

TIN PAN ALLEY

AMERICAN POPULAR MUSIC PROJECT

Wraparound Series for Teaching American Popular Songs

Come, Josephine in My Flying Machine (Up She Goes!)

(1910)

Vocal, Core Music
Early Childhood (PreK-K), Lower Elementary (1-3)



Music by **Fred Fischer** (later spelled Fisher)
Lyrics by **Alfred Bryan** (Al Bryan)

Published by **Shapiro Music, 1416 Broadway, Corner of Broadway and 39th Street**

This wraparound was developed by
The Tin Pan Alley American Popular Music Project Education Committee
aligned to New York City Public Schools'
Blueprint for Teaching and Learning in Music

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The Tin Pan Alley American Music Project Repertoire series of music wraparounds aligns with the Strands and Benchmarks in the New York City Public Schools' *Blueprint for Teaching and Learning in Music*, and explores opportunities for teaching American popular songs, wrapped around all five strands of learning in music:

- I. Music Making
- II. Music Literacy
- III. Making Connections
- IV. Using Cultural and Community Resources
- V. Careers and Lifelong Learning

Recognizing NYCPS anchor values¹ to teach this music through the lenses of CR-SE, SEL and DEI&B, we have highlighted some learning opportunities throughout the wraparound to be considered.

Come, Josephine in My Flying Machine

Music by Fred Fischer (Fred Fisher); Lyrics by Alfred Bryan (Al Bryan)
Published in 1910 by Shapiro, 1416 Broadway, corner of 39th Street and Broadway

Key Ideas/Considerations for this Song

- This is a song about imagining flight, in lyrics, in historical connections and in performance, thus an ideal piece for Early Childhood and Lower Elementary grades.
- The song has become standard repertoire in singalongs at home or in community settings.
- It celebrates new technology.
- Movement to music when learning this song provides excellent opportunities for gross motor skill development in Early Childhood grades.

Enduring Understandings²

- Popular music reflects changes in society.
- Tin Pan Alley songs represent all aspects of cultural and technological achievements of their era. This commercial publishing industry encouraged the creation of songs about current affairs, people, places and events that would be meaningful to the consumer, representing a comprehensive and diverse time capsule of American society.

¹ Please visit the New York City Public Schools' Music Education Anchor Values page to explore teaching through SEL and CRSE as the lens for the entire lesson. <https://sites.google.com/schools.nyc.gov/gtm-k-5-curriculum/our-approach>

² "Enduring refers to the big ideas, the important understandings, that we want students to 'get inside of' and retain after they've forgotten many of the details. . . . Enduring understandings go beyond discrete facts or skills to focus on larger concepts, principles, or processes." Grant Wiggins and Jay McTighe, *Understanding by Design*, (Alexandria VA: Association for Supervision and Curriculum, 1998), 10.

Essential Questions³

1. How does American popular song both reflect and influence social, political, and cultural movements?
2. What considerations should be applied when evaluating how Tin Pan Alley songs represent American society both of its time and of society today?

STRAND I: Music Making

This selection's key characteristics ("big ideas") and technical considerations include:

- Waltz (3/4 Meter). Students will be able to perform and identify triple meter.
- The melody features conjunct or stepwise motion and well as intervallic leaps.
- AABA structure foreshadows post-1923 era when that form dominated pop songs.⁴ For Lower Elementary learning, the 2nd Grade Benchmark is for students to identify and compose simple ABA patterns, thus it will be sufficient to have the students identify "same" and "different" parts of the melody: parts that can be designated to have a melodic contour of A or B.

Instructional Unit Sequence:

1. Introduction to the history of airplanes and initiating the imagination of beginning to fly. (Strand 3)
2. Learn lyrics of chorus with leaping movements on the word "up."⁵ For students with disabilities, movement may be indicated by the student according to their abilities to express themselves. (Strand 1)
3. Learn melody. Introduce downbeat in 3/4 waltz time.⁶ (Strands 1 & 2)



³ Essential Questions are genuine questions that real people seriously ask, either in their work or in their lives—not a "teacherly" question asked only in schools. They are meant to be explored, argued, and continually revisited (and reflected upon) and have various plausible answers. Often the answers these questions, raise new questions, spark or provoke thought and stimulate students to engage in sustained inquiry and extended thinking. Essential Questions lead to transferable ideas within (and sometimes across) disciplines. Wiggins and McTighe, (2011), 77.

⁴ For older students, up to the 5th Grade, the AABA 32-bar structure of "Come Josephine" is more specifically AA¹BA². The most common form in the first two decades of the twentieth century was ABAB¹. This is not to say the AABA 32-bar song form didn't exist before 1923. A waltz as early as "The Band Played On" (1895), also in this wraparound series, anticipates the form with the same structure as "Come Josephine."

⁵ See link to Michael G. Garber's demonstration in "Internet video clips / other media" section on page 10 below. Examples of Strand 1 movement activities and experiences are found in the *Blueprint* at all grade level benchmarks, but this is particularly important for Early Childhood through lower elementary music learning. See Cathy Guy's article on "Pre-K and Early Childhood: Music & Movement" in the 3rd edition of the *Blueprint*, 143-144.

⁶ The 2nd Grade Strand 1 Benchmark indicator is for students to perform in both duple and triple meter. Students will need to be taught to distinguish between the two, depending on the specific grade level. SWD children can indicate the strong-weak-weak pattern as a modified activity.

4. Identify similar and different melodic contour patterns. Students explore melodic contour through singing, movement, and drawing lines, shapes or symbols on the page. Movements can be devised for patterns of going up the interval of a third and dropping a sixth. This also conveys sense of swooping up and down in the airplane. (Strands 1 & 2)
5. Students are read or listen to recordings of the verses. It is not necessary at this level to learn the verses. Students will listen to and reflect on how the story of the song is largely told in the verse. They will be able to identify parts of song: Introduction, Vamp, Verse, Chorus. (Strands 1 & 2)
6. Students explore learning opportunities presented in Strands 3-5, perhaps some history of aviation relating to women in flight. (See a list of age-appropriate picture books for readalouds in the Bibliography section.)
7. Students imagine flying and devise additional movements to refine their performance. Props and costume pieces may be added for dramatic effect: colorful hats, scarves, goggles, wrist ribbons, paper pinwheel propellers,⁷ etc. (Strands 1, 3)
8. Students perform the song in a sharing session to another class. (Strand 1)

Suggested unit time: 8-9 lessons

Structural considerations and technical challenges

➤ Movement

Appropriate accommodations should be planned in advance for students with disabilities. See Appendix E of the *Blueprint: Music for Special Learners*.

➤ Verse mm. 1-16

- The 16-measure verse is in ABAB' form, but this form should only be discussed or performed by older grades.
- The lyric of the verse is easily adapted into a dialogue between Josephine and the person inviting her, whether a boy or another girl.

➤ Chorus mm. 1-32

- mm. 1-4: Students can identify the refrain's first motif as moving stepwise up an octave and make the connection to ascending into the sky.⁸
- mm. 5-8: Rising the interval of a third and then dropping a sixth also conveys sense of swooping up and down in the airplane and students can indicate this in movement or in graphic and symbolic notation on paper.
- mm. 9-16: The main strain is repeated in a sequence – "it's like the first melody" – one note lower than mm 1-8.
- mm. 17-24: The third section is a "release" or "bridge" or "B-section" – "it's different." It is made up of a four-measure melodic phrase that is then repeated.
- mm. 25-32: The first four measures of the main strain are repeated; then a change is made in mm. 29-32 to bring the song to its ending. Lower Elementary grades should identify the section as "same" or "like" the first two sections.

⁷ Various colorful paper windmills can be made as a fun classroom project or even cross-curricular collaboration with the visual arts teachers. For example, watch "How to make paper windmill /pinwheel."

<https://www.youtube.com/watch?v=N4jmFwhXZPI>

⁸ Teachers will note the melodic line is actually descending to the word "up," which may seem like an odd musical setting, but older students may be directed to also vocally "scoop" from 'G' up to the 'B' pitch on the word "up" to emphasize any leaping movement and that scoop will further scaffold the notion of a rising leap in the contour to the next pitch of 'D.'

STRAND II: Music Literacy

Key Music Literacy Considerations:

- Students will compare and contrast the elements of music such as conjunct lines and intervallic leaps and can create and draw symbols to represent melodic contour and pitch.
- Students will compare like and different sections of the AABA form. As mentioned in Strand 1’s “big ideas,” it is sufficient to have the students identify “same” and “different” parts of the melody.
- Students may put an accent on the words “up” in singing the chorus.
- Below is a list of musical vocabulary words and terminology that pertain to this selection:

Waltz	A dance that has 3 beats to a bar, felt as a “strong-weak-weak.”
Tempo	The speed of the song. Let’s see how fast can we sing together. Let’s see how slow?
Melody	The tune of the song we sing. We can hear smaller parts of the melody that sound the “same” and others that are “different” and unique.
Interval	Any distance between two notes. Two notes can be just a step away or a big leap away.
Stepwise (Conjunct) motion	Tone-by-tone movement in the melody. In Lower Elementary settings, it can be described as connected notes by small steps away from each other.
Accent	Any note that is stressed to stand out from the rest. It is also a little louder than the rest.
Vamp	An introduction that is repeated until the performers reach the stage and are ready to sing.
Verse	An introductory section of lyrics that prepares us for and perhaps explains about the chorus that follows.
Chorus	The main part of the popular song form. It is sometimes called the refrain.

STRAND III: Making Connections

Music History:

Come, Josephine in My Flying Machine

- Blanche Ring interpolated the song into the musical *The Yankee Girl*.⁹ Although the lyric seems to be a man asking a woman to be a passenger in his airplane, in Blanche Ring’s 1910 recording for Victor, she sings the verse as if she is inviting all women to join her, substituting “girls” for “dear” and describing herself as a “sky queen.”¹⁰ This early



Blanche Ring in *The Yankee Girl*

⁹ It was probably added to *The Yankee Girl* on the road following its Broadway run in 1910. Ads for *The Yankee Girl* mention Ring performing it in the musical in both *The Elmira Morning Telegram*, January 15, 1911 and *The Albany Evening Journal*, February 9, 1911.

¹⁰ Come, Josephine, in My Flying Machine,” Blanche Ring accompanied by the Victor Orchestra, Victor Records-60032, recorded December 22, 1910. <https://www.youtube.com/watch?v=E0JeU8EWHqI>

interpretation must have challenged those who questioned that a woman could fly a plane without a man beside her in 1910.

- The song was popularized on the vaudeville and burlesque stages soon after its publication.¹¹

Fred Fisher (1875-1942)

- Also published as "Fred Fischer," he was born in Cologne, Germany as Alfred Breitenbach to German Jewish-American parents.¹²
- Began career as a songwriter in Chicago in 1904, his first hit was the regrettably-titled, "If the Man in the Moon Were a Coon" (1905), for which he also wrote the lyrics.¹³
- Founded his own Fred Fischer Music Publishing Company in 1907.¹⁴
- Along with "Come Josephine," "Peg O My Heart" (1913) was one of Fisher and Bryan's biggest hits. The song was revived in 1947 with a number of chart-topping recordings.¹⁵
- Fisher's biggest post-Bryan hits¹⁶ include
 - "Dardanella" (1918) for which he only supplied lyrics, but published by his own company, now called McCarthy and Fisher, and can be viewed as his biggest hit.¹⁷
 - "Chicago That Toddling Town" (1922), performed by Blossom Seeley, and later Judy Garland.



Fred Fisher, circa 1915

¹¹ Singer and comedian Ed Morton sang it in a burlesque musical called *Crazy Finance*. "Burlesque News: The Marathon Girls (Eastern), Columbia Theatre, New York, March 27," *New York Clipper*, April 1, 1911, 10. Like Blanche Ring, Corinne Breton performed it as a woman's solo on Proctor's Circuit. "Ted and Corinne Breton," *New York Clipper*, November 11, 1911, 8.

¹² *The ASCAP Biographical Dictionary of Composers, Authors and Publishers*, New York: ASCAP, 1966, 224. ASCAP states that Fred Fisher's parents were American, but they obviously were of German descent. It seems the family emigrated to the United States, where the parents became citizens. Then, 13-year old Fred ran away back to Germany where he joined the German navy, ultimately returning to the U.S. in 1900 as an immigrant already with "American" parents in the United States. James Fisher, "Fisher, Fred," *American National Biography*, 1999. <https://doi.org/10.1093/anb/9780198606697.article.1801424>. Fisher joined ASCAP in 1921, after he had professionally changed his name from "Fischer" to the more Anglicized "Fisher," to avoid sounding too Germanic during World War I. Jack Gottlieb, *Funny, It Doesn't Sound Jewish: How Yiddish Songs and Synagogue Melodies Influenced Tin Pan Alley, Broadway, and Hollywood*, (Albany NY: State University of New York Press, 2004), 25.

¹³ James Fisher, "Fisher, Fred." A lead sheet of the song from "Kilroy and Britton's The Cow Boy Girl: The Musical Melo-Drama" can be viewed online at the Library of Congress <https://www.loc.gov/item/2016728206/>.

¹⁴ Fisher's company was located at 1431-1433 Broadway, between 40 and 41st Streets, according to surviving music like "Hello Miss Liberty," published in 1908. Around 1915, Fisher joined with songwriter Joseph McCarthy to form McCarthy & Fisher, which then became Fred Fisher, Inc. in 1920. The firm published at least 136 songs as listed in the "Fred Fisher Music Company sheet music, 1915-1959" collection at the American Heritage Center, University of Wyoming. <https://archiveswest.orbiscascade.org/ark:80444/xv224668>.

¹⁵ Published by Leo Feist as "The \$1000 Prize Song," "Peg O' My Heart" was inspired by the long running Broadway play of the same name and dedicated to the play's star, Laurette Taylor. The Harmonicats' 1947 Vitacoustic recording charted number 1 for 10 weeks, spending a total of 23 weeks on radio's *Your Hit Parade* Top Ten. Elston Brooks, *I've Heard Those Songs Before: The Weekly Top Ten Tunes for the Last Fifty Years*, (New York: Morrow Quill Paperbacks, 1981), 150-153.

¹⁶ Fisher and Bryan's collaborations were primarily in the century's teens, yielding topical songs like "I'm On My Way To Mandalay" (1913), "When It's Moonlight On the Alamo" (1914), "Lorraine (My Beautiful Alsace Lorraine)" (1917), "Rip Van Winkle Slept With One Eye Open" (1918), "Wee, Wee, Marie (Will You Do Zis For Me)" (1918) and "Good Bye Teddy Roosevelt (You Were a Real American)" (1919).

¹⁷ Ben Selvin's 1919 recording of the song for Victor records was the first known "pop" record to sell a million copies, ultimately selling "6.5 million discs on collective labels." Joseph, Murrells, *The Book of Golden Discs*. (London: Barrie & Jenkins, 1978), 11. Johnny Black and Fred Fisher wrote a successful song sequel, "The Dardanella Blues" (1920).

- "I'd Rather Be Blue" with Billy Rose's lyrics sung by Ziegfeld star Fanny Brice in her talking picture debut, *My Man* (1928). The song found new life performed by Barbra Streisand in the movie version of *Funny Girl* (1968) and charted #19 for 10 weeks on Billboard's Adult Contemporary list in 1968.¹⁸
- "Your Feet's Too Big," a late career novelty hit in 1935 with lyrics by Ada Benson, memorably recorded by Fats Waller in 1939.

Alfred Bryan (1871-1958)

- Born in Brantford, Ontario¹⁹, he moved to Chicago as a teenager.
- After a stint as a reporter, by 1903, he was working as a songwriter in New York City.²⁰ One of his earliest songs, "You'll Have to Read the Answer in the Stars," with composer Harry Von Tilzer, was published by Von Tilzer's Tin Pan Alley office at 37 West 28th Street.²¹
- Was a charter member of ASCAP, 1914.
- With Fred Fisher, he had a 1914 hit with the risqué comic song, "Who Paid the Rent For Mrs. Rip Van Winkle?," interpolated by Al Jolson in the musical, *The Honeymoon Express*.²²
- Bryan wrote scores for the musical theater, including *Shubert Gaeties of 1919*, two editions of *The Midnight Rounders* (1920 and 1921), and *A Night in Spain* (1927), which was the Broadway debut of Xavier Cugat.²³
- Other non-Fisher hits include "I Didn't Raise My Boy to be a Soldier" (1915), "Madelon (I'll Be True to the Whole Regiment)" (1918), "Hiawatha's Melody of Love" (1920), and "Brown Eyes, Why Are You Blue?" (1925).



Alfred Bryan, circa 1915

Diversity, Equity, Inclusion, and Belonging (DEI&B) Culturally Responsive-Sustaining Education (CR-SE)²⁴

How can purposeful practices in CR-SE and SEL advance students' learning in the arts; guide students to a better understanding of themselves and peers; and engage them in their thinking about power, equity, and anti-oppression?

¹⁸ *Billboard* Adult Contemporary. <https://www.billboard.com/artist/barbra-streisand/chart-history/asi/>

¹⁹ Alfred Bryan was not related to his fellow Canadian contemporary, lyricist Vincent P. Bryan (1878-1937), who was born in St. John's, Newfoundland and wrote an equally famous vehicular song, "In My Merry Oldsmobile" (1905). Coincidentally, both Bryans had songs in the original musical version of *The Wizard of Oz*, Alfred Bryan having his 1908 song with composer Albert Gumble, "Are You Sincere?" interpolated into the score, which also featured fifteen songs by Vincent Bryan over the course of its long run.

²⁰ Betty Nygaard King, "Alfred Bryan," *The Canadian Encyclopedia*.
<https://www.thecanadianencyclopedia.ca/en/article/bryan-alfred-emc>

²¹ This comic song also marks Bryan's first Broadway musical credit when it was interpolated into *Mr. Blue Beard* (1903), performed by Dan McAvoy in the role of the title character. <https://digitalcollections-baylor.quartexcollections.com/Documents/Detail/youll-have-to-read-the-answer-in-the-stars-comic-song/2258144>.

²² Sheet music available for download from the Library of Congress. <https://www.loc.gov/resource/music.musihis-100006045/>

²³ Cugat accompanied soprano Grace Bowman on the violin as she performed Alfred Bryan and Jean Schwartz's "The Nocturn." *Playbill*, May 3, 1927. <https://playbill.com/production/a-night-in-spain-44th-street-theatre-vault-0000011466#carousel-cell126449>.

²⁴ CR-SE (Culturally Responsive-Sustaining Education) Framework is outlined and available for download at <https://www.nysed.gov/sites/default/files/programs/crs/culturally-responsive-sustaining-education-framework.pdf>

Possible DEI&B Activity

Fred Fisher (German-Jewish) and Al Bryan (Anglo-Canadian) were both immigrants to the United States and assimilated, finding a home in the diverse Tin Pan Alley profession.

Discussion prompts could include:

- What does it mean to belong to a group? To fit in?
- How many of you have relatives that were born in other countries? Can you tell us a little to describe how they felt when they arrived in the United States?
- Al Bryan came from small farming towns in Canada.²⁵ What do you think he must have felt when he arrived in a big city like New York City?
- Fred Fisher changed the spelling of his last name to make it easier to read in the United States. Why do you think he felt he needed to do that?

Interdisciplinary (connection to other subject areas):

Dance:

- From the German-speaking countries, the waltz spread to Western nations around the world, including the United States of America.
- The waltz as a couple dance goes back to the mid-1700s and was ultimately the first dance accepted across all socio-economic levels in which two people dance in an embrace.

Science and Social Studies: Air travel and women's rights

- December 17, 1903, the Wright Brothers invent and fly the first airplane that could be steered. They first flew with a passenger on May 14, 1908.
- May-June, 1908, Mlle. P. Van Pottelsberghe de la Poterie of Belgium becomes the first woman passenger of an airplane.
- New Yorker, E. (Emma) Lilian Todd, known as the first woman to design an airplane, began creating models in 1906 and finally saw one of her airplanes fly twenty feet on November 7 1910, but could not fly it herself because authorities would not issue her a pilot's license.²⁶
- September 1910, Anglo-Irish Lilian Bland becomes perhaps the first woman to both build and pilot her own airplane design.²⁷
- Harriet Quimby becomes the first woman in the United States to receive a pilot's license and in 1912 was the first woman to fly across the English Channel.

Clipping about Harriet Quimby (1875-1912), circa 1911
National Air and Space Museum Archives, Smithsonian



²⁵ Nygaard King. Brantford and London, Ontario, the latter where Bryan went to high school, are both situated in the heart of Ontario's Southwestern agricultural region.

²⁶ "Pioneers of Aviation," Smithsonian Air and Space Museum <https://airandspace.si.edu/learn/programs/soar-together/pioneers>.

²⁷ Katie Hafner, Johanna Mayer, Elah Feder & The Lost Women of Science Initiative, "The Amazing Aerial Adventures of Lilian Bland, the 'Flying Feminist,'" *Scientific American*, March 7, 2024.
<https://www.scientificamerican.com/article/the-amazing-aerial-adventures-of-the-flying-feminist-lillian-bland/>.



Josephine Sarah Wagner (nd)

- "Josephine" in Alfred Bryan's lyric was allegedly based upon Josephine Sarah Wagner (1883-1966), who asserted she "may not have been the first woman to parachute from a balloon, but, she was the first to survive. Her first jump was called a triple jump, using three parachutes, red, white and blue, this being on the Fourth of July, [1905.]"²⁸ Though there is no proof that Bryan was inspired to base his title character on Wagner, her widespread fame in nationwide aerial appearances and in many newspaper accounts in the years that followed 1905, makes it plausible that Bryan was familiar with her.

- In 1911, *The Wizard of Oz* author L. Frank Baum as "Edith Van Dyne" begins a series of *Flying Girl* books for teens about 17-year old aviator Orissa Kane who flies her own plane to fame and fortune, writing, "The most successful aviators in the future...are bound to be women. As a rule they are lighter than men, more supple and active, quick of perception and less liable to lose their heads in emergencies."²⁹



First edition of *The Flying Girl* (1911) by Edith Van Dyne (a.k.a. L. Frank Baum)

STRAND IV: Using Cultural and Community Resources



The Bell 47 helicopter in the Exploreum Hall.

New York City's Intrepid Museum, Pier 86 on the Hudson River at 46th Street, features many exhibits on air and space travel in its Exploreum interactive hall. The Museum's Education Department offers programs for groups of all ages, although we do not recommend a visit for students under Grade 2. All programs are tailored to specific grade levels and can be modified for groups that include students with disabilities if requested in advance. For more information, visit <https://intrepidmuseum.org/plan-your-visit/group-visits/field-trips>.

The Intrepid is just seven blocks from where "Come Josephine" was published by Shapiro Music Publishers at 39th Street and Broadway, though the Maxine Elliott Theatre Building in which it was located has long since been demolished.

Shapiro Music Publishers c. 1910 in the
Maxine Elliott Theatre Building 39th & Broadway.



²⁸ Jay True, "Epping's Pioneer Woman Parachutist," *Exeter [NH] News-Seacoastonline*, August 23, 2018. True is likely drawing from an earlier interview with Josephine Wagner, three years before her death with Jack Barker, "Exeter Woman Wrote Aviation History Now 80, She Recalls First Parachute Jump," *Portsmouth (NH) Herald*, Dec. 7, 1963, 10.

²⁹ Edith Van Dyne, [pseudonym of L. Frank Baum.] *The Flying Girl*. (Chicago, The Reilly and Lee Co., 1911), 161.

- Important recordings to know

Ada Jones and Billy Murray, Zonophone 5689 Cylinder, 1910. First recording of the song.³⁰
<https://www.youtube.com/watch?v=f5yGyS5gPJ8>

Blanche Ring. Victor Records-60032, 1910. Blanche Ring was a theater and vaudeville star first associated with the song, and made the second recording³¹
<https://www.youtube.com/watch?v=Hrk7Z8I8hQY>

- Internet video clips / other media

Come Josephine in My Flying Machine,
(Harveytoon 'Bouncing Ball' Short, 1953). This short epitomizes the song as a community singalong standard in the 1950s.
<https://www.youtube.com/watch?v=tkfR-RXQiQ4>



Mark Stevens and June Haver³² in *Oh, You Beautiful Doll* (20th Century-Fox, 1949, Dir. John M. Stahl). Hollywood biopic about Fred Fisher features the only filmed version we've seen of the verse. The lyrics for a double-time "patter section" are not by Alfred Bryan and created specifically for this film.
<https://www.youtube.com/watch?v=SWuzb-eDPJY>

Lobby card still from *Oh, You Beautiful Doll*, depicting Mark Stevens and June Haver (Doris Fisher) as they perform "Come, Josephine in My Flying Machine." 20th Century-Fox, 1949.

Alice Lon, Dick Dale, Dianne Lennon and Larry Dean, sing two versions of the song with a wry space-age second chorus on *The Lawrence Welk Show*, (Season 5, Episode 40, Broadcast June 4, 1960) [Colorized clip]. Welk must have been fond of the Fisher/Bryan song, as he performed "Come Josephine" in three different episodes over a decade.
<https://www.youtube.com/watch?v=Pp2cLTK026E>

Song historian and educator, Michael G. Garber demonstrates leaping choreography to engage Early Childhood and Lower Elementary classes in participatory movement.
<https://www.youtube.com/watch?v=GsvbHvbkvimg>

³⁰ Recorded in New York on Nov. 22, 1910. *DAHR Discography of American Historical Recordings*, [Database], UC Santa Barbara. <https://adp.library.ucsb.edu/index.php/matrix/detail/2000255923/Z-121-Come-Josephine-in-my-flying-machine>.

³¹ Recorded in New York on Dec 22, 1910. *DAHR Discography of American Historical Recordings*, [Database], UC Santa Barbara. <https://adp.library.ucsb.edu/index.php/matrix/detail/200009844/B-9735-Come-Josephine-in-my-flying-machine>.

³² Mark Stevens was dubbed by Bill Shirley and June Haver dubbed by Bonnie Lou Williams. IMDB, [Database].
https://www.imdb.com/title/tt0041712/soundtrack/?ref=tt_dyk_snd.

STRAND V: Careers and Lifelong Learning

SEL (Social Emotional Learning) Connections³³

Possible self-esteem; self-awareness; resilience; social-awareness; and/or conflict-resolution skills:

- The song is filled with enthusiasm for embracing new experiences.
- The song is about going up in the air physically and creates a feeling of going "up" emotionally, too. This can facilitate a discussion on feelings, "happy," "excited," etc.
- The lyric is about inviting other people to do something fun together. The point of a singalong, to which tradition "Come Josephine" belongs, is also something fun together.

Children who grow up to write songs are mentored in the craft.

- Fred Fisher had three children, and all three became songwriters. This was especially true for Doris Fisher and Marvin Fisher.³⁴
- Fred helped Doris start in her very successful songwriting career when they wrote songs together.³⁵
- Dan Fisher left his father's entire collection of sheet music, published by The Fred Fisher Music Company to the University of Wyoming in 1981.³⁶

POSSIBLE LEARNING OPPORTUNITIES

1. Students move to a "strong-weak-weak" waltz, emphasizing the downbeat in a body movement, and explore moving freely to the music.
2. Students learn about stepwise and leaping intervals and explore melodic contour in the melody of the chorus.
3. Students listen to a story about Harriet Quimby or Bessie Coleman and engage in a guided discussion on women in aviation and the power of the imagination to envision their own role in technological innovation.

³³ Social And Emotional Learning (SEL) is defined by CASEL (Collaborative for Academic, Social, and Emotional Learning) as an integral part of education and human development. SEL is the process through which all young people and adults acquire and apply the knowledge, skills, and attitudes to develop healthy identities, manage emotions and achieve personal and collective goals, feel and show empathy for others, establish and maintain supportive relationships, and make responsible and caring decisions. SEL advances educational equity and excellence through authentic school-family-community partnerships to establish learning environments and experiences that feature trusting and collaborative relationships. For more information visit: NYCPS SEL InfoHub

<https://infohub.nyced.org/in-our-schools/programs/race-and-equity/social-emotional-learning> and Toolkit

Resources: <https://indd.adobe.com/view/12bbe88e-696b-497b-8582-7338d3785ce4>

³⁴ Doris and Marvin both studied music at Juilliard. Doris Fisher's songs include the top-charting hits "You Always Hurt the One You Love" and "Into Each Life Some Rain Must Fall," both of which she co-wrote with Allan Roberts. Marvin Fisher composed the jazz standard "When Sunny Gets Blue," recorded by Johnny Mathis in 1956 and Dan Fisher wrote Billie Holliday's iconic "Good Morning Heartache" with Ervin Drake and African-American composer Irene Higginbotham. *The ASCAP Biographical Dictionary of Composers, Authors and Publishers*, New York: ASCAP, 1966, 224-225.

³⁵ Fred and Doris Fisher's 1940 collaboration "Whispering Grass (Don't Tell the Trees)" was recorded by the Ink Spots and became an unlikely number one hit for three weeks in 1975 on the UK Singles Chart. David Roberts, ed., *British Hit Singles & Albums* (19th ed.). (London: Guinness World Records Limited, 2006), 187. Doris is played by June Haver in the 1949 largely fictionalized biopic of her father, *Oh, You Beautiful Doll*, but her own songs aren't used in the film.

³⁶ See the list of songs in the original "Fred and Anna Fisher Collection," American Heritage Center, University of Wyoming. <https://www.uwyo.edu/ahc/files/pdf/a/07996.pdf>

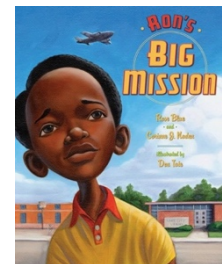
POSSIBLE ASSESSMENT ACTIVITIES

1. Students demonstrate their mastery of maintaining movement to the downbeat and are able to create their own movements to be performed while singing to the music.
2. Students create notation of their melodic exploration on paper, using symbols, lines and pictures to illustrate melodic contour.
3. Students reflect about when they were excited by a sport, performance, new technology, new experience or adventure. The reflection includes evidence of envisioning future possibilities for themselves to contribute to the community and the world around them.

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Whitaker, Suzanne George. *The Daring Miss Quimby*. Illustrated by Catherine Stock. New York: Holiday House, 2009. — Ages 4-8. *The story of American journalist and pilot, Harriet Quimby, the first female licensed to fly an airplane and fly solo across the English Channel.*

