

APRIL 25, 1972

Jim Henson
THE JIM HENSON COMPANY ARCHIVES

Tuesday**AFTERNOON-EVENING****EVENING**

- 5:15 **20 NEWS**—R.J. Robert
47 LOS JUANES—Novela (C)
 5:30 **5 FLINTSTONES**—Cartoon (C)
8 TRUTH OR CONSEQUENCES (C)
11 BATMAN—Adventure (C)
 Conclusion. The Black Widow has Batman under her power! Black Widow: Tallulah Bankhead. Batman: Adam West. Robin: Burt Ward. Tarantula: Donald Barry.
13 ELECTRIC COMPANY—Children (C)
 No. 22. The UCLA Marching Band in a lesson on the "ou" combination.
20 HIGHWAY PATROL—Drama
 The Highway Patrol mobilizes to catch the killer of one of its men. Mathews: Broderick Crawford.
23 SESAME STREET
 No. 372. Sketches on the letters C and A. (60 min.)
31 NEWS (C)
41 CORAZON SALVAJE
41 FILM
47 NOTICIAS—Manolo Iglesias (C)
 5:55 **3 UPDATE** (C)
9 SPORTSCLUB (C)

- 6:00 **2 NEWS**—Jim Jensen (C)
3 NEWS, WEATHER, SPORTS (C)
4 NEWS—Tony Guida (C)
7 NEWS—Grimsby/Beutel (C)
8 NEWS—Ralph Wenge (C)
9 GET SMART—Comedy (C)
 Conclusion. In a KAOS prison camp, Max devises a foolproof escape route—that leads nowhere. Directed by Don Adams (Max).
11 GILLIGAN'S ISLAND (C)
 The castaways have cause for alarm: Gilligan and the Skipper claim they've heard murderous gangsters talking on the island. Gilligan: Bob Denver. Skipper: Alan Hale.
13 HODGEPODGE LODGE (C)
 Spiny animals and planes.
20 SOUNDING BOARD
23 SESAME STREET
 No. 387. Sketches on the letters F and K. (60 min.)
31 ELECTRIC COMPANY—Children (C)
 No. 127. A spoof of "Mission: Im-

close
up

**MUPPET MUSICIANS
OF BREMEN (C)**
7:30 **5 (8)**

A DELIGHTFUL PUPPET FANTASY



Special: More sprightly doings with the Muppets.

If cats could play trumpets, they'd seek out families who dig music. So goes this tale about four castoff animal musicians, who march into the Louisiana bayous to find a new family. What turns up? Their fiendish ex-masters, and sheer pandemonium in a spooky swamp shack.

Story by Muppets veteran Jerry Juhl ("The Frog Prince"), who wrote the songs with Jack Elliott ("The Cock-a-Doodle Blues," "Ya Gotta Know Your Friends" and "The Family Song").

Produced and directed by Muppets creator Jim Henson, who does the voices of host Kermit the Frog and Mean Floyd. (60 min.)

The Musicians Guide 1972 Edition

Mara Parker



The Musicians Guide 1972 Edition:

Musician's Guide, 1972 **The Publishers Weekly**, 1909 *The Musician's Guide to Acoustics* Murray Campbell, Clive Greated, 1994-04-28 **Involvement with Music** Dominique-René De Lerma, 1976 Book Review Digest, 1982 **The Library Journal Book Review**, 1977 *Reference and Subscription Books Reviews*, 1978 Music, 1973 **CUM Notis Variorum**, 1981 *Jazz* Dean Tudor, Nancy Tudor, 1979 *Spirituals* Kathleen A. Abromeit, 2015-01-01

Spirituals originated among enslaved Africans in America during the colonial era. They resonate throughout African American history from that time to the civil rights movement from the cotton fields to the concert stage and influenced everything from gospel music to blues and rap. They have offered solace in times of suffering, served as clandestine signals on the Underground Railroad and been a source of celebration and religious inspiration. Spirituals are born from the womb of African American experience yet they transcend national disciplinary and linguistic boundaries as they connect music, theology, literature and poetry, history, society and education. In doing so they reach every aspect of human experience. To make sense of the immense impact spirituals have made on music culture and society, this bibliography cites writings from a multidisciplinary perspective. This annotated bibliography documents articles, books and dissertations published since 1902. Of those 150 are books, 80 are chapters within books, 615 are journal articles and 150 are dissertations along with a selection of highly significant items published before 1920. The most recent publications included date from early 2014. Disciplines researched include music, literature and poetry, American history, religion and African American Studies. Items included in the annotated bibliography are limited to English language sources that were published in the United States and focus on African American spirituals in the United States but there are a few select citations that focus on spirituals outside of the United States. Of the one thousand annotations they are divided roughly evenly between general studies and geographical studies. Information about early spirituals, use of spirituals in art, music, church music and popular music, composers who based music on spirituals, performers of spirituals, ensembles and individuals, Bible, theology and religious education, literature and poetry, pedagogical considerations including the teaching of spirituals as well as prominent educators, reference works and a list of resources that were unavailable for review but are potentially useful. This book also offers considerable depth on particular topics such as the Fisk Jubilee Singers and William Grant Still with over thirty citations devoted to each. At the same time materials included are quite diverse with topics such as spirituals in Zora Neale Hurston's novels, bible studies based on spirituals, enriching the teaching of geography through spirituals, Marian Anderson's historic concert at the Lincoln Memorial, spiritual roots of rap, teaching dialect to singers expressing African American religion in spirituals, Samuel Coleridge Taylor's music, slave tradition of singing among the Gullah. The book contains indices by author, subject and spiritual title. Additionally an appendix of spirituals by biblical reference listing both spiritual title to scriptural reference as well as scripture to spiritual title is included. T. L. Collins, Christian educator, compiled the appendix. *An Index to Music in Selected Historical*

Anthologies of Western Art Music, Part 2 Mara Parker, 2019-01-01 An Index to Music in Selected Historical Anthologies of Western Art Music is the essential reference for music history and music theory instructors for finding specific listings and details for all the pieces included in more than 140 anthologies published between 1931 and 2016. Containing over 5 000 individual listings, this concise book is an indispensable tool for teaching music history and theory. Since many anthologies exist in multiple editions, this Index provides instructors, students, and researchers with the means to locate specific compositions in both print and online anthologies. This book includes listings by composer and title, as well as indexes of authors, titles, and first lines of text for music from antiquity through the early twenty-first century. **The Guitar in**

American Banjo, Mandolin and Guitar Periodicals, 1882-1933 Jeffrey Noonan, 2009-01-01 In the early years of the twentieth century O. G. Sonneck, the father of American musicology, decried the state of musical bibliography in this country, encouraging musical scholars to dedicate themselves to preserving, cataloging, and promoting the use of America's musical ephemera, especially newspapers and magazines. Despite his century-old calls, much work in this area remains undone. This volume responds to Sonneck's call for action by creating a bibliography of periodicals that document the use and place of the guitar in a little-known segment of America's musical culture in the final decades of the nineteenth century through the first third of the twentieth century. Between 1880 and the mid 1930s, a unique musical movement grew and flourished in this country. Focused on the promotion of so-called plectral instruments, this movement promoted the banjo, the mandolin, and the guitar as cultivated instruments on a par with the classical violin or piano. The Banjo, Mandolin, and Guitar (BMG) community consisted of instrument manufacturers, music publishers, professional teachers and composers, and amateur students. While some professional soloists achieved national recognition, the performing focus of the movement was ensemble work with bands of banjos, mandolins, and guitars ranging from quartets and quintets modeled on the violin family string ensembles to festival orchestras of up to 400 players mimicking the late romantic symphony orchestra. The repertoire of most ensembles included popular dances of the day as well as light classics, but more ambitious ensembles tackled Mozart, Haydn, Beethoven, and even Wagner. Although this movement straddled both popular and cultivated classical music, making its elitist pretensions contributed to its demise in the wake of the explosive growth of modern American popular music, linked to Tin Pan Alley or the blues. While the movement's heyday spanned the early years of audio recording, only a handful of active BMG performers made recordings. As a result, few musical scholars are aware of the BMG movement and its contribution to American musical culture, especially its influence on the physical and technical development of America's instrument, the guitar. The movement did, however, leave extensive traces of itself in periodicals produced by manufacturing and publishing concerns. Beginning in 1882, the leadership of the BMG movement fell to the publishers, editors, and contributors from these promotional journals, which were dedicated to the interests of Banjoists, Mandolinists, and Guitarists. While advertising dominated the pages of most of these periodicals, nearly all offered product and publication reviews, historical surveys, biographical sketches, and technical

advice In addition the BMG magazines not only documented performances with reviews and program lists but also contained musical scores for solo instruments and plucked string ensembles These magazines are the primary sources which document this vibrant expression of America s musical life While one or two of the BMG magazines have been known by guitar scholars most have not seen the light of day in decades Similarly a few of the leading guitar figures of the BMG movement principally William Foden Vahdah Olcott Bickford and George C Krick have been acknowledged and documented but many more remain completely anonymous This bibliography offers access to the periodicals which help document the story of the guitar in America s progressive era a story of tradition and transformation as lived and told by the guitar s players teachers manufacturers composers and fans in the BMG movement The bibliography consists of two large sections The first contains a chronological list of articles news items advertisements illustrations and photographs as well as a list of musical works for guitar published in the BMG magazines The second section of the bibliography is a series of indices which link names and subjects to the lists With nearly 5500 entries and over 100 pages of indices this bibliography offers researchers access to a musical world that has been locked away on library shelves for the past century *Catalogue* Theodore Front Musical Literature, Encyclopedia of Library and Information Science Allen Kent, Harold Lancour, William Z. Nasri, Jay Elwood Daily, 1968 Vol 73 index to v 48 72 **Music Reference and Research Materials** Vincent Harris Duckles, 1974 This text has been the standard guide to source literature of music and contains critically annotated listings of over 3 500 key sources This comprehensive guide to reference sources is organized into chapters by category of source The text s organization introduces students to a vast array of sources to include Dictionaries and Encyclopedias Histories and Chronologies Sources of Systematic and Historical Musicology Bibliographies of Music Music Literature and Music Business Reference Works on Individual Composers and Their Music Catalogs of Libraries and Musical Instrument Collections Discographies Yearbooks Directories Electronic Resources The British Library General Catalogue of Printed Books to 1975 British Library (London), Jim Emmett, 1981 **Monthly Catalog of United States Government Publications** , 1971 Current Catalog National Library of Medicine (U.S.), First multi year cumulation covers six years 1965 70 **Monthly Catalog of United States Government Publications, Cumulative Index** United States. Superintendent of Documents, 1976

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