 minor roles.

COMMENTS: Very attractive book. No suggested costumes or staging.

BASIC STORY LINE: Two children who are clumsy at home and get yelled at a lot by their parents decide to leave home for the purpose of getting a job. If they can bring home money, then their parents won't be so unhappy. They leave, see a T.V. show producer, no job. Mayor offers a temporary job if they agree to call their parents. Parents come to get them. Children realize that their purpose at this time in their lives should be to make good grades, worry about jobs later.

VOICE SPAN: g-c²

TESSITURA: c¹-a¹

RECOMMENDED GRADE LEVEL: (3-5)

DURATION: (35 minutes)

TYPE OF ACCOMPANIMENT: Piano (M)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE REQUIREMENTS: Libretto and music $6.00. Contact publisher for royalty information.


PERSONNEL: 5 major speaking/singing roles, 14 to 25 minor roles.

COMMENTS: Costumes not necessary except for the children who will be parents and mayor.

**BASIC STORY LINE:** Sacred. Kids are bored. Decide to build a treehouse. New girl moves into neighborhood, wants to become part of the group. Kids argue about building treehouse, ignore suggestions of new girl. Girl runs away. Kids find her, ask why she left. She explains, they realize how selfish and unloving they are.

**VOICE SPAN:** b-e₂

**TESSITURA:** d₁-b₁

**RECOMMENDED GRADE LEVEL:** (5-7)

**DURATION:** (40 minutes)

**TYPE OF ACCOMPANIMENT:** Piano (E) or tape.

**OTHER ACCESSORIES AVAILABLE:** Performance record or tape.

**PRICE AND PERFORMANCE REQUIREMENTS:** Book $3.25, accompaniment tape $30.00. No required purchase for performance.

**STAGING REQUIREMENTS:** Small risers indicating front porch steps of two homes, platform indicating a tree house. Choir risers.

**SONGS:** 8 plus 1 reprise. 6 are unison with brief two-part, 2 mostly two-part.

**PERSONNEL:** 6 plus choir.

**COMMENTS:** No suggestions for the producer are included in the book except actions in the dialogue.

**BASIC STORY LINE:** Sacred. Esther, the Queen, saves her cousin and the Israelites from Haman, the powerful government minister. Minister makes a law that all are to bow down to him. Cousin refuses. Minister convinces King to destroy Israelites. Queen invites minister and King to dinner, tells of plans of minister. Minister is hung.

**VOICE SPAN:** $b^1 - e^b2$

**TESSITURA:** $d^1 - c^2$

**RECOMMENDED GRADE LEVEL:** (6-8)

**DURATION:** (40 minutes)

**TYPE OF ACCOMPANIMENT:** Piano or tape.

**OTHER ACCESSORIES AVAILABLE:** Performance record, bulletins, lyrics, posters, handbills.

**PRICE AND PERFORMANCE REQUIREMENTS:** Book $4.50, accompaniment tape (reel-to-reel or cassette) $45.00, orchestration $40.00. Permission must be obtained from the publisher for any public performance.

**STAGING REQUIREMENTS:** 5 lecterns, place for choir.

**SONGS:** 9. 1 unison, 6 two-part, 2 two-part with sections of three-part. Music is complicated for this age.

**PERSONNEL:** 5 plus choir.

**COMMENTS:** Even though the characters speak to each other, no acting is necessary.

BRIEF STORY LINE: Sacred. Animals of Bible stories telling their version of the stories, including: the camels who found Jesus in the parade, the lions who didn't eat Daniel, the doves who left the ark to search for dry land, the ravens who fed Elijah, and the ox who fell into the ditch.

VOICE SPAN: b-e₂

TESSITURA: c₁-d₁

RECOMMENDED GRADE LEVEL: (3-6)

DURATION: 35 minutes for 6 five-minute musicals, or 15 minutes using your choice of segments.

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance record or tape, program covers, games.

PRICE AND PERFORMANCE RIGHTS: Score $3.95, accompaniment tape (cassette or reel-to-reel) $40.00. No required purchase for performance except when admission is charged or performances are broadcast or telecast.

STAGING REQUIREMENTS: Minimal

SONGS: 8. Unison or two-part.

PERSONNEL: 13 or, if split into segments, 2 per segment. Choir optional.

COMMENTS: Accompaniment tapes need stereo players.

BRIEF STORY LINE: Christmas. Names are the same, but story has new technology and new music. Mary, one of 14 children, is encouraged to marry wealthy, greedy, dishonest Barnaby. She runs away to Toyland, takes brothers and sisters, works in toy shop. Toyshop has computer-controlled soldiers. Barnaby learns secret to controlling soldiers, takes them over. Toyshop owner re-programs computer, story ends well.

VOICE SPAN: $b^2-e^2$

TESSITURA: $c^1-a^1$

RECOMMENDED GRADE LEVEL: (4-9)

DURATION: 45 minutes

TYPE OF ACCOMPANIMENT: Piano, tape, or orchestration.

OTHER ACCESSORIES AVAILABLE: Director's handbook and production guide, posters, program covers, performance record.

PRICE AND PERFORMANCE RIGHTS: Piano/conductor score $14.95, singer's edition $2.95, accompaniment tape $50.00, director's handbook and production guide $12.95. Right for 2 performances granted with purchase of 25 singer's editions. Subsequent performances $25.00 per performance. Rental for orchestration $250.00.


SONGS: 9. 2 unison, 5 briefly two-part, 2 mostly two-part.

PERSONNEL: 6 main characters plus a group of soldiers. Chorus.

COMMENTS: Interesting story, will generate enthusiasm in the students.

BRIEF STORY LINE: Life of Thomas Edison. Includes invention of movie camera and light bulb. Wiring New York for electric lights also part of plot.

VOICE SPAN: c1-e2
TESSITURA: f1-c2
RECOMMENDED GRADE LEVEL: 4-6
DURATION: 55-60 minutes
TYPE OF ACCOMPANIMENT: Reel to reel tape or piano.
OTHER ACCESSORIES AVAILABLE: Bulletin covers, performance tape and record.

PRICE AND PERFORMANCE RIGHTS: Accompaniment tape $35.00, score $4.95, singers edition $1.25. 15 singer's editions required purchase for performance.

STAGING REQUIREMENTS: Some of Edison's inventions, either real or in prop form.

SONGS: 9, a few short two-part measures and a few optional three-part measures.

PERSONNEL: Could be done with one main character and a chorus, but is very flexible.

COMMENTS: Costume and staging suggestions in the score.
BRIEF STORY LINE: Television talk show format. An old lady who can't hear, an ex-sportscaster, and a pretty young lady are guests.

VOICE SPAN: a-d^2

TESSITURA: e^1-b^1

RECOMMENDED GRADE LEVEL: 5-7

DURATION: 45 minutes

TYPE OF ACCOMPANIMENT: Reel to reel tape, cassette, or piano.

OTHER ACCESSORIES AVAILABLE: Performance record or cassette, bulletin covers.

PRICE AND PERFORMANCE RIGHTS: Accompaniment tape (reel-to-reel or cassette) $35.00, score $4.95, singers edition $1.25, sound effects tape $4.95. 15 singer's editions required purchase for performance.

STAGING REQUIREMENTS: A T.V. talk show set, microphones.

SONGS: 11, some brief two-part, easy.

PERSONNEL: 7 main characters, plus dancers, stage hands, girls for commercials. Flexible.

COMMENTS: A good way for students to learn something about the history of broadcasting. Staging ideas in score.
BRIEF STORY LINE: A drama about computers. Time: the future. Characters are of a generation who use computers much more than we use them today. Panel of computer experts is attacked during their presentation by the infamous Glitches. A Glitch expert is called in. Audience is given a cram course in computer technology so that they can help deal with the Glitches. Their computer tells them how to defeat the Glitches.

VOICE SPAN: a\#-e\b2

TESSITURA: d1-a1

RECOMMENDED GRADE LEVEL: (4-7)

DURATION: (40 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance record or cassette, bulletin covers, T-shirt transfers, slides, choreography.

PRICE AND PERFORMANCE RIGHTS: Singer's edition $1.50, full score $7.95, accompaniment tape (reel-to-reel or cassette) $35.00, actor's script $1.95, slides $35.00, choreography $1.95. Required purchase for performance: 15 copies of the singer's edition.

STAGING REQUIREMENTS: At least 7 telephones, place for choir, 5 lecterns, slide projector, screen.

SONGS: 11. 5 unison, 4 unison with brief two-part, 1 choral speaking canon, 1 with optional second and third parts.

PERSONNEL: 8 main characters, 6 to 40 supporting characters.

COMMENTS: Score has production notes containing suggestions for flash cards, special effects, and for making the slides.

BRIEF STORY LINE: A story teller tells about the pioneers while the tales are enacted and sung about. Tells about the railroad, Lewis and Clark, settlers, covered wagons, gold rush, pony express, Buffalo Bill, and cattle drives.

VOICE SPAN: b-f²

TESSITURA: e₁-b₁

RECOMMENDED GRADE LEVEL: 4-6

DURATION: 55-60 minutes (40 minutes).

TYPE OF ACCOMPANIMENT: Cassette, reel-to-reel tape, or piano.

OTHER ACCESSORIES AVAILABLE: Performance record, bulletin covers.

PRICE AND PERFORMANCE RIGHTS: Accompaniment tape $35.00, singer's edition $1.25, actor's script $1.25, full score $5.95, performance cassette $7.95. 15 singer's editions required purchase for performance.

STAGING REQUIREMENTS: Room to do a square dance and for a chorus.

SONGS: 14, contains portions of "The Battle Hymn" and "The Old Chisholm Trail." Some optional two-part sections which are short.

PERSONNEL: 4 main characters, about 20 others plus square dancers, very flexible.

COMMENTS: Staging suggestions, props needed, explanation of the set, and thorough explanation of the square dance moves are all in full score.

BRIEF STORY LINE: Story of P. T. Barnum. His exaggerations, his truths, his failures and successes, General Tom Thumb, Grizzly Adams, politics, and finally, at age 61, the circus.

VOICE SPAN: a-e\(\text{b}^2\)

TESSITURA: d\(\text{I}^\text{I}\)-b\(\text{I}\)

RECOMMENDED GRADE LEVEL: (4-7)

DURATION: (45 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance record or tape, bulletin covers, T-shirt transfers, posters, orchestration.

PRICE AND PERFORMANCE RIGHTS: Full score $6.95, singer's edition $1.50, accompaniment tape (reel-to-reel or cassette) $35.00, actor's script $1.95. Required purchase for performance: 15 singer's editions.

STAGING REQUIREMENTS: An area near side of stage so Barnum can be separated from the action. Choir risers. Space for circus performers.

SONGS: 10, all unison with brief optional two-part sections. 1 with audience participation. Choir onstage throughout.

PERSONNEL: 12 plus choir. Speaking and singing parts are well divided. Expandable. Circus performers can be additional group.


**BRIEF STORY LINE:** Sacred. Christmas. Story within a story. Stubborn donkey is about to be sold by sad young man. Bought by Joseph to carry Mary.

**VOICE SPAN:** c1-f2

**TESSITURA:** d1-a2

**RECOMMENDED GRADE LEVEL:** 4-6

**DURATION:** 30 minutes

**TYPE OF ACCOMPANIMENT:** Tape or piano.

**OTHER ACCESSORIES AVAILABLE:** Stereo performance record, bulletin covers.

**PRICE AND PERFORMANCE RIGHTS:** Accompaniment tape (reel-to-reel) $35.00, singers editions $1.50, full score $5.95. Required purchase for performance: 15 singer's editions.

**STAGING REQUIREMENTS:** A donkey which can contain two students.

**SONGS:** 8, many brief optional two-part passages.

**PERSONNEL:** 10 main characters, expands well, chorus needed.

BRIEF STORY LINE: A series of vignettes about America's favorite folk heroes. Uses many jokes. The heroes are Molly Pitcher, Captain Stormalong, Davy Crockett, Pecos Bill, Calamity Jane, John Henry, and Paul Bunyan.

VOICE SPAN: b-d²

TESSITURA: d¹-a¹

RECOMMENDED GRADE LEVEL: (4-7)

DURATION: 35 minutes

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance record or cassette, bulletin covers.

PRICE AND PERFORMANCE RIGHTS: Singer's edition (15) $15.00, full score $7.95, accompaniment tape (reel-to-reel or cassette) $35.00, actor's script $2.95. Required purchase for performance is 15 singer's editions.

STAGING REQUIREMENTS: Possibility of 8 scenes. No suggestions in score. Choir needs space on stage.

SONGS: 9 plus 2 reprises. 7 are unison, 2 have a second part. One two-part song can be done with kazoo's, tonettes, or tissue paper with comb.

PERSONNEL: 26 have major speaking parts, 17 have minor speaking parts. Expandable. Choir.

COMMENTS: Each vignette could be done separately. No production suggestions in score.
Heitman, Carolyn. *Star Crossed Santa.* Newton, N.J.: Schoolhouse Productions, (no publication date).

**BASIC STORY LINE:** Christmas. The helpers can't get Santa's sleigh to move. Two robots of the *Star Wars* variety come to aid Santa against the dreaded villain from outer space. He threatens Santa, but is persuaded to stay for a meal. After the meal, he offers to take Santa on his rounds in the spaceship.

**VOICE SPAN:** b\textsuperscript{-1} - e\textsuperscript{2}

**TESSITURA:** d\textsuperscript{1} - c\textsuperscript{2}

**RECOMMENDED GRADE LEVEL:** 4-6

**DURATION:** (20 minutes)

**TYPE OF ACCOMPANIMENT:** Piano (E)

**OTHER ACCESSORIES AVAILABLE:** None

**PRICE AND PERFORMANCE REQUIREMENTS:** Full score plus a set of spirit master word sheets and the right to reproduce as many copies as needed: $9.95.

**STAGING REQUIREMENTS:** Sleigh, rocket ship, toys on shelves.

**SONGS:** 6, short, unison.

**PERSONNEL:** 18.

**COMMENTS:** Very short songs. No production suggestions. Dialogue and songs from ditto master.
BRIEF STORY LINE: Sacred. Boy has a normal day except that he asked the Lord in his prayer this morning to give him big ears so he could listen more closely (to the Lord). Through the day, he makes many mistakes, but he is able to hear the Lord immediately and correct them. The moral is that the Lord provides guidance if we will only listen to his small voice.

VOICE SPAN: b²-f²

TESSITURA: d¹-c²

RECOMMENDED GRADE LEVEL: (4-7)

DURATION: 60 minutes

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance album or tape.

PRICE AND PERFORMANCE RIGHTS: Book $3.95, accompaniment tape (cassette or reel-to-reel) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: Stage should be divided into 3 sections with a large section in the middle, 2 small ones on sides. Small sections are kitchen set and bedroom set. Large area is bus and school set. The choir should be in the middle section.

SONGS: 22 plus 2 reprises. All unison except 2 which are two-part. All songs very brief except the finale which is a medley and very long.

PERSONNEL: 6 main characters plus unspecified number of incidental soloists and choir.

COMMENTS: The amount of dialogue between the songs is 4 to 6 lines. No costume suggestions or production suggestions.

BASIC STORY LINE: Sacred. Christmas. The angel Gabriel calls all the angels together to show them what a terrible mess mankind is in since becoming so selfish and self-centered. The angels try to guess how the Lord will handle the problem. They are surprised when he decides to become a baby and come to earth.

VOICE SPAN: a-d^2

TESSITURA: c1-a1

RECOMMENDED GRADE LEVEL: (4-6)

DURATION: (45 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance record or tape, activity book, bulletins, posters.

PRICE AND PERFORMANCE REQUIREMENTS: Singer's edition $2.95, director's edition $5.95, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: Minimal

SONGS: 12. 5 unison, 6 unison with brief two-part, 1 entirely two-part.

PERSONNEL: 8 plus choir.

COMMENTS: Singer's edition has all dialogue plus songs, activities and theory lessons.

BRIEF STORY LINE: Sacred. Children go to creek with their teacher. As some fish, others talk and sing about God's hand in nature, His love for each individual, and the attitudes of friends.

VOICE SPAN: a-e\textsuperscript{b}2

TESSITURA: d\textsuperscript{1}-b\textsuperscript{1}

RECOMMENDED GRADE LEVEL: (3-5)

DURATION: (25 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape.


PRICE AND PERFORMANCE RIGHTS: Director's edition $5.95, singer's edition $2.95, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: Trees, rocks, imaginary creek area.

SONGS: 11 plus 1 reprise. Unison except for 2 brief descants.

PERSONNEL: 7 plus choir. Expandable.

COMMENTS: Set and costumes suggestions in student book.

BRIEF STORY LINE: Sacred. A television show format of a Bible quiz program. Two teams answer Bible fact questions using a host, announcer, and scorekeeper. The choir is the studio audience. All answers are in the script.

VOICE SPAN: a-d²

TESSITURA: c¹-a¹

RECOMMENDED GRADE LEVEL: (3-6)

DURATION: (45 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance record or tape.


STAGING REQUIREMENTS: Large cards and gameboard to hold them. Podium area for host, contestant boxes for two sets of contestants, mock video cameras, area for choir to sit and act as studio audience. Operative buzzers for two people.

SONGS: 12 plus 1 reprise. 1 has optional two-part.

PERSONNEL: 12 main characters plus any number of choir members to act as studio audience.

COMMENTS: A drum roll is called for in script. Some production notes in singer's edition.

BRIEF STORY LINE: Sacred. Kids visit the Christmas factory of Nannie O. who makes Christmas ornaments, ask questions about the significance of some of the ornaments. Children and ornaments sing about the significance.

VOICE SPAN: g-e₂

TESSITURA: c₁-a₁

RECOMMENDED GRADE LEVEL: (3-5)

DURATION: (30 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance tape, posters.

PRICE AND PERFORMANCE RIGHTS: Singer's edition $2.50, director/accomp­anist edition $7.98, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: Large "box-type" machine which the characters enter through. 2 sets of choir risers.

SONGS: 10. 1 is a medley of traditional Christmas carols, 4 are two-part. S.A.T.B. choir suggested and written for in one song, but optional.

PERSONNEL: 12. 2 have extensive speaking/singing parts.

COMMENTS: Director's edition has detailed suggestions for costumes, staging, and set, as well as instructions for building set.

**BASIC STORY LINE:** Sacred. The children of the neighborhood have a group called The Backyard Gang. Mikey and his dog are not part of the group. He is a child who can't seem to please anyone. No one cares for him; his attitude is terrible. The Backyard Gang asks him to join them in a treasure hunt. He hides the treasure chest, but puts a snake inside, then runs away. The kids find him, convince him that he is loved just the way he is and if he wants to change, Jesus will help.

**VOICE SPAN:** g-d2

**TESSITURA:** c1-c2

**RECOMMENDED GRADE LEVEL:** (3-6)

**DURATION:** (40 minutes)

**TYPE OF ACCOMPANIMENT:** Piano or tape.

**OTHER ACCESSORIES AVAILABLE:** Bulletins with lyrics, posters, imprinted T-shirts, performance record or tape.

**PRICE AND PERFORMANCE REQUIREMENTS:** Director's book $5.95, singer's activity book $3.95, accompaniment tape (cassette or reel-to-reel) $45.00. No required purchase for performance.

**STAGING REQUIREMENTS:** Greenery to create the look of a backyard. Choir should sit on logs, milk cartons, buckets, etc.

**SONGS:** 11. Unison.

**PERSONNEL:** 11 or 11 plus choir.

**COMMENTS:** Conductor's score has eight pages of performance notes. Includes costume, prop, and choreography suggestions. Instructions are provided for making costumes and props.

**BRIEF STORY LINE:** Christmas. Story of the first performance of "Silent Night" in Austria on Christmas, 1818. Pastor wrote the carol, mice damaged the organ, so the performance had to be done with guitar.

**VOICE SPAN:** g-f⁴

**TESSITURA:** e₁-b₁

**RECOMMENDED GRADE LEVEL:** (2-5)

**DURATION:** 16 minutes

**TYPE OF ACCOMPANIMENT:** Piano (E) with optional guitar, handbells, tone bells, or similar instruments (or accompaniment record).

**OTHER ACCESSORIES AVAILABLE:** None


**STAGING REQUIREMENTS:** 1 set: church interior. 1 act.

**SONGS:** 6 plus 2 short instrumental interludes. All unison except 1 4-measure section with voices imitating instruments. Songs very easy.

**PERSONNEL:** 4 major singing parts, 19 brief speaking parts for choir members.

**COMMENTS:** Costumes very simple. This musical would work well with a small church school group as well as in a school.


VOICE SPAN: c1-d2

TESSITURA: d1-b1

RECOMMENDED GRADE LEVEL: (3-5)

DURATION: 20 minutes

TYPE OF ACCOMPANIMENT: Piano (E)

OTHER ACCESSORIES AVAILABLE: Performance tape.

PRICE AND PERFORMANCE RIGHTS: Score $2.95. No required purchase for performance.

STAGING REQUIREMENTS: Choral risers.

SONGS: 6. 5 choir, 1 solo. Only two-part is 16-measure canon by choir.

PERSONNEL: Narrator. 10 1-line dialogue parts.

COMMENTS: Good for a youth choir in church. Not a true musical drama.


VOICE SPAN: a-f²

TESSITURA: e¹-b¹

RECOMMENDED GRADE LEVEL: (3-7)

DURATION: 30 minutes

TYPE OF ACCOMPANIMENT: Tape or piano with optional bells.

OTHER ACCESSORIES AVAILABLE: Performance record, posters, program covers.


STAGING REQUIREMENTS: Minimal

SONGS: 7, two-part almost throughout. Songs not melodically or rhythmically complicated, but need students capable of two-part singing.

PERSONNEL: 6 plus chorus.

COMMENTS: Can be performed as a cantata.
BRIEF STORY LINE: Sacred. Professor is using a computer to research the original music to the book of psalms. He purchased the computer from a rock group, so he keeps getting today's music. Professor leaves, children interact with the computer, find it understands them. Professor returns, disassembles the computer. While he sleeps, the children reassemble it. The professor finally decides that songs of praise are a sufficient result from his computer and joins in the singing.

VOICE SPAN: a-e⁷²

TESSITURA: b-b¹

RECOMMENDED GRADE LEVEL: (6-8)

DURATION: 60 minutes

TYPE OF ACCOMPANIMENT: Piano (M) or tape.

OTHER ACCESSORIES AVAILABLE: Performance record or tape.

PRICE AND PERFORMANCE RIGHTS: Book $4.50, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: Set: make-believe electronics laboratory with computer. Platforms for chorus if used.

SONGS: 10. 2 unison, 7 two-part, 1 three-part. Many of the songs are for divided choir.

PERSONNEL: 12, expandable. It is suggested that 2 be adults. Choir size optional.

COMMENTS: Book contains a page of hints for the director, 2 pages of explanations for choreography symbols, 4 pages of instructions for building costumes and props, and detailed choreography for each song.
BRIEF STORY LINE: Sacred. The story of the Tower of Babel. The lesson is that we don't listen carefully enough. Even when we do listen, we don't respond as if we heard.

VOICE SPAN: $b^b - e^b^2$

TESSITURA: $d^1 - b^1$

RECOMMENDED GRADE LEVEL: (6-9)

DURATION: (40 minutes)

TYPE OF ACCOMPANIMENT: Instrumental tape or piano (E).

OTHER ACCESSORIES AVAILABLE: Performance record. Instrumental parts for trumpet, flute, and xylophone included in each singer's score.

PRICE AND PERFORMANCE RIGHTS: Score $2.95$, accompaniment tape (reel-to-reel) $35.00$. No required purchase for performance.

STAGING REQUIREMENTS: Large platform, bricks made of cardboard boxes, tower.


PERSONNEL: 10 needed (only 2 have solos), expandable.

COMMENTS: Suggestions for costumes, props, and staging are in the singer's edition.
BRIEF STORY LINE: Sacred. Story of David and Goliath.

VOICE SPAN: c1-e2

TESSITURA: c1-c2

RECOMMENDED GRADE LEVEL: (3-6)

DURATION: (35 minutes)

TYPE OF ACCOMPANIMENT: Piano (E)

OTHER ACCESSORIES AVAILABLE: Posters, puzzle.

PRICE AND PERFORMANCE RIGHTS: Piano-vocal score $4.50, chorus parts $1.25. Permission for performance is automatically given with the purchase of the complete score.

STAGING REQUIREMENTS: Minimal

SONGS: 9. 6 unison, 1 choral speaking, 2 briefly two-part.

PERSONNEL: 5 speaking roles. Armies and a group of giants provide vehicles to expand the cast. Choir.

COMMENTS: Dialogue is brief and easy to learn.

**BRIEF STORY LINE:** Sacred. Christmas. Children persuade their parents to let them stay in the fields and tend the sheep while the parents follow the star to Bethlehem.

**VOICE SPAN:** c1-f2  
**TESSITURA:** e1-c2  
**RECOMMENDED GRADE LEVEL:** (4-6)  
**DURATION:** 32 minutes  
**TYPE OF ACCOMPANIMENT:** Piano or tape.  
**OTHER ACCESSORIES AVAILABLE:** Performance record.  
**PRICE AND PERFORMANCE RIGHTS:** Singer's edition $2.95, accompaniment tape (reel-to-reel or cassette) $35.00. No required purchase for performance.  
**STAGING REQUIREMENTS:** Rocks or artificial plants to hide an imaginary ewe and lamb. Place for choir.  
**SONGS:** 9. 8 unison, 1 two-part.  
**PERSONNEL:** 5 plus choir. Recommended that 2 be adults.  
**COMMENTS:** If piano is used for accompaniment, there is a suggested flute part on each song (in the score). A harp is suggested for one song.
BASIC STORY LINE: Christmas. Sacred. Shobi is the adopted son of the innkeeper at the inn where Jesus was born. He has a mean stepsister who makes him do all her chores. He cleans the stable for Joseph and Mary and shares the miracle of Jesus' birth with the shepherds who come.

VOICE SPAN: d1-d2

TESSITURA: d1-c2

RECOMMENDED GRADE LEVEL: (3-6)

DURATION: 30 minutes

TYPE OF ACCOMPANIMENT: Piano (E), tape, or orchestration.

OTHER ACCESSORIES AVAILABLE: Bulletin covers, posters, rehearsal cassette.

PRICE AND PERFORMANCE REQUIREMENTS: Score $3.95, score with orchestration (2 flutes, clarinet, trumpet, and bass) $35.00, accompaniment tape $35.00. Permission must be obtained from publisher for any performance at which admission is charged. No other performance purchase requirements.

STAGING REQUIREMENTS: Set: Exterior of inn with stable door in view andusable.


PERSONNEL: It is recommended that the innkeeper and shepherds be either teenagers or adults, but the parts will work well with children. 9 characters plus choir.

COMMENTS: Available through the Lorenz Corporation, Dayton, Ohio.

**BRIEF STORY LINE:** Christmas. The children live in an area of the country where it normally rains at Christmas. They wish for snow, but the weatherman says no. They try to figure ways they could import snow from somewhere. Finally, they ask Grandma and Grandpa how it really was to live in a place where they had huge snows every Christmas. The grandparents tell how miserable the snow was and how they will spend Christmas in Hawaii.

**VOICE SPAN:** a-e₂

**TESSITURA:** c₁-c₂

**RECOMMENDED GRADE LEVEL:** 3-8 (4-6)

**DURATION:** 35 minutes

**TYPE OF ACCOMPANIMENT:** Piano or tape.

**OTHER ACCESSORIES AVAILABLE:** None

**PRICE AND PERFORMANCE RIGHTS:** Score $5.95, choral parts $1.50, accompaniment cassette tape $30.00. Required purchase for performance: 6 director's scores and at least 1 choral part for each 2 members of the chorus.

**STAGING REQUIREMENTS:** Sets: large "pretend" T.V. set, bedroom, beach scene. The area in front of the curtain is used often. Choir onstage. Space for a dance.

**SONGS:** 7. 4 unison, 3 with second part. Kazoos needed for one song.

**PERSONNEL:** 2 have major speaking parts, 5 have minor speaking roles, 5 more have roles with no speaking (12 total). Chorus.

**COMMENTS:** Vaudeville dance sequence and dream sequence enacted in the audience. Costumes and props suggested in the score.

VOICE SPAN: c-e\textsuperscript{2}

TESSITURA: c\textsuperscript{1}-a\textsuperscript{1}

RECOMMENDED GRADE LEVEL: (4-8)

DURATION: 60 minutes

TYPE OF ACCOMPANIMENT: Piano (M)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE REQUIREMENTS: Script $2.50, piano/conductor score $10.00. $25.00 royalty per performance.

STAGING REQUIREMENTS: 3 scenes: front yard of house, dark forest, Granny's house interior. Dream sequence needs a schoolroom set.

SONGS: 10 plus 1 reprise. All are unison except 1 which is a duet with Little Red and Wolf. The extreme low range (c) is for the Wolf only. Very easy songs.

PERSONNEL: 22 plus chorus. 6 main speaking/singing parts.

COMMENTS: Dialogue not suitable for lower grades.

**BRIEF STORY LINE:** Patriotic. A series of short dramas linked by historical events. Involves many historical characters.

**VOICE SPAN:** b-e\textsuperscript{2}

**TESSITURA:** f\textsuperscript{1}-c\textsuperscript{2}

**RECOMMENDED GRADE LEVEL:** (3-6)

**DURATION:** 60 minutes

**TYPE OF ACCOMPANIMENT:** Piano. (Many songs have no written accompaniment.)

**OTHER ACCESSORIES AVAILABLE:** None


**STAGING REQUIREMENTS:** Large area to hold large cast. No suggested sets.

**SONGS:** 13, unison. Many are traditional.

**PERSONNEL:** 60, expandable. Most characters have only one line of dialogue.

**COMMENTS:** Costume suggestions and dance instructions in book. Songs may be difficult to read, rough manuscript.

**BRIEF STORY LINE:** Christmas. Santa having serious trouble because of demand for video games. With help of the elves and some smart children, Santa realizes that computers are good and that old-fashioned ways are not necessarily the best.

**VOICE SPAN:** b-d²

**TESSITURA:** c¹-a¹

**RECOMMENDED GRADE LEVEL:** 3-8

**DURATION:** 30 minutes

**TYPE OF ACCOMPANIMENT:** Cassette tape or piano.

**OTHER ACCESSORIES AVAILABLE:** None

**PRICE AND PERFORMANCE RIGHTS:** Director's score $6.95, performer's parts $2.00, accompaniment tape $30.00. Required purchase for performance: 3 director's scores and at least 1 performance part for each 2 members of cast. If admission is charged or performances are to be broadcast or televised, apply to publisher.

**STAGING REQUIREMENTS:** 2 sets: Santa's workshop, living room with fireplace and Christmas tree. Computer.

**SONGS:** 8, basically quarter and half note rhythms; brief two-part passages very easy.

**PERSONNEL:** Santa has 2 solos and much dialogue, 3 more have active speaking roles and group singing, 9 or more elves and 8 reindeer have chorus parts and brief speaking, 3 others have brief speaking parts.

**COMMENTS:** Somewhat dated, but another product could be substituted for video games.

BRIEF STORY LINE: 5 young people get lost in a ghost town. Situations arise that teach them how life was in the ghost town years ago (injury, hunger, homework). They grow much in one night.

VOICE SPAN: d1-f2

TESSITURA: f1-c2

RECOMMENDED GRADE LEVEL: (4-6)

DURATION: (45 minutes)

TYPE OF ACCOMPANIMENT: Piano (E)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: $3.95 per copy. Required purchase for performance: 10 copies. Each subsequent performance $10.00.

STAGING REQUIREMENTS: Sets: storefronts in ghost town, 1860 dance hall, depot, old schoolhouse. Space for dance (can-can).

SONGS: 9. 4 unison, 5 mostly two-part.

PERSONNEL: 5 main characters, 35 lesser characters. Can be expanded or decreased.

COMMENTS: Suggested props, costumes, and set in book.

**BRIEF STORY LINE:** Mr. Hastings' house is supposedly haunted. Teacher agrees to spend the night in the house with his students in order to rid the house of ghosts. Rumor is that gold coins are hidden in the house. "Ghosts" turn out to be friends of the students. Gold coins are found.

**VOICE SPAN:** $b^b-e^b_2$

**TESSITURA:** $e_1-c^2$

**RECOMMENDED GRADE LEVEL:** (3-6)

**DURATION:** 60 minutes

**TYPE OF ACCOMPANIMENT:** Piano (M)

**OTHER ACCESSORIES AVAILABLE:** None


**STAGING REQUIREMENTS:** Sets: school room, home for senior citizens, room in old house. Sleeping bags, flashlights.

**SONGS:** 6. Unison except for 8 measures of two-part. 2 dances.

**PERSONNEL:** 30 plus a dance group.

**COMMENTS:** Costume and staging suggestions in book.

BRIEF STORY LINE: Boy breaks sister's favorite Christmas present, takes it to North Pole to get it repaired, encounters interesting people there. Narrator is family dog.

VOICE SPAN: b-d₂

TESSITURA: c¹-a¹

RECOMMENDED GRADE LEVEL: 3-6 (2-4)

DURATION: 45 minutes

TYPE OF ACCOMPANIMENT: Cassette tape or piano.

OTHER ACCESSORIES AVAILABLE: Production manual, specific suggestions.

PRICE AND PERFORMANCE RIGHTS: $75.00 includes 10 scripts, 30 musical scores, cassette tape with accompaniment and performance, director's manual, packet of specific suggestions. Tape must be returned. Tape deposit $10.00. Extra tapes $5.00 each with extra $10.00 deposit. Extra scripts $2.00 each. Extra scores $.75 each.

STAGING REQUIREMENTS: Minimal


PERSONNEL: 20 to 30 or more.

COMMENTS: Approval copies require small deposit. Available only from Toucan Productions, P.O. Box 1792, Midland, Michigan 48640.

**BRIEF STORY LINE:** Young alien is exiled to earth, meets all sorts of earth kids, problems with the culture. Message is "be yourself".

**VOICE SPAN:** a-e₂

**TESSITURA:** c₁-g₁

**RECOMMENDED GRADE LEVEL:** 5-8

**DURATION:** 55 minutes

**TYPE OF ACCOMPANIMENT:** Cassette tape or piano.

**OTHER ACCESSORIES AVAILABLE:** None

**PRICE AND PERFORMANCE RIGHTS:** $85.00 includes 16 scripts, 21 musical scores, cassette tape which has the accompaniment and a performance, director's manual, packet of specific suggestions. Tape must be returned. Tape deposit of $10.00. Extra tapes $5.00 each with extra $10.00 deposit. Extra scripts $2.50 each. Extra scores $.75 each.

**STAGING REQUIREMENTS:** Outdoor scene. Stage rock big enough to hide a student.

**SONGS:** 7. Challenging rhythmically. Some nonsense syllables. 2 have swing feeling with eighth-note pattern.

**PERSONNEL:** 20 to 24, many parts can be played by either sex.

**COMMENTS:** Somewhat like "E. T." Approval copies require small deposit. Available only from Toucan Productions, P.O. Box 1792, Midland, Michigan 48640.

**BRIEF STORY LINE:** Eleven royal children kidnapped by evil king. Adventure as they seek their way back to their planets.

**VOICE SPAN:** c¹-e²

**TESSITURA:** e¹-b¹

**RECOMMENDED GRADE LEVEL:** 5-8

**DURATION:** 75 minutes

**TYPE OF ACCOMPANIMENT:** Cassette tape or piano.

**OTHER ACCESSORIES AVAILABLE:** None

**PRICE AND PERFORMANCE RIGHTS:** $95.00 includes 20 scripts with scores, 1 cassette tape which has the accompaniment and a performance, a director's manual, 1 packet of specific suggestions for this production. Tape must be returned. Tape deposit $10.00. Extra tapes $5.00 each with extra $10.00 deposit. Extra scripts $3.00 each.

**STAGING REQUIREMENTS:** Different props for 5 scenes, cave props, and dry ice and water for cauldron.

**SONGS:** 7, mostly solos. One has large skips, chromatics; others easy.

**PERSONNEL:** 12 boys, 7 girls, but flexible.

**COMMENTS:** Music really interesting. Possibly would work better with grades 7 or 8 because there is so much dialogue to memorize. Approval copies require small deposit. Available only from Toucan Productions, P.O. Box 1792, Midland, Michigan 48640.

BRIEF STORY LINE: Based on Alice in Wonderland and Through the Looking Glass by Lewis Carroll. Theme is personal growth. A search for identity in a world where we find ourselves in conflict with nature and our neighbors.

VOICE SPAN: c¹-g²

TESSITURA: f¹-c²

RECOMMENDED GRADE LEVEL: 6-12

DURATION: 90 minutes

TYPE OF ACCOMPANIMENT: Four-hand piano augmented by an optional small orchestra.

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: Full score $8.95, choral parts $1.50, instrumental parts (optional) $25.00. For any performance, the purchase of at least 10 full scores is required plus no less than one chorus part for each two members of the chorus. If ticket prices are $2.00 or more, a license which will stipulate a performance fee will be required. Permission to record, broadcast, or televise must be obtained from publisher.

STAGING REQUIREMENTS: A platform upstage about 1 foot high and 4 feet in depth. Three stage locales (sets).

SONGS: 12 plus reprises of 7. Optional S.A.T.B.

PERSONNEL: 36 to 50, chorus.

COMMENTS: Sixth grade could do this only if the singers have much experience and there are many after-school hours available for rehearsals. Vocal parts very advanced rhythmically and melodically. Dialogue parts very long and complex for lead roles. Staging, costume suggestions, and some choreography in back of score.

BRIEF STORY LINE: A light-hearted look at Greek mythology. The gods leave a box for Pandora as a joke. Muses visit and try to trick her into opening it. Box is opened and out come the seven deadly sins.

VOICE SPAN: a-d²

TESSITURA: c₁-a₁

RECOMMENDED GRADE LEVEL: 5-9 (6-9)

DURATION: 45 minutes

TYPE OF ACCOMPANIMENT: Piano or cassette tape.

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: Complete score $9.95, cast book $3.25, accompaniment tape $40.00. Minimum purchase for performance: at least 2 complete scores and 10 cast books, plus no less than 1 cast book for each 2 members of the chorus. If ticket prices are more than $2.00, a license will be required which will stipulate the performance fee. Permission to record, broadcast, or televise must be obtained from publisher. Minimum purchase: $60.00.

STAGING REQUIREMENTS: Large wooden box. No stage set.

SONGS: 10, one a spoken chorus, the others two-part treble or optional S.A.B. Part II voice often divisi. Melodies not simple. Choir throughout.

PERSONNEL: 29 plus choir. 15 to 25 small (age 6-8) children needed for non-speaking parts.

COMMENTS: Costumes are described in back of full score. Choreography given in the back for some dances, in the score for others. Some dances are a free interpretation of the words.

BRIEF STORY LINE: City is infested with rats. Reward offered to rid the city of them. Flute player gets rid of rats, but city council doesn't pay his reward. He leads away the city children, but they return (with the rats).

VOICE SPAN: c-e²

TESSITURA: g¹-c²

RECOMMENDED GRADE LEVEL: 3-8 (3-6)

DURATION: 30 minutes

TYPE OF ACCOMPANIMENT: Cassette tape or piano.

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: Complete score $4.50, chorus parts $1.00, accompaniment tape $20.00. Required purchase for performance: 8 scores and at least 1 chorus part for every 2 singers (minimum 10).

STAGING REQUIREMENTS: Single set: town square. 2 or 3 toy figures of cats mounted on wheels.

SONGS: 6, optional three-part passages on 2, optional counter melodies on 3.

PERSONNEL: 12 plus chorus individuals who speak.

COMMENTS: Flute player needed for maximum effect, but can be pantomimed to tape. Brief costume and staging instructions in back of complete score.

BRIEF STORY LINE: A lonely puppet maker creates Pinocchio so he can have a child. Puppet becomes a real child with a strong will. Gets into trouble, but learns from his adventures.

VOICE SPAN: b-e²

TESSITURA: f1-c²

RECOMMENDED GRADE LEVEL: 5-9 (5-7)

DURATION: 60 minutes

TYPE OF ACCOMPANIMENT: Piano (D) with optional trumpets, string bass, bells, and percussion.

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: Full score $6.75, choral parts $1.50, instrumental parts (optional) $25.00. For any performance, the purchase of at least 8 full scores is required plus no less than one chorus part for each two members of the chorus (10 minimum). If ticket prices are $2.00 or more, a license which will stipulate a performance fee will be required. Permission to record, broadcast, or televise must be obtained from publisher.

STAGING REQUIREMENTS: 2 sets: Interior of house, and a small stage which is constructed during the story. Everything is movable; drama ends on bare stage.

SONGS: 11. *Pinocchio* has 6 solos, Gepetto has 3. Optional S.A.B. parts. Most of the songs demand 2 parts, but would work with only melody. Counter melodies on 1 tune. Voice parts very demanding, even without S.A.B. option.

PERSONNEL: 19 plus chorus. Chorus members may change costumes and assume different characters as play progresses.

COMMENTS: Musically difficult. Lengthy dialogue for elementary school students.

**BRIEF STORY LINE:** Based on Charles Dickens' *A Christmas Carol*. A brief version centering on Tiny Tim rather than Scrooge. This version includes Scrooge's visit from the spirit of Christmas past, then his visit to Tiny Tim.

**VOICE SPAN:** a-e²

**TESSITURA:** c¹-b¹

**RECOMMENDED GRADE LEVEL:** 2-8 (3-5)

**DURATION:** 20 minutes

**TYPE OF ACCOMPANIMENT:** Piano or tape.

**OTHER ACCESSORIES AVAILABLE:** None

**PRICE AND PERFORMANCE RIGHTS:** Score/dialogue $2.95, vocal parts $.85, accompaniment tape (cassette) $20.00. Required purchase for performance: 4 scores and at least one copy of the vocal part for each 2 chorus singers (minimum of 10).

**STAGING REQUIREMENTS:** Undecorated Christmas tree. Chorus onstage throughout.

**SONGS:** 5 plus 1 reprise. Unison.

**PERSONNEL:** 17 plus chorus.

**COMMENTS:** Staging, costumes, and prop suggestions in score.

**BRIEF STORY LINE:** Sacred. The story of Naaman, leader of the Syrian Army, and the lessons he learned from a slave girl.

**VOICE SPAN:** b-e\textsuperscript{2}

**TESSITURA:** f\textsubscript{1}-b\textsubscript{1}

**RECOMMENDED GRADE LEVEL:** (5-8)

**DURATION:** (40 minutes)

**TYPE OF ACCOMPANIMENT:** Piano (M), tape, or orchestration.

**OTHER ACCESSORIES AVAILABLE:** Performance record, posters, bulletins.

**PRICE AND PERFORMANCE RIGHTS:** Student book $3.95, orchestral parts/conductor’s score $50.00, accompaniment tape (reel-to-reel) $45.00. No required purchase for performance.

**STAGING REQUIREMENTS:** None

**SONGS:** 11. 3 are optional two-part.

**PERSONNEL:** Choir, 5 main parts.

**COMMENTS:** Difficult to justify this as a musical drama. Almost a cantata. Much of the speaking is done by a narrator. The dialogue is brief.
BASIC STORY LINE: Sacred. Christmas. Hark is a member of the angel choir who has many questions about the earthlings and why Jesus chose his mission among them.

VOICE SPAN: g-f2

TESSITURA: d1-c2

RECOMMENDED GRADE LEVEL: (3-5)

DURATION: 40 minutes

TYPE OF ACCOMPANIMENT: Piano, tape, or orchestration.

OTHER ACCESSORIES AVAILABLE: Performance record or tape.

PRICE AND PERFORMANCE REQUIREMENTS: Book $3.50, accompaniment tape (reel-to-reel or cassette) $45.00, orchestration $84.95. No required purchase for performance.

STAGING REQUIREMENTS: Choir risers, hanging clouds, sign post.

SONGS: 10 plus 1 reprise. Unison. 3 have optional second parts, 2 have optional descants.

PERSONNEL: 3 speaking parts, 8 to 10 non-speaking, choir.

COMMENTS: Production notes in the book.

BRIEF STORY LINE: Sacred Christmas. Students are preparing a Christmas pageant. They try to discover ways to bring the spirit of Christmas into the other holidays spread throughout the year.

VOICE SPAN: b\textsuperscript{b}-d\textsuperscript{b2}

TESSITURA: d\textsuperscript{1}-b\textsuperscript{1}

RECOMMENDED GRADE LEVEL: (4-7)

DURATION: (45 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape or piano with guitar, bass, and percussion. Handbells.

OTHER ACCESSORIES AVAILABLE: Performance tape or record, posters, handbills, bulletin covers.

PRICE AND PERFORMANCE RIGHTS: Book $2.50, accompaniment tape (cassette or reel-to-reel) $25.00, rhythm charts $15.00. No required purchase for performance.

STAGING REQUIREMENTS: Minimal. Props for the holidays mentioned.

SONGS: 9. 6 unison, 3 two-part.

PERSONNEL: 6 plus choir, expandable.

COMMENTS: Staging suggestions in the book.

**BASIC STORY LINE:** Sacred. Christmas. David is upset. He wrecks his bike, breaks his foot, and upsets his parents who are both very busy and don't have time for him. He is preparing for a Christmas play at school. Through it and a dream involving his friends, he realizes what his attitude should be at Christmas. He shares that with his parents.

**VOICE SPAN:** a-e2

**TESSITURA:** d1-b1

**RECOMMENDED GRADE LEVEL:** 3-7

**DURATION:** 30 minutes

**TYPE OF ACCOMPANIMENT:** Piano or tape.

**OTHER ACCESSORIES AVAILABLE:** Performance record or tape, rhythm charts, posters, bulletins, handbills.

**PRICE AND PERFORMANCE REQUIREMENTS:** Director/accompanist edition $4.95, singer's edition $1.95, accompaniment tape: cassette $25.00; reel-to-reel $30.00. No required purchase for performance.

**STAGING REQUIREMENTS:** Living room set, scenery for Christmas play, space for choir.

**SONGS:** 11. 7 unison, 4 mostly two-part. Very simple and short.

**PERSONNEL:** 11 plus choir. Expandable. Only one major speaking part.

**COMMENTS:** Performance suggestions in score.

BASIC STORY LINE: Sacred. Christmas. Youth from many countries are at a party to celebrate the American custom of Christmas. They talk about their Christmas customs and ask questions about the American celebration.

VOICE SPAN: a-d²

TESSITURA: c¹-a¹

RECOMMENDED GRADE LEVEL: 3-7 (3-5)

DURATION: 35 minutes

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance record or tape, bulletins, handbills, posters.


STAGING REQUIREMENTS: Minimal

SONGS: 10, all unison. Some brief measures of two- or three-part. Finale is traditional Christmas carols. Songs mostly quarter notes, very easy.

PERSONNEL: 20 equal parts plus chorus.

COMMENTs: Director's edition contains performance suggestions.

BRIEF STORY LINE: Sacred. Parable of the Prodigal Son as school children might interpret it.

VOICE SPAN: a-d₂

TESSITURA: e-b₁

RECOMMENDED GRADE LEVEL: (4-6)

DURATION: (45 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance record.

PRICE AND PERFORMANCE RIGHTS: Score $2.95, accompaniment tape (reel-to-reel) $35.00. No required purchase for performance.

STAGING REQUIREMENTS: School classroom set, then outdoor barbecue set. Choir onstage throughout.

SONGS: 11, some very easy two-part. Main character sings one song with choir in which he must stay a third below them for the entire song.

PERSONNEL: 20 plus choir.

COMMENTS: Costume suggestions and production ideas on one page in front of score.

**BRIEF STORY LINE:** Sacred. The story of Zacchaeus, the tax collector, and what happened when Jesus entered his life.

**VOICE SPAN:** b₁-e₂

**TESSITURA:** c₁-c₂

**RECOMMENDED GRADE LEVEL:** (4-7)

**DURATION:** (40 minutes)

**TYPE OF ACCOMPANIMENT:** Piano or tape. Optional instruments included with some songs are: organ, guitar, drums, trumpet, violin, flute (or recorder or harmonica), harp.

**OTHER ACCESSORIES AVAILABLE:** Performance record or tape.

**PRICE AND PERFORMANCE RIGHTS:** Score/piano $6.95, singer's edition $1.50, accompaniment tape (reel-to-reel or cassette) $35.00. Required purchase for performance: 15 copies of the singer's edition.

**STAGING REQUIREMENTS:** Tree that can be climbed by main character.

**SONGS:** 12 plus 1 reprise. 4 unison, 1 choral speaking, 6 unison with brief two-part, 1 easy three-part canon. Two-part all very easy.

**PERSONNEL:** 9 main speaking/singing roles, choir, at least 10 minor speaking roles, optional dancers, expandable.

**COMMENTS:** Score provides many suggestions for costumes, props, and staging. Optional parts for trumpet, violin, and a descant instrument are in the conductor's score (1 piece for each instrument).
BRIEF STORY LINE: Indigent tailor owes taxes to King. Offers daughter to King with false promise that she can spin golden thread. King takes daughter for wife. Rumpelstiltskin offers to help daughter, wants payment. Daughter agrees to his help, will repay him by granting his wishes after she is Queen. With Rumpelstiltskin's help, thread is spun. Daughter becomes Queen, has baby, Rumpelstiltskin demands it as his payment. Magician tells Queen she can outwit Rumpelstiltskin by challenging him to a contest. Queen wins contest, befriends Rumpelstiltskin.

VOICE SPAN: a-d₂

TESSITURA: c₁-b₁

RECOMMENDED GRADE LEVEL: (3-6)

DURATION: 45 minutes

TYPE OF ACCOMPANIMENT: Piano (E)

OTHER ACCESSORIES AVAILABLE: None


STAGING REQUIREMENTS: Large "storybook" with scenes painted as pages.

SONGS: 7, all unison. Short, easy.

PERSONNEL: 12 plus 3 groups. Expandable.

COMMENTS: Quite humorous. Modern slang and puns.
Mayfield, Larry, and Grace Hawthorne. *It's Cool In The Furnace II.*

BASIC STORY LINE: Sacred. King Belshazzar finds writing on the wall. He calls in the experts to decipher it; they cannot. His mother can't either, so Daniel is called. Daniel decipheres it, tells him he is not to be king any more. Darius, new king, divides kingdom into three parts, gives one-third to Daniel. The two who get the other two-thirds plot to ruin Daniel. They trick the king into a decree that no one can pray, then they record Daniel praying. The king reluctantly puts Daniel in the lions' den. Lions don't harm him.

VOICE SPAN: a-d²

TESSITURA: d1-b¹

RECOMMENDED GRADE LEVEL: (4-7)

DURATION: (30 minutes)

TYPE OF ACCOMPANIMENT: Piano (M) or tape.

OTHER ACCESSORIES AVAILABLE: Performance record or tape, bulletins.

PRICE AND PERFORMANCE REQUIREMENTS: Choral book $4.50, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: Sheet mounted so that it can be written on from the rear, helium balloons, area for choir and for choreography, lion masks and white gloves for choir.

SONGS: 8, plus 2 reprises. 6 are mostly two-part, four are mostly unison.

PERSONNEL: 15 plus choir. Dancers can come from that group or be extra. Expandable.

COMMENTS: Kazoos are needed for 2 short songs (for all choir members). Each song has a detailed choreography chart and a description of props needed. Instructions are provided for building all of the props and making the necessary costumes.

BRIEF STORY LINE: Patriotic. Class is doing unit on American history. Many quotes from American patriots. Words from famous documents.

VOICE SPAN: b⁷-e₇²

TESSITURA: e¹-b¹

RECOMMENDED GRADE LEVEL: (4-9)

DURATION: 45 minutes

TYPE OF ACCOMPANIMENT: Piano or tape. If piano is used, a drum is needed.


PRICE AND PERFORMANCE RIGHTS: Piano/conductor score $9.95, singer's edition $2.50, accompaniment tape (cassette and reel-to-reel) $40.00, director's handbook and production guide $10.00, slides $15.00. Required purchase for performance: 1 score and 25 singer's editions.

STAGING REQUIREMENTS: Classroom set.

SONGS: 10. 3 unison, 1 speech choir (unison), 4 mostly two-part, 2 briefly two-part. Uncomplicated rhythms. Much of the two-part is "ooo---" or "ah---" with a soloist. Not difficult vocally.

PERSONNEL: 12 to 15 plus chorus.

COMMENTs: Production problem would be holding audience interest because of lack of action in story line.

BRIEF STORY LINE: A tour through all kinds of American music, using history as a reference. Settlers, pioneers, slaves, Civil War, jazz bands, and rock-and-roll.

VOICE SPAN: a-e2

TESSITURA: e1-c2

RECOMMENDED GRADE LEVEL: (4-8)

DURATION: (60 minutes)

TYPE OF ACCOMPANIMENT: Reel-to-reel instrumental tape (monaural) or piano.

OTHER ACCESSORIES AVAILABLE: Stereo performance record or cassette, bulletin covers.


STAGING REQUIREMENTS: Two microphones.

SONGS: 19, many opportunities for solos, some optional three-part, one song is two-part "question-and-answer" type.

PERSONNEL: 20 minimum, 50 would be better. Chorus needed.

COMMENTS: Very eclectic in musical styles. Many short speaking parts in the dialogue.

BRIEF STORY LINE: George Washington's life story told in a very humorous way using the historical events of the day.

VOICE SPAN: g-d²

TESSITURA: d¹-a¹

RECOMMENDED GRADE LEVEL: 4-6

DURATION: 55-60 minutes

TYPE OF ACCOMPANIMENT: Reel-to-reel tape or piano. Instrumental parts available.

OTHER ACCESSORIES AVAILABLE: Instrumental parts, bulletin covers, tape or record of performance.

PRICE AND PERFORMANCE RIGHTS: Accompaniment tape $35.00, instrumental parts $15.00, full score $7.95, singer's edition $1.50. Required purchase for performance: 15 singer's editions.

STAGING REQUIREMENTS: Two microphones.

SONGS: 13, some brief two-part passages.

PERSONNEL: 20, easily expandable.

COMMENTS: Easy costuming, suggestions for staging and performance in the score.

**BRIEF STORY LINE:** Sacred. Christmas. The Nativity as described in Luke. Story of the visit of the Magi is added to the Luke narrative.

**VOICE SPAN:** $c_1-e_2$

**TESSITURA:** $c_1-c_2$

**RECOMMENDED GRADE LEVEL:** (2-4)

**DURATION:** (25 minutes)

**TYPE OF ACCOMPANIMENT:** Piano (E) plus simple rhythm instruments and C instruments such as recorder, song flute, or bells.

**OTHER ACCESSORIES AVAILABLE:** None

**PRICE AND PERFORMANCE RIGHTS:** Score $1.95. No required purchase for performance.

**STAGING REQUIREMENTS:** 2 sets: camp scene and stable. Room in front of curtain for 2 scenes.

**SONGS:** 8, scored for 2 solo voices and choir. May be performed unison or two-part. If soloists are not available, all music may be sung by chorus. The two-part and 1 descant are very easy.

**PERSONNEL:** 10 plus chorus.

**COMMENTS:** Score contains detailed stage setting suggestions and descriptions of costumes and props.

BASIC STORY LINE: Sacred. Child is dragged to church every Sunday and is tired of it. Asks for some reasons why. Gets them from pastor, parents, friends.

VOICE SPAN: a-e2

TESSITURA: d1-c2

RECOMMENDED GRADE LEVEL: (4-6)

DURATION: (40 minutes)

TYPE OF ACCOMPANIMENT: Piano (M) or tape.

OTHER ACCESSORIES AVAILABLE: Performance cassette.

PRICE AND PERFORMANCE REQUIREMENTS: Score $3.50, accompaniment tape (reel-to-reel or cassette) $40.00. No required purchase for performance.

STAGING REQUIREMENTS: Church pews on stage.

SONGS: 8. 3 unison, 1 two-part, 3 unison with brief two-part, and 1 four-part (treble).

PERSONNEL: 5 plus choir.

COMMENTS: Available through the Lorenz Corporation, Dayton, Ohio.

BRIEF STORY LINE: Sacred. Christmas. A story within a story. Grandpa tells the children about the first Christmas present. A little shepherd was minding the sheep when the bright star appeared. He followed it to Bethlehem and gave the baby Jesus a gift, his lamb.

VOICE SPAN: a-f₂

TESSITURA: e₁-d₂

RECOMMENDED GRADE LEVEL: (5-7)

DURATION: 30 minutes

TYPE OF ACCOMPANIMENT: Piano (M) or tape.

OTHER ACCESSORIES AVAILABLE: Performance record or tape.

PRICE AND PERFORMANCE RIGHTS: Regular edition $2.95, spiral edition $3.95, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: Living room scene with fireplace and Christmas tree, hillside scene, choir area.

SONGS: 11. 7 two-part, 3 unison, 1 three-part.

PERSONNEL: 4 plus choir.


BRIEF STORY LINE: Two groups of people are constantly bickering over a wall. The wall is a live one, made of characters in the play. The two feuding groups are always finding fault with each other. Individuals in both groups break the rules and associate with each other, decide to eliminate the wall. This drama describes foolish bigotry. The conflict resolves very cleverly.

VOICE SPAN: a-f#2

TESSITURA: d1-c2

RECOMMENDED GRADE LEVEL: 4-8 (5-7)

DURATION: 30 minutes

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: Score/dialogue $4.95, chorus parts $1.50, accompaniment tape $25.00. Required purchase for performance: 2 scores and 18 chorus parts plus as least 1 copy for each 2 members of chorus who do not have a speaking part.

STAGING REQUIREMENTS: No set. Neutral backdrop fitted with a rear projection screen.

SONGS: 7, unison, but almost all have some two-part.

PERSONNEL: 18 plus chorus, expandable.

COMMENTS: Staging and costume suggestions in the score. Dialogue is quite mature.

BRIEF STORY LINE: Sacred. Humorous account of creation with names given to light, water, etc., as the Heavenly Beings comment.

VOICE SPAN: b⁵-e⁶⁵²

TESSITURA: e₁-c²

RECOMMENDED GRADE LEVEL: (3-6)

DURATION: 45 minutes

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance record, T-shirt transfers, activity package.


STAGING REQUIREMENTS: Large throne, elevated. Pedestals. Place for choirs.

SONGS: 13. 7 unison, 2 unison with brief two-part, 1 three-part canon, 1 unison with brief three-part treble, 1 is rhythmic speech.

PERSONNEL: 2 major speaking/singing parts, 2 choirs, several minor parts. Choirs could be costumed and onstage throughout.

COMMENTS: Some stage machinery for hanging stars and moving signs would be desirable.

**BRIEF STORY LINE:** Sacred. The story of Noah and the Ark.

**VOICE SPAN:** b\(^1\)-e\(^2\)

**TESSITURA:** d\(^1\)-c\(^2\)

**RECOMMENDED GRADE LEVEL:** (4-7)

**DURATION:** (40 minutes)

**TYPE OF ACCOMPANIMENT:** Piano, tape, or instruments.

**OTHER ACCESSORIES AVAILABLE:** Performance record or cassette, bulletins, posters.

**PRICE AND PERFORMANCE RIGHTS:** Singer's edition $2.50, director/accompaniment edition $6.95, accompaniment tape (reel-to-reel or cassette) $45.00, instrumental parts (rhythm) $35.00 (strings) $30.00. No required purchase for performance.

**STAGING REQUIREMENTS:** Space for a ship with a movable gangplank, space for risers for choirs, space for dancers.

**SONGS:** 17, many are short. One short tune is 3-part, many sections two-part, the remainder unison. Many skips in melody line, but easy intervals.

**PERSONNEL:** 25 minimum, expands very easily.

**COMMENTS:** All but two dialogue parts very brief. Mainly music; two breaks for dialogue, one at beginning, other near middle. Score contains detailed suggestions for set, costumes, staging, construction of props, and photos of a prior performance.

BRIEF STORY LINE: Sacred. Series of questions asked of music machine, it answers with songs. Songs deal with love and relationships. Plot centers around an idea rather than a story.

VOICE SPAN: b-f₂

TESSITURA: f₁-c₁

RECOMMENDED GRADE LEVEL: (3-6)

DURATION: (40 minutes)

TYPE OF ACCOMPANIMENT: Piano (M) or tape.

OTHER ACCESSORIES AVAILABLE: Performance record.

PRICE AND PERFORMANCE RIGHTS: Book $3.95, accompaniment tape (reel-to-reel or cassette) $45.00, production manual $15.00. Contact publisher for performance requirements.

STAGING REQUIREMENTS: A large, animated music machine that students can get inside, choir onstage.

SONGS: 14, some brief 2-part passages.

PERSONNEL: 3 major speaking/singing roles, 12 minor roles. Choir.

COMMENTS: A continuation of the story from The Music Machine.

BRIEF STORY LINE: Sacred. Christmas. Angels appear to the shepherds and announce the birth of the baby Jesus. Shepherds travel to Bethlehem to visit the baby.

VOICE SPAN: a-e\textsuperscript{b}_2

TESSITURA: d\textsubscript{1}-b\textsubscript{1}

RECOMMENDED GRADE LEVEL: (6-9)

DURATION: (45 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape.


PRICE AND PERFORMANCE RIGHTS: Singer's edition $2.95, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: 3 areas on stage: nativity scene on one side, choir risers other side. Manger and rear projection screen in the middle.

SONGS: 10, 1 unison, 5 two-part, 2 unison with brief two-part, 1 solo with two-part below, 1 song with optional second part above melody. Two- and three-part sections do not seem to be optional. Simple rhythms.

PERSONNEL: 4 parts for individuals, 4 groups with unlimited members.

COMMENTS: Piano score has brief costume and stage direction suggestions.

**BRIEF STORY LINE:** Sacred Christmas. Animals in stable in Bethlehem relate the story leading up to the birth of the baby Jesus. Shepherds and Wise Men join children in telling the story.

**VOICE SPAN:** a-e²

**TESSITURA:** e¹-c¹

**RECOMMENDED GRADE LEVEL:** (Desirable way to do this is to have first or second graders do the speaking parts and sing the melody of songs and have third through sixth graders sing the harmony parts).

**DURATION:** (25 minutes)

**TYPE OF ACCOMPANIMENT:** Piano with wood blocks, soprano recorders, and any or all of the following: bells, xylophones, glockenspiels, metallophones, resonator bells.

**OTHER ACCESSORIES AVAILABLE:** Performance record or tape.

**PRICE AND PERFORMANCE RIGHTS:** Choir book $2.95, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

**STAGING REQUIREMENTS:** Stable scene. Choir on stage.

**SONGS:** 10. 3 are unison choir, 7 are first-half unison, second-half two-part. Variety of musical styles. Rhythm simple and easily singable. Two-part not optional.

**PERSONNEL:** 17 plus choir.

**COMMENTS:** Dialogue and individual speaking parts very brief. Short paragraphs of suggestions for stage directions and costumes in student book.

BASIC STORY LINE: Based on the story by the Brothers Grimm. Rooster, Dog, Cat, and Donkey want to leave the barnyard and become the town musicians. One morning they discover a pirate ship anchored in the harbor. They try to warn the residents, but no one understands them. Pirates steal city treasure. Animals are suspected. Pirates' ship floats away before they board, animals capture them.

VOICE SPAN: b-e₂

TESSITURA: e₁-b₁

RECOMMENDED GRADE LEVEL: (3-5)

DURATION: 60 minutes

TYPE OF ACCOMPANIMENT: Piano (E)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE REQUIREMENTS: Book $2.50, piano/voice score $5.00, royalty $25.00 per performance.

STAGING REQUIREMENTS: Barnyard, street sign and store fronts, cove represented by rocks and driftwood.

SONGS: 4 plus 1 reprise. All unison and very easy.

PERSONNEL: 14.

COMMENTS: Costume and staging suggestions in script book.

BASIC STORY LINE: Sacred. Two young people walk through the Bible. On their walk, they have conversations with David, Naaman, and many other Bible personalities.

VOICE SPAN: b-d²
TESSITURA: e₁-c₂
RECOMMENDED GRADE LEVEL: (3-6)
DURATION: (35 minutes)
TYPE OF ACCOMPANIMENT: Piano, tape, or orchestration.
OTHER ACCESSORIES AVAILABLE: Performance record or tape, service folders.
PRICE AND PERFORMANCE REQUIREMENTS: Books $2.95, accompaniment tape (reel-to-reel or cassette) $45.00, orchestration $52.40. No required purchase for performance.
STAGING REQUIREMENTS: Minimal. Place for choir.
SONGS: 11, unison. Many have optional second part. Some brief measures of two-part.
PERSONNEL: 15. 2 have lengthy speaking and singing roles. Choir.
COMMENTS: The story line connections are very tenuous ... almost a cantata.
BRIEF STORY LINE: A new girl moves to the neighborhood and really wants to be a part of the group who are her age. The group shuns her repeatedly. They get themselves in trouble with an old man in the neighborhood and must pay him for some accidental damages they did. They have difficulty finding funds to pay him. The new girl comes up with an excellent idea, a variety show.

VOICE SPAN: a-c^2

TESSITURA: c^1-a^1

RECOMMENDED GRADE LEVEL: 3-6

DURATION: 35 minutes

TYPE OF ACCOMPANIMENT: Piano (E) or tape.

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: Score $4.95, choral parts $1.50, cassette accompaniment tape $20.00. Required purchase for performance: 9 scores plus at least one choral part for each two members of the chorus.

STAGING REQUIREMENTS: A set representing a neighborhood yard with a tree and a ladder beside it.

SONGS: 4 plus 2 reprises, all unison.

PERSONNEL: 3 main characters, 12 others having minor speaking and singing roles, expandable. Half boys, half girls.

COMMENTS: Staging notes in score.

**BRIEF STORY LINE:** Sacred. Christmas. Children are invited to a traditional Christmas party, but it is a party for the King, Jesus. Much confusion about what to give the King. The presents are live.

**VOICE SPAN:** f-f2

**TESSITURA:** c1-c2

**RECOMMENDED GRADE LEVEL:** (4-8)

**DURATION:** (30 minutes)

**TYPE OF ACCOMPANIMENT:** Piano or tape.

**OTHER ACCESSORIES AVAILABLE:** Performance record.

**PRICE AND PERFORMANCE RIGHTS:** Songbook $3.50, accompaniment tape (reel-to-reel or cassette) $45.00, production manual $15.00. Contact publisher for performance requirements.

**STAGING REQUIREMENTS:** Large birthday cake, many large gift boxes (some to hold people). Choir area.

**SONGS:** 13. 8 unison, 2 unison with optional second part, 1 unison with brief two-part, 2 two-part.

**PERSONNEL:** 54 plus choir. Some parts can be doubled.

**COMMENTS:** Dialogue, set suggestions, lighting ideas, and staging instructions are in the production manual.

BRIEF STORY LINE: Sacred. As grandpa tells the story of Noah, it is created by a group and performed. Children who are listening to the story and watching the performance learn a lesson about change in their lives and about getting along with others.

VOICE SPAN: a-e²

TESSITURA: d¹-c²

RECOMMENDED GRADE LEVEL: (4-7)

DURATION: (45 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance record.

PRICE AND PERFORMANCE RIGHTS: Songbook $3.50, accompaniment tape $45.00, production manual $69.95, curriculum set $59.95. Contact publisher for performance requirements.

STAGING REQUIREMENTS: Farmhouse bedroom, outdoor scene, large tree, ark (boat).

SONGS: 13. 6 unison, 2 with optional second part, 5 two-part.

PERSONNEL: 11 substantial speaking parts, many animals for the ark, choir.

COMMENTS: Dialogue, character sketches, lighting instructions, instructions for painting the set, suggested choreography, and suggested costuming are in production manual. Audience participation.
BRIEF STORY LINE: Cabbage patch kids are peacefully growing in the garden at Babyland. The stork waters them and tells the story. 3 villains steal two Cabbage Patch kids, take them away to work in gold mine. They are rescued by the hero and creatures from the garden.

VOICE SPAN: g-f²

TESSITURA: a-a¹

RECOMMENDED GRADE LEVEL: (3-5)

DURATION: (45 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance record.

PRICE AND PERFORMANCE RIGHTS: Singer's edition $2.95, score $14.95, director's handbook/production guide $12.95, accompaniment tape (reel-to-reel or cassette) $50.00. Required purchase for performance: 1 score and 25 singer's editions.

STAGING REQUIREMENTS: Gold mine entrance, garden background, backlit scrim desirable. Place for dance and chorus.

SONGS: 10. 3 unison with 1-4 measures of two-part, 1 completely two-part, 1 three-part, 5 unison.

PERSONNEL: 14 plus chorus, expandable. 9 have speaking/singing roles.

COMMENTS: Character sketches, costume designs, suggested props, set building instructions, and publicity ideas are in the director's handbook.

BRIEF STORY LINE: Sacred. Sir Oliver, the diplomat, teaches the Ten Commandments to children. Commandments are presented by delegates from countries around the world.

VOICE SPAN: $a-e^{b_2}$

TESSITURA: $c^1-b_1$

RECOMMENDED GRADE LEVEL: (5-7)

DURATION: (45 minutes)

TYPE OF ACCOMPANIMENT: Piano (D) or tape.


PRICE AND PERFORMANCE RIGHTS: Book $2.50, production manual with accompaniment tape $69.95, accompaniment tape alone $45.00, curriculum set with tape $59.95. Contact publisher for performance requirements.

STAGING REQUIREMENTS: Tree, mountains, fire plug, palm trees. 17 scenes.

SONGS: 16. 11 unison, 1 unison with optional second part, 4 briefly two-part.


COMMENTS: Production manual includes dialogue (not in score), instructions for painting set, suggestions for choreography, costume, and set. Activities book is a curriculum for a classroom or Sunday School group. The songs are not original with this musical.

BRIEF STORY LINE: Sacred. Kids are transported to Agapeland and placed near a tremendous machine which creates a song about love no matter what they put into it. Machine teaches object lessons about patience, goodness, hope, self-control, and kindness, among others.

VOICE SPAN: a-f²

TESSITURA: d-c²

RECOMMENDED GRADE LEVEL: (5-7)

DURATION: (40 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance record or tape, staging manual.

PRICE AND PERFORMANCE RIGHTS: Score/student book $3.50, accompaniment tape $45.00, staging manual $69.95, curriculum set $59.95. Contact publisher for performance rights.

STAGING REQUIREMENTS: Large, eccentric machine with movable parts and flashing lights.

SONGS: 13 plus 1 reprise. 6 are two-part, 7 are unison, 1 is two-part with optional third part. Rhythmically and melodically challenging.


COMMENTS: Very brief dialogue. Production manual has lighting and staging instructions, script, and choreography plus detailed instructions for building the music machine.
BRIEF STORY LINE: Sacred. The story of Noah and the Ark.

VOICE SPAN: e₁-b₁

TESSITURA: e₁-b₁

RECOMMENDED GRADE LEVEL: (3-6)

DURATION: (30 minutes)

TYPE OF ACCOMPANIMENT: Piano (M) or tape.

OTHER ACCESSORIES AVAILABLE: Performance record or tape.

PRICE AND PERFORMANCE RIGHTS: Regular edition $2.95, spiral edition $3.95, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: Minimal. Place for choir.

SONGS: 11. 9 unison, 1 two-part canon, 1 with optional second part. Flute obligato on one.

PERSONNEL: 6 plus choir.

COMMENTS: No suggested sets, costumes, or production ideas. This musical has no story line, only a leader and 5 children who interact.

BRIEF STORY LINE: Little Red Hen cannot get the animals to help her plant the wheat, tend, pick, or process it; but when she makes bread they all want some.

VOICE SPAN: b-d2

TESSITURA: d1-b1

RECOMMENDED GRADE LEVEL: (K-2)

DURATION: 20 minutes

TYPE OF ACCOMPANIMENT: Piano (E)

OTHER ACCESSORIES AVAILABLE: Duplicator masters.

PRICE AND PERFORMANCE RIGHTS: Score $6.95, duplicator masters $15.00 (together for $20.00). Required purchase for performance: 2 scores and 1 set of duplicator masters.

STAGING REQUIREMENTS: None. Choir optional.

SONGS: 11 plus 1 reprise. 2 have optional two-part. Easy.

PERSONNEL: 12 minimum, no maximum.

COMMENTS: All speaking parts are very brief, especially if narrator's part is divided.

BRIEF STORY LINE: Sacred. A representation of the story of the Prodigal Son. A young man leaves home, becomes part of a group which steals. After a period of time in that lifestyle, he discovers it is not for him and returns home. He is received joyfully and forgiven.

VOICE SPAN: e-a²

TESSITURA: c₁-a²

RECOMMENDED GRADE LEVEL: (4-7)

DURATION: (50 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance record, curriculum (activity sheets).

PRICE AND PERFORMANCE RIGHTS: Songbook $4.50, accompaniment tape (reel-to-reel or cassette) $45.00, production manual with tape $69.95, curriculum set $59.95. Contact publisher for performance requirements.

STAGING REQUIREMENTS: Town square, grublets' home.

SONGS: 13 plus 2 reprises, all unison.

PERSONNEL: 24 plus choir.

COMMENTS: Dialogue, staging suggestions, set building and painting instructions, and choreography in production manual.
BASIC STORY LINE: Basically the traditional Cinderella story. One difference is that Cinderella has a dog friend. The fairy godmother grants speech to dog.

VOICE SPAN: a♭-f²

TESSITURA: e₁-c₂

RECOMMENDED GRADE LEVEL: (3-7)

DURATION: 30 minutes

TYPE OF ACCOMPANIMENT: Piano (M)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE REQUIREMENTS: Book $2.50, score $5.00, royalty $25.00 per performance.

STAGING REQUIREMENTS: Room with fireplace, space in front of curtain, ballroom at palace.

SONGS: 8 plus 1 reprise. All unison.

PERSONNEL: No suggestions provided except for the costume of the fairy godmother.
Poorman, Berta, and Sonja Poorman. *Spread A Little Christmas Cheer.*

BASIC STORY LINE: Christmas. Elves are sent on special assignment to a small town to build toys. Children offer to help them. Elves suggest children spread Christmas cheer in other ways. Children begin to do special thoughtful things for people.

VOICE SPAN: $b^b - d^2$ (one part)

TESSITURA: $d^1 - b^1$ (one part)

RECOMMENDED GRADE LEVEL: (3-6)

DURATION: 30 minutes

TYPE OF ACCOMPANIMENT: Piano (E)

OTHER ACCESSORIES AVAILABLE: None


STAGING REQUIREMENTS: Empty building for workshop, living room. Chorus.

SONGS: 5 plus 1 reprise. All are two-part, but can be sung unison.

PERSONNEL: 7 plus chorus.

COMMENTS: Costume suggestions in book.

BASIC STORY LINE: Sacred. Peter is a young man who compulsively lies. It causes problems with his parents and friends. The end to the lying comes when his little brother is put in serious danger. Happy ending.

VOICE SPAN: b^b-d^2

TESSITURA: c^1-a^1

RECOMMENDED GRADE LEVEL: (4-6) 1-6

DURATION: (40 minutes)

TYPE OF ACCOMPANIMENT: Piano (M) or tape.

OTHER ACCESSORIES AVAILABLE: Performance record or tape.

PRICE AND PERFORMANCE REQUIREMENTS: Book $3.95, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: 3 sets: outdoors, club house, home living room. Choir area.

SONGS: 10. 1 unison, 9 mostly two-part (unison plus solo). Many have three-part passages.

PERSONNEL: 9, expandable. One has much dialogue and at least 3 solos, another has 2 solos and much dialogue, and the remainder have short parts. Chorus. 3 adults suggested.

COMMENTS: Most of the two- and three-part singing is choir with soloist or divided choir.

BRIEF STORY LINE: Sacred. Raymond wasn't liked and didn't like himself. He and friends became lost on a camping trip. Raymond had knowledge of the woods, helped them find their way. Helped his ego and earned him new friends.

VOICE SPAN: b-d2

TESSITURA: c1-b1

RECOMMENDED GRADE LEVEL: (4-6)

DURATION: (40 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance record, bulletins, handbills.

PRICE AND PERFORMANCE RIGHTS: Book $3.95, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: 4 scenes need 3 sets: back yard, trail in the woods, school room.


PERSONNEL: 12 plus choir.

COMMENTS: No costume or staging suggestions provided.

BASIC STORY LINE: Sacred. Three aliens come to earth during the Christmas celebration and ask questions of the earthlings about the celebration. Time machine enables all to go back and witness the birth of Jesus.

VOICE SPAN: b-d2

TESSITURA: c\textsuperscript{1}-a\textsuperscript{1}

RECOMMENDED GRADE LEVEL: (6-8)

DURATION: (45 minutes)

TYPE OF ACCOMPANIMENT: Piano, tape, or orchestration.

OTHER ACCESSORIES AVAILABLE: Performance record or tape, bulletins, lyric folders, posters, handbills.

PRICE AND PERFORMANCE REQUIREMENTS: Book $3.95, accompaniment tape (reel-to-reel or cassette) $45.00, sound effects tape $10.00, orchestration $80.00. No required purchase for performance.

STAGING REQUIREMENTS: Darkened stage capability, papier mache rocks, bales of hay.

SONGS: 8 plus 3 reprises. Two-part with brief three-part passages in 2 of them.

PERSONNEL: 15. 4 have much speaking and singing. Choir.

COMMENTS: Brief suggestions for scenery, props, and costumes in book.

BASIC STORY LINE: Christmas. Sacred. Aliens visit earth in 2020. They have the capability of journeying back in time. They have come to investigate the birth of Jesus. The aliens and their human friends are taken back to Bethlehem and they see the Messiah.

VOICE SPAN: a-c2

TESSITURA: c1-a1

RECOMMENDED GRADE LEVEL: (4-7)

DURATION: (40 minutes)

TYPE OF ACCOMPANIMENT: Piano, tape, or orchestration.

OTHER ACCESSORIES AVAILABLE: Performance record or tape, sound effects tape.

PRICE AND PERFORMANCE REQUIREMENTS: Book $3.95, accompaniment tape (reel-to-reel or cassette) $45.00, sound effects tape (reel-to-reel or cassette) $10.00, orchestration $80.00. No required purchase for performance.

STAGING REQUIREMENTS: Outdoor scene with trees and papier mache rocks, untrimmed Christmas tree, live goose in a cage, a time machine large enough to walk through. Place for choir.

SONGS: 11 plus 1 reprise. Unison with brief two- and three-part passages.

PERSONNEL: 16 children with speaking parts, 3 adults or teenagers, choir.

COMMENTS: Book has costume descriptions, scenery and prop descriptions, and pronunciation guide.

**BRIEF STORY LINE:** Patriotic. The kids have a conversation with their uncle who served in World War II. Through his memories, they are able to understand what patriotism means.

**VOICE SPAN:** g-d²

**TESSITURA:** f¹-b¹

**RECOMMENDED GRADE LEVEL:** (3-6)

**DURATION:** (35 minutes)

**TYPE OF ACCOMPANIMENT:** Piano (M)

**OTHER ACCESSORIES AVAILABLE:** Performance record or tape, brass parts for some songs.

**PRICE AND PERFORMANCE RIGHTS:** Book $3.95, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

**STAGING REQUIREMENTS:** One act.

**SONGS:** 10, some optional two-part passages.

**PERSONNEL:** 10 needed.

BASIC STORY LINE: Sacred. Christmas. Children are wrapping gifts and preparing for Christmas. Television is turned on and last words of the Christmas story are heard. Boy asks father what miracles are, father explains, all go to bed. Boy dreams of a group caroling and distributing food. As the food is distributed, he sees two miracles. Next day, he is able to tell his family what miracles are as he has seen them in a dream.

VOICE SPAN: $g-e_{b2}$

TESSITURA: $d_{1}-c_{2}$

RECOMMENDED GRADE LEVEL: (5-7)

DURATION: (45 minutes)

TYPE OF ACCOMPANIMENT: Piano, tape, or orchestration.

OTHER ACCESSORIES AVAILABLE: Performance record.

PRICE AND PERFORMANCE REQUIREMENTS: Book $3.95, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance. Orchestration $100.00

STAGING REQUIREMENTS: Set: living room, front porch of another house, front of school.

SONGS: 8. 3 unison, 3 two-part, 2 unison with brief two-part.

PERSONNEL: 17 plus chorus. Expandable by adding carolers.

COMMENTS: Book contains costume, set, and brief staging suggestions.

BRIEF STORY LINE: Sacred. Corky has 3 older siblings. Wears handed-down clothes and kids at school tease him about it. Runs away. Stops at an antique shop. Owner convinces him that what is inside counts more than appearances.

VOICE SPAN: a#-eb2

TESSITURA: f1-c1

RECOMMENDED GRADE LEVEL: (4-6)

DURATION: 30 minutes

TYPE OF ACCOMPANIMENT: Piano, tape, or orchestration.

OTHER ACCESSORIES AVAILABLE: Performance record or tape, orchestration.

PRICE AND PERFORMANCE RIGHTS: Piano/score $3.95, accompaniment tape (reel-to-reel or cassette) $45.00, orchestration $80.00. No required purchase for performance.

STAGING REQUIREMENTS: Sets: school yard, dining room, front for antique shop. If kept simple, all could go onstage simultaneously. Chorus.

SONGS: 9. 2 unison, 3 two-part choir, 2 solos with choir either two-part or three-part, 1 melody with optional part II, 1 solo.

PERSONNEL: 16 speaking parts, 6 narrators, choir. 2 have extensive speaking. Can be reduced or expanded.

COMMENTS: Cast descriptions, brief costume suggestions, scenery and prop ideas in score.
BASIC STORY LINE: Sacred. Dialogue written by children, ages 6-13. Children spend the day fishing, telling stories, playing games, making up riddles, visiting with their friends.

VOICE SPAN: a-d²

TESSITURA: d¹-b¹

RECOMMENDED GRADE LEVEL: (3-5)

DURATION: (25 minutes)

TYPE OF ACCOMPANIMENT: Piano (E) or tape.

OTHER ACCESSORIES AVAILABLE: Workbook, performance record or tape, posters, bulletins, child's piano book.

PRICE AND PERFORMANCE REQUIREMENTS: Director's edition $3.50, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: Trees, rocks, and bushes for a creek atmosphere.

SONGS: 12, unison. Very easy.

PERSONNEL: 3 boys, 3 girls, leader. Choir. Expandable.

COMMENTS: Very brief dialogue. Much room for dialogue and movement improvisation.

**BASIC STORY LINE:** Sacred. Old Testament characters and their stories are told through a format using cheerleaders and children asking questions while others answer. Among the stories are those of Samson, Ruth and Naomi, Moses, and David.

**VOICE SPAN:** c1-e2 (melody only)

**TESSITURA:** e1-c2 (melody only)

**RECOMMENDED GRADE LEVEL:** (3-8)

**DURATION:** 40 minutes

**TYPE OF ACCOMPANIMENT:** Piano with optional flute, trumpets, timpani, tambourine, cymbals, drum set, Orff instruments, violin, string bass, and guitar.

**OTHER ACCESSORIES AVAILABLE:** None

**PRICE AND PERFORMANCE REQUIREMENTS:** Book $2.50. No required purchase for performance.

**STAGING REQUIREMENTS:** Choir area, dance area, instrument area, small platform at center.

**SONGS:** 9 plus 1 reprise. Can be sung unison, S.A., or S.A.B.

**PERSONNEL:** 20, can be decreased or expanded. Choir.

**COMMENTS:** Instrumental parts in the book. Costume description in book. Each "character sketch" is a vignette that could be presented separately if a shorter presentation is needed.

BASIC STORY LINE: Sacred. The Israelites are living in tents in the desert. They have been slaves, have left Egypt, and have wandered for 40 years. They can see Jericho, but it has a huge wall around it. They know they are to conquer the city but are not sure how.

VOICE SPAN: c1-e2

TESSITURA: e1-c2

RECOMMENDED GRADE LEVEL: (4-6)

DURATION: 45 minutes

TYPE OF ACCOMPANIMENT: Piano, tape, or orchestration.

OTHER ACCESSORIES AVAILABLE: Performance record or tape, service folders.

PRICE AND PERFORMANCE REQUIREMENTS: Book $3.95, accompaniment tape (reel-to-reel or cassette) $45.00, orchestration $112.10. No required purchase for performance.

STAGING REQUIREMENTS: The wall of Jericho made possibly of cardboard boxes, small tents, cart, space for choir.

SONGS: 10, mostly unison. Some optional two-part and 2 with brief two-part.

PERSONNEL: 5 plus choir.

COMMENTS: Very humorous. The humor is "older elementary" type. Performance suggestions in back of book.

BASIC STORY LINE: Sacred. Easter. Jason wears terrible clothes and begs because his father is blind and cannot support them. He hears that Jesus can do miracles, so he looks all over Jerusalem for him, but can't find him. While he is looking, Jesus heals his father. Later, they watch as Jesus carries his cross through the streets.

VOICE SPAN: b^b-d^2

TESSITURA: e^1-c^2

RECOMMENDED GRADE LEVEL: (3-6)

DURATION: (35 minutes)

TYPE OF ACCOMPANIMENT: Piano, tape, or orchestration.

OTHER ACCESSORIES AVAILABLE: Performance record or tape, service folders.

PRICE AND PERFORMANCE REQUIREMENTS: Book $3.50, accompaniment tape (reel-to-reel or cassette) $45.00, orchestration $74.00. No required purchase for performance.

STAGING REQUIREMENTS: Rocks, trees, the illusion of flat-roofed adobe houses, separate area of stage for cave. Choir space.

SONGS: 9, unison. Optional second parts on some.

PERSONNEL: 5 main characters, 10 supporting roles, expandable.

COMMENTS: Speaking parts brief. Production suggestions (brief) in book.
BASIC STORY LINE: Sacred. Daniel and his friends, Shadrach, Meshach, and Abednego, are imprisoned by King Nebuchadnezzar of the neighboring country who puts them in prison. King has a nightmare which truly frightens him. He calls the prisoners to interpret the dream. The Lord gives Daniel the dream and he shares it with the King. Daniel and friends are given high places in government. King builds golden image, requires everyone to bow down to it. Daniel's friends refuse. King orders them to be thrown in the furnace. The furnace does not consume them; it cools. King orders his subjects to worship the Lord.

VOICE SPAN: b-e\textsuperscript{2}

TESSITURA: d\textsuperscript{1}-c\textsuperscript{2}

RECOMMENDED GRADE LEVEL: (4-7)

DURATION: (45 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape. Optional autoharp, chimes, bells, cymbal or gong, triangle, drum, tambourine, and claves. Brief parts for trumpets and flute, guitars.

OTHER ACCESSORIES AVAILABLE: Performance record or tape, bulletins.

PRICE AND PERFORMANCE REQUIREMENTS: Book $4.50, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: Minimal. Choir.

SONGS: 11. Can be done unison even though most are two- or three-part. Choir uses kazoos.

PERSONNEL: 2 plus choir.

COMMENTS: No suggestions for costumes, sets, or choreography. Much latitude for using melodic and rhythmic instruments. All instrumental parts are in the score.
BRIEF STORY LINE: Sacred. Christmas. The boy and camel search for the infant Messiah. Lesson about giving.

VOICE SPAN: a-f2

TESSITURA: c1-c2

RECOMMENDED GRADE LEVEL: 3-7

DURATION: 25 minutes

TYPE OF ACCOMPANIMENT: Piano (E)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: Full score $3.50, choral parts $1.00. Required purchase for performance: 5 director's scores and at least 1 choral part for each 2 members of cast.

STAGING REQUIREMENTS: 1 set. Would work well in a church. Construction of the camel (to hold 2 people) explained in score.

SONGS: 7. 1 solo, 4 solos with choir, 2 choir alone. All unison. Optional S.A.T.B. choir.

PERSONNEL: 8 plus choir(s).

COMMENTS: Written for 2 choirs, children and adult.
BRIEF STORY LINE: Sacred. Very loose story line woven around a character who is a songbook and is upset because praise songs aren't sung enough. A series of vignettes.

VOICE SPAN: b-d₂

TESSITURA: d₁-b₁

RECOMMENDED GRADE LEVEL: (3-6)

DURATION: (45 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance record, bulletins, posters.

PRICE AND PERFORMANCE RIGHTS: Book $4.50, words only book $.95, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.


SONGS: 10. 4 two-part. 2 brief three-part passages. Not original songs.

PERSONNEL: 1 main character, 10 minor speaking/singing parts. Choir can be the 10 or a separate group.

COMMENTS: Instructions for the book costume, lighting suggestions, stage layouts, and choreography are in the book.

BRIEF STORY LINE: Sacred. 10 vignettes tied together by the concept of praise through singing.

VOICE SPAN: g-e^2

TESSITURA: c^1-b^1

RECOMMENDED GRADE LEVEL: (6-8)

DURATION: (60 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance record, bulletins, posters.

PRICE AND PERFORMANCE RIGHTS: Book $4.50, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: Space for choreography. Collapsible playhouse and Noah's ark props, inner tubes.

SONGS: 10. 4 unison, 4 two-part, 2 three-part.

PERSONNEL: 20 students for choreography plus chorus and 10 to 16 people with brief speaking parts.

COMMENTS: Detailed instructions in the book about prop construction. Detailed choreography for each song. Music is a collection of songs from other composers.

BRIEF STORY LINE: Sacred. The main character has married and has a family. Family shares in the performance, provides an example of what a family should be. This encourages a young man to give his heart to God. The theme of the musical is that we are all members of God's family.

VOICE SPAN: b-f^2

TESSITURA: c^1-c^2

RECOMMENDED GRADE LEVEL: (6-8)

DURATION: (60 minutes)

TYPE OF ACCOMPANIMENT: Piano (M) or tape.

OTHER ACCESSORIES AVAILABLE: Performance record, bulletins, posters.

PRICE AND PERFORMANCE RIGHTS: Book $4.50, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: Props: sawhorse, seesaw, hay bales, helium balloons.

SONGS: 11. 3 unison, 6 two-part, 2 three-part.

PERSONNEL: 20 for choreography plus choir and approximately 15 with small speaking parts.

COMMENTS: Detailed choreography instructions for each song. Instructions for building props and costumes in book also. Music is a collection of songs by other composers.
BRIEF STORY LINE: Sacred. Psalty is a songbook. He moves around in a vehicle called a songmobile. Kids follow. Group goes to church attic to write songs. Visitor is Charity Churchmouse, an egotistical gospel singing star who is in the business only for personal glory. Charity slumbers, dreams of crooked record producer. Decides to drop her pride, serve others.

VOICE SPAN: b-e2

TESSITURA: d1-b1

RECOMMENDED GRADE LEVEL: K-3 for one choir, 4-9 for characters and singers.

DURATION: (50 minutes)

TYPE OF ACCOMPANIMENT: Piano (D) or tape.

OTHER ACCESSORIES AVAILABLE: Performance record.

PRICE AND PERFORMANCE RIGHTS: Score $4.50, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: Space for extended choreography.

SONGS: 10 plus 1 reprise. Mostly unison. 1 three-part piece for choir. Melodies are challenging rhythmically and melodically. 1 solo is extremely difficult.

PERSONNEL: 15 speaking/singing parts plus young choir. Expandable.

COMMENTS: Score has extensive suggestions for direction, notes and detailed drawings for making costumes and props, and line-by-line (even word-by-word) details for the choreography of each song complete with stick figure drawings and many detailed stage position drawings. With the suggested choreography, the voices would be extremely difficult to amplify without special equipment. Music challenging, story line juvenile. Music is a collection of songs by other composers.

**BRIEF STORY LINE:** Christmas. Sacred. Main character is Psalty, a book of Christmas carols. Kids ask to do a Christmas play. Psalty's pages are dusty. Kids wash them, they shrink, causing the songs to be too fast and high. Christmas eve program at church in jeopardy. Lord intervenes. Program is success.

**VOICE SPAN:** a-f^2

**TESSITURA:** d^1-c^2

**RECOMMENDED GRADE LEVEL:** (4-6)

**DURATION:** (60 minutes)

**TYPE OF ACCOMPANIMENT:** Piano (M) or tape.

**OTHER ACCESSORIES AVAILABLE:** Performance record or cassette, bulletins, posters.

**PRICE AND PERFORMANCE RIGHTS:** Score $4.50, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

**STAGING REQUIREMENTS:** Space for extended choreography.

**SONGS:** 9, 2 are lengthy medleys of traditional Christmas carols, 3 are traditional carols, 4 are original melodies. Optional two-part for brief passages. Choirs are the characters onstage, not a separate group.

**PERSONNEL:** 20 speaking/singing parts. Expandable depending on the stage space available for choreography.

**COMMENTS:** Score has extensive suggestions for direction, notes and detailed drawings for making costumes and props, and line-by-line (even word-by-word) details for the choreography of each song complete with stick figure drawings and many detailed stage position drawings. With the suggested choreography, the voices would be extremely difficult to amplify without special equipment. Music challenging, story line juvenile. Music is a collection of songs by other composers.
BRIEF STORY LINE: Sacred. A collection of songs from previous "Psalty" musicals woven into a telethon format. Psalty, the leader, gets so proud of himself and the telethon that he neglects to pray even though people keep reminding him. Finally, the telethon falls into confusion and the Lord reminds participants that just singing is not praise if it doesn't come from the heart.

VOICE SPAN: g-f₂

TESSITURA: c₁-c₂

RECOMMENDED GRADE LEVEL: (6-8)

DURATION: 60 minutes

TYPE OF ACCOMPANIMENT: Piano (M) or tape.

OTHER ACCESSORIES AVAILABLE: Performance record.

PRICE AND PERFORMANCE RIGHTS: Book $4.50, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: Space for choreography. A large game board is needed. 10 wooden cubes. Detailed instructions provided for all of these.

SONGS: 10. 6 unison, 2 two-part, 2 three-part.


COMMENTS: Detailed construction plans for the costumes and props are in the score. A page of rehearsal suggestions in score also. Each song has detailed choreography chart. Music is a collection of worship songs by other composers.

BRIEF STORY LINE: Sacred. Storyteller is a rock. Tells story to a woolly worm. Tells her how God created the earth, culminating with story of Adam and Eve. Worm surprised when she becomes a beautiful butterfly.

VOICE SPAN: a-d2

TESSITURA: c1-b1

RECOMMENDED GRADE LEVEL: K-3

DURATION: (25 minutes)

TYPE OF ACCOMPANIMENT: Piano (E) (with optional guitar and string bass) or tape.

OTHER ACCESSORIES AVAILABLE: Performance tape or record.

PRICE AND PERFORMANCE RIGHTS: Spiral edition $3.95, regular edition $2.95, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: Minimal. Choir onstage throughout.

SONGS: 9, all very short. All unison, 1 optional duet. Both main characters have solos, but most songs are for choir. Bass plays bottom line of piano part. One song in 5 meter.

PERSONNEL: 2 plus choir.

COMMENTS: Very inventive. Production suggestions in songbook.
BASIC STORY LINE: The main story is of Columbus and his attempts to finance his trip to the New World. Small vignettes of Pythagoras, the Vikings, and Marco Polo are included. The main theme running through all stories is exploration voyages.

VOICE SPAN: b-f₂ (melody only)

TESSITURA: d₁-b₁ (melody only)

RECOMMENDED GRADE LEVEL: 4-9

DURATION: 60 minutes

TYPE OF ACCOMPANIMENT: Piano with optional instruments, tape.

OTHER ACCESSORIES AVAILABLE: Film slide kit, performance record.

PRICE AND PERFORMANCE REQUIREMENTS: Conductor's score $9.95, student books $2.35, accompaniment tape $35.00. Required purchase for performance: 25 student books plus written permission from the publisher.

STAGING REQUIREMENTS: Street scene, ship deck, choir space.

SONGS: 10 plus reprise. Can be done unison, S.A., or S.A.B.

PERSONNEL: 25 to 50 plus choir.

COMMENTS: Guitar, bass, percussion, and trumpet parts provided in the score. Staging suggestions in score also. All dialogue very short lines, one line per speaker.
BASIC STORY LINE: The stories of the customs of various American Indian tribes. The stories coincide with different phases of the moon.

VOICE SPAN: b-f^2 (melody only)

TESSITURA: e^1-c^2

RECOMMENDED GRADE LEVEL: 3-9 (5-9)

DURATION: 45 minutes

TYPE OF ACCOMPANIMENT: Piano, tape, or band.

OTHER ACCESSORIES AVAILABLE: Performance record, posters, program covers, T-shirt transfers, set of 4 filmstrips, social studies guide, band parts.

PRICE AND PERFORMANCE REQUIREMENTS: Conductor's score $9.95, student books $2.35, accompaniment tape (reel-to-reel or cassette) $35.00. Required purchase for performance: 25 student books plus written permission from the publisher.

STAGING REQUIREMENTS: The filmstrip will provide a backdrop or one can be made with Indian symbols and memorabilia. Choir onstage throughout.

SONGS: 9 plus 3 reprises. Can be sung unison; are written S.A. and S.A.B.

PERSONNEL: 15 to 50 plus, expandable. Chorus.

COMMENTS: The speakers tell the story. There is no interaction between speakers nor is there acting; each is speaking to the audience. Percussion instruments, bass, and flute are optional in many of the songs.

**BRIEF STORY LINE:** Pinocchio Jones' nose grows each time he abuses his health. He abuses drugs and alcohol and has no way to hide the problem. His father helps him to stop the abuse.

**VOICE SPAN:** b-e²

**TESSITURA:** d₁-b₁

**RECOMMENDED GRADE LEVEL:** 4-9 (There is a simplified version for K-3)

**DURATION:** 30 minutes

**TYPE OF ACCOMPANIMENT:** Piano or tape.

**OTHER ACCESSORIES AVAILABLE:** Simplified performance tape and singer's editions, posters, program covers, T-shirt transfers, anti-abuse posters.

**PRICE AND PERFORMANCE RIGHTS:** Grades 4-9 conductor score $9.95, 4-9 student editions $2.50, 4-9 accompaniment tape (reel-to-reel and cassette) $40.00, 4-9 production guide $10.00. Grades K-3 student editions (10) $10.00. Required purchase for performance: 25 student books.

**STAGING REQUIREMENTS:** Minimal.

**SONGS:** 6. 3 unison, 3 two-part.

**PERSONNEL:** 36, expandable.

**COMMENTS:** Production handbook very helpful.
BASIC STORY LINE: Political, economic, and social events of the last 10 years of the nineteenth century. The format is somewhat like that of a variety show; each group of 4 or 5 people does a few lines, then moves on.

VOICE SPAN: a-g²

TESSITURA: d¹-d²

RECOMMENDED GRADE LEVEL: 4-9

DURATION: (80 minutes)

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Performance record, 2 filmstrip kits, record of songs popular in 1890s, stage notes.

PRICE AND PERFORMANCE REQUIREMENTS: Conductor's score $7.95, student books $2.35, accompaniment tape $35.00. Required purchase for performance: 25 student books plus written permission from the publisher.

STAGING REQUIREMENTS: A music hall of the 1890s. Place for choir.

SONGS: 14. Unison, S.A., or S.A.B.


COMMENTS: All dialogue is very short lines, no character has over three lines.

**BASIC STORY LINE:** Follows the life of Alexander Graham Bell from age 11 to his death in 1922. Incorporates many of his inventions. Events depicted include Helen Keller's stay at his home, experiments he tried as a young man, and the invention of the telephone.

**VOICE SPAN:** a–e\textsuperscript{b2}  
**TESSITURA:** c\textsuperscript{l}–c\textsuperscript{2}  

**RECOMMENDED GRADE LEVEL:** (5-9)  
**DURATION:** (60 minutes)  
**TYPE OF ACCOMPANIMENT:** Piano or tape.  
**OTHER ACCESSORIES AVAILABLE:** Performance record, social studies guide, filmstrip.  

**PRICE AND PERFORMANCE REQUIREMENTS:** Spiral-bound conductor's score $9.95, accompaniment tape $35.00, student book $2.35. Required purchase for performance: 25 student books plus written permission from the publisher.

**STAGING REQUIREMENTS:** Can be as simple as a window onstage which has decorations changed with different scenes or as complex as suggested experiments to be carried out in the play. Many props can be used; each carefully explained in student book. The filmstrips are authentic pictures of Bell, his family, his inventions. They can be projected onstage as part of the presentation. Chorus and dance space.

**SONGS:** 15. All can be done unison except the T.T.B.B. which can be omitted. Some are written S.A.T.B.

**PERSONNEL:** At least 20 have substantial speaking parts, many more small parts. Expandable. Chorus.

**COMMENTS:** Can be shortened to one act (30 minutes) very easily. Very good suggestions for sets, props, historical facts, and slides in the student book throughout the play. Good social studies unit.

BASIC STORY LINE: Melvin tried to do many things and people just laughed. No matter what he tried to do, he was funny. One day he was accidentally caught up in a circus parade and carried in. He became a part of the show. He had found his calling as a circus clown.

VOICE SPAN: g-e₂ if unison, d-e₂ if S.A. or S.A.B.

TESSITURA: e₁-c₂ if unison, a-c₂ if S.A.B.

RECOMMENDED GRADE LEVEL: K-3 (2-5)

DURATION: (30 minutes)

TYPE OF ACCOMPANIMENT: Piano and/or band.

OTHER ACCESSORIES AVAILABLE: Performance record.

PRICE AND PERFORMANCE REQUIREMENTS: Score/performance record $13.95, student books $2.35, elementary band books $5.00. Required purchase for performance: 25 student books plus permission from publisher.

STAGING REQUIREMENTS: Minimal. Place for choir.

SONGS: 10 plus 1 reprise. Can be sung unison, S.A., or S.A.B. Melodies easy.

PERSONNEL: 16. One has much speaking, others usually only 1 line. Choir.

COMMENTS: Dialogue parts very short, not much character interaction. Possible dance on one song. Percussion instruments optional. If the band parts are used, the players need at least one year of experience. In many schools, this will mean going above fifth grade to get players. The grade level recommendations would be extended upward if S.A.B. were used. The possibility of the story line not appealing to upper grades then becomes a consideration.
BASIC STORY LINE: A story of high school football spirit. The team has lost all their games for years. The only coach they can get is the lady who teaches history. She enlists the aid of Knute Rockne for one week (his ghost). The team practices hard on the field and on their history test, wins the championship.

VOICE SPAN: $b^b-e_2$

TESSITURA: $c^1-b^1$

RECOMMENDED GRADE LEVEL: 4-9

DURATION: 45 minutes

TYPE OF ACCOMPANIMENT: Piano or tape.

OTHER ACCESSORIES AVAILABLE: Film slides, performance record, book on baton twirling, posters, program covers.

PRICE AND PERFORMANCE REQUIREMENTS: Conductor's score $9.95, student books $2.35, accompaniment tape $35.00. Required purchase for performance: 25 student books plus written permission from the publisher.

STAGING REQUIREMENTS: Football stadium set with choral risers as stands.

SONGS: 8 plus 2 reprises. Unison, some brief measures with optional two-part.

PERSONNEL: 12 plus 5 groups of people. Only 2 have extensive speaking/singing parts. Choir.

COMMENTS: Detailed production notes in front of score.
BRIEF STORY LINE: Patriotic. A pageant of American history revised for the Bicentennial.

VOICE SPAN: c1-f2

TESSITURA: e1-c2

RECOMMENDED GRADE LEVEL: 3-9

DURATION: 90 minutes

TYPE OF ACCOMPANIMENT: Piano. Parts available for brass quartet, string bass, guitar, and rhythm instruments.

OTHER ACCESSORIES AVAILABLE: Film slides to highlight the finale, program covers, T-shirt transfers.

PRICE AND PERFORMANCE RIGHTS: Composers' names and publisher's footnote must appear on all programs and printed matter. Conductor's score $9.95, student book (25 minimum) $2.35, accompaniment tape (reel-to-reel or cassette) $35.00, film slide kit $42.00.

STAGING REQUIREMENTS: Patriotic memorabilia such as flags and banners.

SONGS: 11, some rhythmically complicated for elementary or early junior high. Can be unison, S.A. or S.A.B.

PERSONNEL: 10 to 100.

COMMENTS: All the dialogue except the narrator's is short "one-liners".
BASIC STORY LINE: Kids are doing a play at school. A typical group: one sells his lunch sandwiches, another is really lonesome, one carries a box with him everywhere he goes, one is a "brain" and really gets upset when he makes a mistake, another is very popular. As they prepare for and give the play, they conjure many little imaginary situations and follow them to conclusions.

VOICE SPAN: b-g2 (melody only)

TESSITURA: f1-d2 (melody only)

RECOMMENDED GRADE LEVEL: (6-10)

DURATION: (60 minutes)

TYPE OF ACCOMPANIMENT: Piano

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE REQUIREMENTS: Royalty fees: $50.00 for first performance, $35.00 for each subsequent use.

STAGING REQUIREMENTS: Long bedroom to sleep 8, large box to hold a boy, rehearsal area for play, classroom area.


PERSONNEL: 7 plus whatever extras desired.

COMMENTS: Suggestions in back of script for adding extras at various times in the production. A personal properties list is also in the script.

BRIEF STORY LINE: Christmas. A trip to the North Pole to see the elves working.

VOICE SPAN: c1-d2

TESSITURA: c1-c2

RECOMMENDED GRADE LEVEL: (K-2)

DURATION: 20 minutes

TYPE OF ACCOMPANIMENT: Piano (E) or cassette tape.

OTHER ACCESSORIES AVAILABLE: Performance tape on back of accompaniment tape.


STAGING REQUIREMENTS: 2 sets: Santa's throne room and elf workshop.


PERSONNEL: 25, expandable.

BASIC STORY LINE: The Prince is searching for a princess because the future of the nation depends on having a royal couple enthroned. A wicked witch is trying to become a princess. Jester discovers the way to tell if the women chosen by the Prince are true princesses. He puts a pea under the mattress in the royal Princess' bedroom. Each of three ladies come sleep on the bed. Finally, a true princess is found. She is the one who complains about the bed. The pea had been hidden under many mattresses.

VOICE SPAN: a-f2

TESSITURA: c1-b1

RECOMMENDED GRADE LEVEL: (4-8)

DURATION: 90 minutes

TYPE OF ACCOMPANIMENT: Piano (M)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE REQUIREMENTS: Book $3.00, piano score $7.50, royalty $35.00 per performance.

STAGING REQUIREMENTS: Two areas on stage plus area in front of curtain. Several mattresses needed. Thrones.

SONGS: 18. 11 unison, 3 two-part, 4 three-part. Most are very short. Two- and three-part could be done unison.

PERSONNEL: 9 with substantial speaking/singing roles, 2 large groups, 4 minor roles. Separate choir could be used, but preferable way is to use the groups as ensembles.

**BASIC STORY LINE:** Sacred. The story of the little boy who gave the loaves and fishes with which Jesus fed 5,000.

**VOICE SPAN:** c₁-e₂

**TESSITURA:** e₁-c₂

**RECOMMENDED GRADE LEVEL:** (3-6)

**DURATION:** (30 minutes)

**TYPE OF ACCOMPANIMENT:** Piano (M) or tape.

**OTHER ACCESSORIES AVAILABLE:** Performance record, bulletins.

**PRICE AND PERFORMANCE REQUIREMENTS:** Book $4.50, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

**STAGING REQUIREMENTS:** Bed, slide projector and slides, outdoor picnic site.

**SONGS:** 10. 9 unison, 3 have optional second parts, 1 unison with echo.

**PERSONNEL:** 4 main characters, 4 minor ones. Choir.

**COMMENTS:** No suggestions for production in the book. Slides must be prepared.

**BRIEF STORY LINE:** Two children run away to the circus. Their guardian gets a policeman to help find them. They hide; are discovered when circus moves to another city. Beg to remain with circus; are allowed to. Show is about to begin when guardian and policeman come to take children home. All ends well.

**VOICE SPAN:** b¹-c²

**TESSITURA:** c¹-a¹

**RECOMMENDED GRADE LEVEL:** 5-7

**DURATION:** 60 minutes

**TYPE OF ACCOMPANIMENT:** Piano (E)

**OTHER ACCESSORIES AVAILABLE:** None

**PRICE AND PERFORMANCE RIGHTS:** $3.95 per copy. Required purchase for performance: 8 copies. Each subsequent performance $10.00

**STAGING REQUIREMENTS:** 1 set: circus.

**SONGS:** 9, all unison. Very easy.

**PERSONNEL:** 8 main parts and 15 minor. More could be added as circus acts or skits. Many characters can be either boys or girls.

**COMMENTS:** Detailed suggestions for sets and costumes in book.

**BASIC STORY LINE:** Christmas. Sacred. Puppet theatre. The donkey and the lamb from the stable at the inn discuss the birth of Jesus with the choir.

**VOICE SPAN:** c₁-e₂

**TESSITURA:** e₁-b₁

**RECOMMENDED GRADE LEVEL:** (1-4 for choir, 3-6 for puppets)

**DURATION:** (20 minutes)

**TYPE OF ACCOMPANIMENT:** Piano (E) or tape.

**OTHER ACCESSORIES AVAILABLE:** Performance tape.

**PRICE AND PERFORMANCE REQUIREMENTS:** Score $1.95, accompaniment tape (reel-to-reel or cassette) $40.00. No required purchase for performance.

**STAGING REQUIREMENTS:** Puppets, puppet theatre, choir risers.

**SONGS:** 5, unison, easy.

**PERSONNEL:** 2 puppets plus choir.

**COMMENTS:** Available through the Lorenz Corporation, Dayton, Ohio.

**BRIEF STORY LINE:** Sacred. Christmas. Story of the Magi who followed the Star to find the King. The Magi, many animals, and the stars all travel together and speculate about who will be the King.

**VOICE SPAN:** a-d²

**TESSITURA:** c¹-a¹

**RECOMMENDED GRADE LEVEL:** (3-6)

**DURATION:** (30 minutes)

**TYPE OF ACCOMPANIMENT:** Piano or tape.

**OTHER ACCESSORIES AVAILABLE:** Performance record, bulletins, posters.

**PRICE AND PERFORMANCE RIGHTS:** Accompanist/director's edition $6.95, singer's edition $2.50, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

**STAGING REQUIREMENTS:** Minimal.

**SONGS:** 9, most sung by small groups, remainder by choir. 6 two-part passages of 2 to 4 measures.

**PERSONNEL:** 33. Only the 3 kings have lengthy speaking parts. Choir.

**COMMENTS:** Dialogue saturated with puns.

BASIC STORY LINE: Sacred. Mother and father are worried about their son who constantly imagines things and speaks with imaginary people. They send him to stay with his grandparents. The son has a very poor self-concept. There is an emergency on grandparents' farm and the son becomes a hero.

VOICE SPAN: g-g²

TESSITURA: c¹-c²

RECOMMENDED GRADE LEVEL: (5-8)

DURATION: (60 minutes)

TYPE OF ACCOMPANIMENT: Piano, tape, or orchestration.

OTHER ACCESSORIES AVAILABLE: Performance record or tape.

PRICE AND PERFORMANCE REQUIREMENTS: Book $3.95, accompaniment tape (reel-to-reel or cassette) $45.00, orchestration $100.00. No required purchase for performance.

STAGING REQUIREMENTS: Stage divided into two sections: 1) cornfield with fence and haystack, 2) one door frame and one window frame to simulate a farm house. Also needed: large oak tree and place for choir.

SONGS: 9. 4 mostly unison, 5 mostly two-part with some three-part. Both the two- and three-part are quite complicated.

PERSONNEL: 7 speaking/singing roles, 3 are major. 3 groups of children, size of groups variable.

COMMENTS: Music quite sophisticated for elementary students. Adults could be used in the 3 leading roles. Book gives character descriptions, production notes for each song, prop and scenery descriptions, and ideas on building sets.

BRIEF STORY LINE: Prince is heralded on the day of his birth. Pauper's baby goes unnoticed. Pauper's son John learns to beg. Priest teaches him how to read and tells him stories. Prince and John meet, become friends, trade places. While John, the pauper, is prince, the King dies. The Prince (now pauper) is beaten by John's father as was the priest. Priest dies. Prince lives as a fugitive among his subjects and learns about them. Finally the Prince regains his rightful throne.

VOICE SPAN: b-e\textsuperscript{2} (optional parts up to g\textsuperscript{2})
TESSITURA: e\textsuperscript{1}-c\textsuperscript{2}
RECOMMENDED GRADE LEVEL: 6-8
DURATION: 75 minutes
TYPE OF ACCOMPANIMENT: Four-hand piano throughout plus optional trumpets, flute or violin, and finger cymbals.
OTHER ACCESSORIES AVAILABLE: None
PRICE AND PERFORMANCE RIGHTS: Director's score and instrumental parts $6.75, choral parts $2.00. Required purchase for performance: 12 director's scores.
STAGING REQUIREMENTS: Writer suggests choir sit in pit; back or sides of stage would work.
SONGS: 10. Unison with optional second and third parts. 7 use instruments. Melodies mainly diatonic and rhythms uncomplicated.
PERSONNEL: 4 principals who sing, 9 more who have speaking parts, at least a dozen extras plus choir.
COMMENTS: Subject matter will be meaningful for grades 6 and up.

BRIEF STORY LINE: Dorothy blown by a cyclone from Kansas to the Land of Oz. Goes to the Wizard to get him to send her home. Encounters Woodman, Tinman, Scarecrow, and Cowardly Lion in Oz. Wizard fulfills her wish and those of her friends.

VOICE SPAN: c1-f2
TESSITURA: f1-c2
RECOMMENDED GRADE LEVEL: 1-6
DURATION: (45 minutes)
TYPE OF ACCOMPANIMENT: Piano (E)
OTHER ACCESSORIES AVAILABLE: None


STAGING REQUIREMENTS: Area in front of curtain is used often. Sets: house, garden, forest, throne room, witches' chamber. Area for dances. 10 scenes suggested, option of director.

SONGS: 8, all unison. 6 dances.

PERSONNEL: 8 main characters, 3 minor roles, 9 groups which sing or dance.

COMMENTS: Could easily involve more than one grade level. Dances could be left out. No dance movement is suggested. Costumes are suggested.

BRIEF STORY LINE: Newsboy, 13, and his sister, 8, are orphans, live alone in a room behind hardware store. Boy wants to buy sister a special gift, so he joins a gang of pickpockets. Generous neighbors help him to remain honest.

VOICE SPAN: c₁-e₂

TESSITURA: f₁-c₂

RECOMMENDED GRADE LEVEL: (4-7)

DURATION: 40 minutes

TYPE OF ACCOMPANIMENT: Piano or reel-to-reel tape.

OTHER ACCESSORIES AVAILABLE: Performance record, posters, programs, T-shirt transfers.


SONGS: 11 plus 2 reprises. 6 unison, 2 mostly two-part, 1 briefly two-part, 1 uses traditional carols in two-part, 1 entirely two-part. Chorus.

PERSONNEL: 13 plus 3 groups of variable size. 7 are main characters. Expandable.

COMMENTS: Suggestions for props, staging, sets, and costumes in score.

**BASIC STORY LINE:** Toby is a foster child who runs away and joins the circus. In the circus he has a hard boss who beats him. A circus family takes him in and teaches him to ride in a horse act. He makes enough money to get back home.

**VOICE SPAN:** g-e♭₂

**TESSITURA:** c₁-c₂

**RECOMMENDED GRADE LEVEL:** (4-7)

**DURATION:** (50 minutes)

**TYPE OF ACCOMPANIMENT:** Piano (E)

**OTHER ACCESSORIES AVAILABLE:** None

**PRICE AND PERFORMANCE REQUIREMENTS:** Book $4.00. Required purchase for performance: 10 books.

**STAGING REQUIREMENTS:** Many options. Desired: place for a circus parade and an area where circus acts can perform.

**SONGS:** 8. 6 unison, 2 unison with brief two-part. Very simple, easy songs. All are brief.

**PERSONNEL:** 13 plus any number of circus acts as desired.

**COMMENTS:** 2 options for endings. Many suggestions in script for circus acts, clowns, and routines for students to include in the production.

BASIC STORY LINE: Story follows Columbus from his apprenticeship as a weaver to his discovery of the New World. He was a weaver, then a map maker. He would invite sailors to his house so he could hear their sea stories. When he decided to prove the world was round, he approached Queen Isabella of Spain for finances. She waited six years, then said no; then reconsidered and helped him. They sailed in three ships and discovered a new land. He took many new things to Spain from the Indians.

VOICE SPAN: c₁₋e₂ᵇ₂

TESSITURA: d₁₋a₁

RECOMMENDED GRADE LEVEL: (3-6)

DURATION: 60 minutes

TYPE OF ACCOMPANIMENT: Piano (M)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE REQUIREMENTS: Book $3.00, score $5.00, royalty $35.00 per performance.

STAGING REQUIREMENTS: Loom and stool, map-making shop with desk, throne room, ship deck.

SONGS: 9 plus 4 reprises. All unison and simple.

PERSONNEL: 20 to 80. 5 have extensive dialogue. Many small groups have songs.

COMMENTS: Suitable for a history lesson. An excellent musical to involve a large group.
BASIC STORY LINE: Sacred. The story of Jesus from birth to resurrection as told by those who were with him.

VOICE SPAN: b\textsubscript{b}-d\textsuperscript{2}

TESSITURA: d\textsuperscript{1}-a\textsuperscript{1}

RECOMMENDED GRADE LEVEL: (2-5)

DURATION: (35 minutes)

TYPE OF ACCOMPANIMENT: Piano (E) or tape.

OTHER ACCESSORIES AVAILABLE: Performance record or tape, bulletins, posters, lyrics.

PRICE AND PERFORMANCE REQUIREMENTS: Book $3.95, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: Minimal. Area for choir.

SONGS: 18 plus 1 reprise. Unison, but 1 has optional second part throughout and 4 have brief optional two-part.

PERSONNEL: 25, expandable. None of the speaking/singing parts demanding, all are brief.

COMMENTS: No production suggestions.

BRIEF STORY LINE: Sacred. Story of Moses with emphasis on the plagues and leading the people of Israel through the desert.

VOICE SPAN: a-d2

TESSITURA: e1-b1

RECOMMENDED GRADE LEVEL: (3-6)

DURATION: (50 minutes)

TYPE OF ACCOMPANIMENT: Piano (M). Chord symbols included. Tape.

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: Accompanist/director's edition $3.95, accompaniment tape (reel-to-reel or cassette) $45.00. No required purchase for performance.

STAGING REQUIREMENTS: Possible sets: greenery along a river, king's throne room, desert. Choir onstage throughout.

SONGS: 12. All unison. 3 choir only, 9 solo with choir. Very easy songs, mostly diatonic.

PERSONNEL: 14, 3 have major speaking parts.

COMMENTS: No suggestions for staging or costumes provided.

**BRIEF STORY LINE:** Sacred. Dr. Nuwine is somewhat like Jesus. He travels around telling parables in song. He sings about acceptance, being greedy, ignoring one's neighbors.

**VOICE SPAN:** g-d2 (d and g2 each appear once)

**TESSITURA:** c1-b1

**RECOMMENDED GRADE LEVEL:** (6-9)

**DURATION:** (45 minutes)

**TYPE OF ACCOMPANIMENT:** Piano with optional drums, guitar, banjo, bass (or tape).

**OTHER ACCESSORIES AVAILABLE:** Rehearsal cassette, production guide, poster, bulletin covers, balloon figure.

**PRICE AND PERFORMANCE RIGHTS:** Score $3.95, accompaniment tape $35.00. Permission must be obtained from publisher for any performance at which admission is charged. No required purchase for performance.

**STAGING REQUIREMENTS:** Minimal.

**SONGS:** 8. Most unison, some two-part. Brief four-part treble.

**PERSONNEL:** 6 plus choir.

**COMMENTS:** Staging suggestions in score.

BASIC STORY LINE: Clarence, the dragon, is a peace-loving fellow who writes poetry and picks flowers. He is the best friend of the prince. The King declares that all dragons are to be killed and sends his best knight to do the job. Knight befriends dragon. King orders a battle between them. All ends well.

VOICE SPAN: a-e²

TESSITURA: c¹-b¹

RECOMMENDED GRADE LEVEL: (5-7)

DURATION: (50 minutes)

TYPE OF ACCOMPANIMENT: Piano (M)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE REQUIREMENTS: Script $3.50, music available on rental. Royalty quotes available from the publisher.

STAGING REQUIREMENTS: 3 easy sets: Throne room, dragon's cave, dungeon.

SONGS: 11 plus 1 reprise. 1 three-part, 2 two-part, remainder unison.

PERSONNEL: 5 males, 1 female. Many extras could be added, but would have no speaking or singing parts.

COMMENTS: Script contains suggestions for staging, sketches of sets, and costume ideas.
BRIEF STORY LINE: Christmas. Boo Bear is somehow dropped from the sleigh as Santa makes his Christmas Eve deliveries. He falls in the snow and is lost and disheveled. Two snowmen come along and tell him how to get to the proper address. Once he is there, the toys clean him and prepare him for Christmas morning.

VOICE SPAN: b⁰-c²

TESSITURA: e¹-c²

RECOMMENDED GRADE LEVEL: 1-5 (2-4)

DURATION: 35 minutes

TYPE OF ACCOMPANIMENT: Piano (M) or tape.

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: Score $5.95, performer's parts $2.00, accompaniment cassette tape $30.00. Required purchase for performance: 2 director's scores and at least 1 performer's part for each 2 members of the cast (minimum 10).

STAGING REQUIREMENTS: Sets: Santa's sleigh, snow scene, room with Christmas tree. Chorus needs to be on stage throughout.

SONGS: 4. 2 unison, 1 unison with optional second part, 1 two-part.

PERSONNEL: 30. Very few have extensive speaking parts. Expandable.

COMMENTS: All the speaking parts are rhymes. The narrators (4) are encouraged to read their parts. Detailed instructions for making costumes and props are in director's score.
BASIC STORY LINE: Edam Stilton is a mouse who lives in the home of a human, Mr. Hartung. Mrs. Hartung hates mice. A famous French opera star comes to town with her pet mouse. The mouse (female) gets lost at the airport, is rescued by friends of Stilton. Mrs. Hartung is doing a benefit, needs a big star. The female mouse is reunited with her mistress, the opera star. The opera star agrees to be a part of the benefit.

VOICE SPAN: a–g₂

TESSITURA: e₁–d₂

RECOMMENDED GRADE LEVEL: (5-7)

DURATION: 90 minutes

TYPE OF ACCOMPANIMENT: Piano (E)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE REQUIREMENTS: Book $2.50, score $5.00, royalty $25.00 per performance.

STAGING REQUIREMENTS: One interior set split into two rooms, one for humans, one for mice.

SONGS: 14. Unison except for 1 which is a canon of 3 parts.

PERSONNEL: 14 plus extras.

COMMENTS: Score very attractive and easy to read. Set diagram in script book.
BRIEF STORY LINE: Christmas. Mrs. Claus is baking gingerbread for Santa to pack in the sleigh. He asks her to help inspect toys before packing. Robert has a limp, can't be packed. He saves the gingerbread men from being burned, so they march with him until he loses his limp.

VOICE SPAN: $b^1-e^2$

TESSITURA: $f^1-c^2$

RECOMMENDED GRADE LEVEL: 2-5

DURATION: 45 minutes

TYPE OF ACCOMPANIMENT: Piano (E)

OTHER ACCESSORIES AVAILABLE: None


STAGING REQUIREMENTS: One set: Mrs. Claus' kitchen. Oven big enough to walk into. Area for dances.

SONGS: 9, all unison. 2 solos, remainder chorus or small groups.

PERSONNEL: 30 to 100.

COMMENTS: Costume suggestions and instructions for the ballerina dance are in book. In many of these songs, the vocal line is not separated from the piano part.
BRIEF STORY LINE: The story of Chicken Little.

VOICE SPAN: a-c²

TESSITURA: b-a¹

RECOMMENDED GRADE LEVEL: K-3

DURATION: 20 minutes

TYPE OF ACCOMPANIMENT: Cassette tape or piano.

OTHER ACCESSORIES AVAILABLE: T-shirt transfers, stickers, publicity posters, program covers.


STAGING REQUIREMENTS: Choir risers, large tall oak tree to hide ladder behind, castle prop.

SONGS: 3, very easy, but melodically interesting.

PERSONNEL: 10 to 100 including choir.

COMMENTS: Very good suggestions in the teacher's manual about the story, the characters, and children's singing habits. Sketches for very easy costumes and set. Well written for primary grade voices.

BASIC STORY LINE: Sacred. Ahab, the wicked king, marries Jezebel, a pagan woman. The Lord is unhappy that this is happening, so he sends Elijah the prophet to tell the king. Elijah tells him it will not rain again until the Lord is ready. It doesn't rain for three years. Elijah challenges the prophets of Baal to a contest and defeats them in front of King Ahab.

VOICE SPAN:  c1-f2

TESSITURA:  f1-c2

RECOMMENDED GRADE LEVEL:  (4-6)

DURATION:  30 minutes

TYPE OF ACCOMPANIMENT:  Piano (E). Optional flute on one song.

OTHER ACCESSORIES AVAILABLE:  None


STAGING REQUIREMENTS:  Thrones, place for choir, taped sound effects.

SONGS:  7. 3 are mostly two-part, 4 mostly unison. Easy.

PERSONNEL:  20. 6 major speaking parts, other small parts. Expandable. Choir.

COMMENTS:  Brief production suggestions in book.

**BASIC STORY LINE:** Sacred. 6 short musicals, no connection between them. 1) The story of Hur who held up Moses' hand when the battle depended on it, 2) King Hezekiah and the miracles the Lord provided, 3) Samuel's guidance from the Lord, 4) David and Goliath, 5) Esther and Mordecai, and 6) King Darius with Daniel and the wicked rulers.

**VOICE SPAN:** b-d₂

**TESSITURA:** e₁-c₁

**RECOMMENDED GRADE LEVEL:** (3-5)

**DURATION:** 5 to 8 minutes each.

**TYPE OF ACCOMPANIMENT:** Piano (M) or tape.

**OTHER ACCESSORIES AVAILABLE:** Performance record or tape.

**PRICE AND PERFORMANCE REQUIREMENTS:** Score $3.95, accompaniment tape $45.00. No required purchase for performance.

**STAGING REQUIREMENTS:** Minimal. Choir.

**SONGS:** 18. 2 to 5 in each musical. Unison.

**PERSONNEL:** Some have only a speaker plus chorus. Others have as many as 4 characters.

**COMMENTS:** Included here because there is character interaction in some of these musicals.
BASIC STORY LINE: A penguin has come from Iceland to find his parents. He becomes friends with Flibberty, a goblin, who helps him search. Krafty Kingfisher chases them through most of the drama because they stole a fish from him. They encounter the Silly Cuckoos who are practicing their song for spring, the bus driver/conductor, and the famous Mr. Maestro who is in town to conduct a concert. Maestro is mistakenly identified as the penguin, and the train conductor is confused with the music conductor. All ends well.

VOICE SPAN: b-f#2

TESSITURA: c1-c2

RECOMMENDED GRADE LEVEL: (6-10)

DURATION: (90 minutes)

TYPE OF ACCOMPANIMENT: Piano (D)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE REQUIREMENTS: Script $3.50, piano/vocal score $15.00, royalty $25.00 - $20.00 (contact the company).

STAGING REQUIREMENTS: Very difficult to stage. Sets and props are complicated, numerous, and confusing. Should be done with older students on a large stage.

SONGS: 12 plus 3 reprises. 2 are three-part, 1 has optional second part, remainder unison. Songs are quite complicated for elementary students. Meter changes often.

PERSONNEL: 11 males, 4 females. The songs are well divided among many individuals and groups.

COMMENTS: The script has a lighting chart and a production chart showing sets and props for each scene. Some very hard staging (such as a three-headed man where all three heads sing) and many scene changes suggest that this would be better done by a professional company. The dialogue, especially for the 5 leading roles, is extremely long for an elementary student to memorize.
BASIC STORY LINE: Hygenia is the cleanest kingdom in the world. Disease is unknown. One day a villainous Measle enters the kingdom and breaks everyone out in spots. The Measle was brought in by a doctor who was upset that he never had any business. The royal staff foils the plot, cleanliness is restored.

VOICE SPAN: c₁-e₂

TESSITURA: f₁-c₂

RECOMMENDED GRADE LEVEL: (6-8) or (adults for a child audience).

DURATION: (60 minutes)

TYPE OF ACCOMPANIMENT: Piano (M)

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE REQUIREMENTS: Script $3.50, piano/vocal score $8.00, royalty $25.00 - $20.00 (contact the publisher).

STAGING REQUIREMENTS: Airplane cockpit, housetop, 3 thrones, television set, bedroom.

SONGS: 12 plus 11 reprises, unison. Difficult.

PERSONNEL: 12 (with doubling) or 30 (without).

COMMENTS: Songs well distributed among characters. Scene suggestions, lighting chart, and effects chart in back of script. This musical is quite lengthy in dialogue for elementary students.

BRIEF STORY LINE: Ecology and energy are the themes. Baseball field is rezoned and is to be sold for building a factory. Robots sent from another planet to see how we take care of our planet. Mayor hires fancy advertising firm to sell city on the zoning change. The robots influence the mayor and council to change plans, build energy park instead.

VOICE SPAN: a-e\textsuperscript{2}

TESSITURA: c\textsuperscript{1}-c\textsuperscript{2}

RECOMMENDED GRADE LEVEL: 5-8

DURATION: 45 minutes

TYPE OF ACCOMPANIMENT: Piano (1 song needs 4 hands) or taped synthesizer.

OTHER ACCESSORIES AVAILABLE: Robot sound tapes (reel-to-reel or cassette).

PRICE AND PERFORMANCE RIGHTS: Director's score $5.95, choral parts $1.50, robot sound tape $20.00, synthesizer accompaniment tape $20.00. Required purchase for performance: 10 director's scores, at least 1 choral part for each 2 members of the chorus, and the robot sound tape. If admission is charged or performances are to be broadcast or televised, permission must be sought from the publisher.

STAGING REQUIREMENTS: If the synthesizer accompaniment tape is used, two tape players are necessary. 3 robot costumes. 1 set.

SONGS: 6. 2 are for groups and are two-part, but may be sung unison. Last song must be sung two-part.

PERSONNEL: 30 to 50.

COMMENTS: Vocabulary, story line, and complexity of the melodies all indicate that older students should do this, but a musically sophisticated fifth or sixth grade group could do it. The score contains directions for costumes, set, and stage movements. Cues in margin for tape operators and light crew.

**BRIEF STORY LINE:** Sacred. The story of David and Goliath.

**VOICE SPAN:** $b^b-e^b2$

**TESSITURA:** $d^1-a^1$

**RECOMMENDED GRADE LEVEL:** 4-7

**DURATION:** (30 minutes)

**TYPE OF ACCOMPANIMENT:** Tape or piano (M), optional brass ensemble.

**OTHER ACCESSORIES AVAILABLE:** Stereo performance album, brass ensemble score.

**PRICE AND PERFORMANCE RIGHTS:** Student book $2.95. Accompaniment tape $45.00, brass parts $55.00. No required purchase for performance.

**STAGING REQUIREMENTS:** One act, two scenes.

**SONGS:** 10. Can be done in unison or 2-part.

**PERSONNEL:** Can be done with either narration or dialogue. If dialogue, 18 characters plus 2 choirs are needed. Adults are suggested but not required for 4 of the dialogue parts.

**COMMENTS:** Director's notes for both versions are in the back of book, including costumes, properties, and staging ideas. Dialogue offered is very brief.

BRIEF STORY LINE: The story of Columbus in song.

VOICE SPAN: c1-d2

TESSITURA: f1-d2

RECOMMENDED GRADE LEVEL: K-4

DURATION: 25 minutes

TYPE OF ACCOMPANIMENT: Piano (E), guitar, or autoharp with optional percussion instruments.

OTHER ACCESSORIES AVAILABLE: None

PRICE AND PERFORMANCE RIGHTS: Director's score $4.95, performer's parts $1.50. Required purchase for performance: 3 scores and minimum of 10 performer's parts.

STAGING REQUIREMENTS: No stage necessary. Choral risers.

SONGS: 8. All can be chorus or some solos can be used. No piano accompaniment is necessary on half of the songs if the percussion accompaniment is used.

PERSONNEL: Choir as large as desire and space allow.

COMMENTS: Only 3 lines of speaking. Titles of songs and narrative printed on large cards and displayed on easels. Costumes may be kept to a minimum. Optional use of Orff instruments.
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