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A historical study of the development of public-school music in Indiana

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A HISTORICAL STUDY OF THE DEVELOPMENT OF
PUBLIC-SCHOOL MUSIC
IN INDIANA

by
Arletta M. Schauwecker

Contributions of the Graduate School
Indiana State Teachers College
Number 431

Submitted in Partial Fulfillment
of the Requirements for the
Master of Science Degree
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1940

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The thesis of Arletta M. Schauwecker, Contribution of the Graduate School, Indiana State Teachers College, Number 431, under the title A HISTORICAL STUDY OF THE DEVELOPMENT OF PUBLIC SCHOOL MUSIC IN INDIANA, is hereby approved as counting toward the completion of the Master's degree in the amount of 8 hours' credit.

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For sale by the Indiana Department of Public Instruction
 at Music and Art Building, New Castle, Indiana
 1929, p. 33.

CHAPTER I

THE PROBLEM

Indiana was one of the first states in the United States to recognize the importance and the value of music in the training and development of character. From the very beginning of our school system, many of our educators and certainly many of those who were especially prepared to teach music realized that one of the major problems with which the entire country would be faced was that of leisure time. These men realized that music, then considered a "fad" and "frill" by many persons, would be one answer to the problem by enabling the young people to use their leisure usefully and enjoyably.¹ Their efforts in securing music a permanent place in the schools of our state were unceasing and not without reward. Indiana was one of the first states to make music a requirement in every high-school curriculum.²

There is a long distance from the old singing school held in the district school house to the opportunities offered for music study now. It was the

¹Fassett A. Cotton, Education in Indiana (Bluffton: Progress Publishing Company, 1934), p. 408.

²Waldo Selden Pratt, editor, Grove's Dictionary of Music and Musicians (New York: The Macmillan Company, 1928), p. 335.

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purpose of this study to trace the development of public school music in Indiana from the earliest school to the present; to find where, when, and by whom music was first taught in our state; to find when, under what conditions, and by whom it was first introduced into the public schools; to find the names of the early teachers and where they taught; to find the textbooks used and analyze the methods of presenting the subject; to find what phases of music were stressed, and to show the progress that has been made in public-school music since the beginning.

Records state that music was taught in Vincennes in 1792 by Father Benedict Joseph Flaget, who taught in the first school in Indiana.³ Singing schools came into existence as communities began to spring up.⁴ Great importance was attached to these schools, and as a result the introduction of music into the public schools as a part of the curriculum was hindered and delayed.

The early music teachers taught in the public schools without pay to prove the value of their subject.

³Elizabeth E. Gunn Seebirt, Music in Indiana, (n. p.) (n. d.), p. 14.

⁴Logan Esarey, editor, Indiana Magazine of History, Vol. 10 (Bloomington: Published by the Department of History of Indiana University, 1914), p. 315.

The first teacher hired to teach music in the public schools of Indiana was George B. Loomis, who introduced music into the Indianapolis city schools in 1864.

Another important figure in public-school music was M. Z. Tinker, who introduced music into the city schools of Terre Haute and later in the Evansville schools. He supervised continuously for fifty years.⁵ Lowell Mason Tilson, Will Earhart, and Otto Meissner were other outstanding music educators who still are carrying on the work.⁶

The Loomis' Progressive Steps in Music was the first music series written for public school music.⁷ The Model Music Course, Natural Music Series, National Music Series, Educational Music Course, and Gantvoort's Music Reader were among the earlier and most popular series for use in the public schools.⁸

Early public school music was confined mostly to teaching the fundamentals and theories underlying music. Most of the time was spent in attempting to

⁵M. Z. Tinker, "Recollections of Early Days", School Music, 9:38-39, September, October, 1908.

⁶Personal interview, Lowell Mason Tilson.

⁷Tinker, op. cit., p. 39, September, October, 1908.

⁸Personal interview, Lowell Mason Tilson.

teach the pupils to read music as rapidly and with as much ease and assurance as they read their language reading. Time was devoted to learning the keys, measure signatures, note and letter reading, and dictation. No time was spent on enjoying music for its own sake. No attempts to secure a love for music on the part of each child were made until the early part of the twentieth century when high school appreciation classes began to become a part of the regular high school offering. Since that time, a large part of the music periods in the grade music work has been devoted to appreciation. Recording machines, radios, and first-hand performances prove inexhaustible sources for any type of music needed. The children, rather than the subject, are of first consideration.

The research method was used in securing data for the study. Music magazines, reports from various music teacher associations and conventions, superintendents' reports, county histories, newspapers, histories of education in Indiana, old music series textbooks, early programs, and personal interviews afforded sources for material.

Grand Valley Press, 1937, p. 37.
Music in the United States (New York: G. Schirmer
Company, 1937), p. 37.

CHAPTER II

EARLIEST MUSIC IN INDIANA

Lowell Mason established the first music school in the United States in Boston in 1827. All who were interested in learning to sing and to read music were invited to attend. Young and old alike became the pupils of Mr. Mason. Long before he was permitted to teach music in the public schools, Mr. Mason knew the value and the importance of music in the life of every school child. His ambition of offering music to every pupil in the public schools was not realized until 1837.

That year, Mr. Mason secured the consent of the school board to teach music in the public schools of Boston without pay to prove the value of his subject. It took only one year to secure music a permanent place in the schools. The following year Mr. Mason was hired to teach music as a regular subject, and from that year, 1838, until the Civil War may be regarded as the period during which music was introduced into the schools of the country at large.⁹

The very first record that we have of music's

⁹Edward Bailey Birge, History of Public School Music in the United States (Philadelphia: Oliver Ditson Company, 1937), p. 57.

being taught in Indiana was in Vincennes in 1792. Father Benedict Joseph Flaget, a French priest, came to Vincennes in that year and taught in the first school in Indiana. Being a very capable musician, Father Flaget conducted a class in singing for the most gifted children and gave them instructions in singing French Canticles. At first the Canticles were sung only in the church and in the school, but as the children and young people became more familiar with the tunes, they sang them in the fields as the work was done, and later these hymns and other songs taught to them by the priest were sung in their recreations. In Vincennes, New Year's carols were sung in 1795; a few years later, groups of young men went from house to house caroling.¹⁰

Singing schools came into existence as settlements began to spring up. Such schools were both social gatherings and schools for vocal instruction. The district school houses, the churches, or the home of the singing master were the usual meeting places. Here the singing master with his tuning fork in hand and without accompaniment taught the whole neighborhood to read buckwheat notes and sing sacred songs from the old

¹⁰Seebirt, loc. cit.

¹¹loc. cit.

song books. A charge of from fifty to seventy-five cents per pupil for a term of twelve weeks was made. Classes always were crowded. The singing in early Indiana lent itself mostly to religious songs with the result that many fine voices were trained for the church choirs. The first book used in these schools was a hymnal called the Missouri Harmony, which contained many of the standard hymns still used in the worship today.¹¹

Sometimes there were several singing teachers in the same neighborhood. As a result, there was great rivalry between the schools, and exciting contests for superiority often followed. These competitions were the forerunners of our present vocal and instrumental contests now held annually not only throughout the state of Indiana but also throughout the entire nation.¹²

The work in the singing schools was on a fairly high level. It was quite plodding and heavy; the attention was kept upon the simplest rudiments: the names of the notes on the staff, their pitches, and beating rhythm. Buckwheat notes comprised the notation-- each note differed from the others so that it was

¹¹Esarey, op. cit., pp. 315-316.

¹²Loc. cit.

identified not by its position on the staff but by its shape. There were four notes. The round one was called sol, the square one la, the triangular one fa, and the diamond-shaped one mi. The diatonic scale or "gamut" as it was then called ran thus: fa, sol, la, fa, sol, la, mi, fa. The part of a song now called treble or soprano was then called tenor; the part now called tenor was called treble; the part now called alto was then counter, and when sung according to the oldest rule, was sung by a woman an octave higher than marked but still in the "chest register". The Missouri Harmony and Mason's Sacred Harp were the principal books used with this kind of notation.¹³

The present system of notation was introduced by a Yankee singing master in 1850. The scale then was do, re, mi, fa, sol, la, si, do. For many years thereafter there was much more syllabizing than is practiced now when a musical instrument is always under hand. The Carmina Sacra was the pioneer round note book. The tunes were German and Puritan in character and were regarded by the old people as being much more spiritless than the old "Pisgah", "Fiducia", "Tender

¹³Biographical and Historical Record of Adams and Wells Counties, Indiana (Chicago: The Lewis Publishing Company, 1887), Vol. I, pp. 219-220.

"Thought", "Devotion", "Mount Zion" and other songs of the old Missouri Harmony and the Sacred Harp.¹⁴

The community around New Harmony aided in the development of music in Indiana. In his notes on a visit to New Harmony in 1823, William Herbert writes that as early as 1823 troops of reapers, both male and female, left the harvest fields preceded by music. Songs and singing games always were a necessity to their house raisings, corn huskings, quilting bees, and log rollings as well as to their frequent parties and community gatherings. Accompanied by an old fiddler, the songs were usually sung in unison, but once in a while, one or two brave voices launched out on "counter" or "second". Among the favorite singing games was "Skiptamaloo". The people of New Harmony were said to be excellent musicians and to make great use of instrumental music in their religious worship. In 1848, a book of songs was published in London, and it is believed that several of the songs were those used in New Harmony while others were folk songs originated in their own settlement under Robert Dale Owen.¹⁵

¹⁴Ibid. p. 220.

¹⁵Esarey, op. cit., p. 340.

Regardless of the fact generally stated...

In 1891, W. E. M. Browne, music teacher at Kokomo, read his paper at the Indiana Music Teachers' Association on "Music in the Public Schools". It dealt mainly with the old singing schools and what, in his opinion, was accomplished in these schools. He said:

I cannot refrain from calling up my own experience to you, and the bitterest is probably that of the old school house, which did service for all sorts of meetings; one night a spelling school, the next a prayer meeting, with a martial band and recruiting officer for the next, and so on "ad lib.", and which, on rare occasions, would be thrown open for the announced purpose of having "singing skule", sometimes by an experienced teacher, but oftener for the purpose of giving some novice, (who having learned something of "note reading", and had mastered "China" or "Easter Anthem" (old), desired, in the fullness of heart, that all the rest of the world should "enjoy the same blessing") the opportunity of spreading his knowledge. He would be greeted, of course, with a "full house"; events of this character were too rare to be missed, and my memory fails to hear any impress of good accomplished by the spasmodic effort, of course they had a "good time". Men sang "air", women tenor, and those whose voices were too rough for either of these, filled in with "base" and "counter", and I remember how I gloried in the knowledge that I could sing the "second" to any hymn, but oh! the disappointment, when after the teacher's (?) departure, we found ourselves in a rudderless boat and nothing but to drift ashore before us, and if others learned no more than did I, in these mongrel affairs of poise and novelty, wonder is that we ever had any singers in Indiana, outside our music centers and institutes. But some did learn, and learning, taught, and to these pioneers, who, braving contempt and criticism, facing hardship and uncertainty, with a zeal and enthusiasm worthy of the noble cause, have nurtured and brought musical thought and feeling to its present high standing, and to whom we owe the existence of the Indiana Music Teachers Association, the splendid organization of which we are proud to acknowledge ourselves members.

Regardless of the fun generally poked at the sing-

ing master and at the singing school, it must be admitted that some of the best teaching was done in the singing schools because a select group usually made up the classes. Those attending almost without exception did so with the desire to "learn" music. The singing masters often were quite capable and taught the young people and the older people too to sing secular music as well as sacred music. Many were men of fine ability who received training from the Normal Musical Institute of Messrs. Bradbury and Cady at Chicago or from other schools which specialized in voice training and harmony.¹⁶

At the close of the season of lessons, usually in the spring, the singing master, who sometimes conducted classes in several localities, brought together all his singers and gave a concert of the best music in those days. These classes held in the 1850's, 1860's, 1870's, and 1880's were the forerunners of the steadily growing interest in the development of music appreciation; they brought harmony into the lives of those people and helped them appreciate the beauty and the finer things of life. Communities were able to organize choruses for patriotic

¹⁶Personal interview, Edward Bailey Birge.

¹⁷Collection. MS. A. 1. 1. 1. 1. 1.

programs and special days of which there were many. Church singing was improved greatly; often several choirs combined and formed large choruses and presented concerts of sacred songs and anthems as well as larger pieces of music literature.¹⁷

¹⁷Cotton, op. cit., p. 414.

CHAPTER III

INTRODUCTION OF MUSIC INTO THE PUBLIC SCHOOLS

In the history of Wells County, mention is made of the early schools in Bluffton. One of the first school buildings of this city was built in 1843. A few years later, another building, which is still standing as a part of the Linn residence, was erected. R. H. Jackson and his wife were among the early teachers in this building. Mr. Jackson was a Presbyterian minister, and his wife was the first music teacher in the town.¹⁸

According to another historical sketch, Mr. H. D. Wilson was in charge of the school at Salem in 1857. He was assisted by Mrs. Wilson, Miss Morrow, and Miss Hopkins, who taught music.¹⁹ It is doubtful whether either Mrs. Jackson at Bluffton or Miss Hopkins at Salem was hired as a music teacher; probably they taught music not as a regular subject, but as a part of the opening exercises or recreational periods. But, be that as it may, it is safe to assume that music was taught in the

¹⁸O. E. Lesh and John W. Tyndall, educational supervisors, Standard History of Adams and Wells Counties, Indiana, Vol. I (Chicago: Lewis Publishing Company, 1918), p. 338.

¹⁹Esarey, op. cit., p. 305.

public schools of Indiana around 1850--only twelve years after it was introduced into the Boston public schools.

The early music teachers in Indiana served the school term without pay to prove the importance and value of music as a part of the curriculum just as Lowell Mason, the Father of Public-School Music, did in Boston.²⁰ It must be admitted, however, that the hesitancy on the part of the school board and patrons alike in accepting music as a school subject and in hiring a music teacher was perfectly natural because of the singing masters. Indeed, why hire a music teacher when nearly every community had its own singing teacher and singing school already? Any who desired to have instruction in the subject were at liberty to attend the singing school at a very low cost. Hiring a teacher especially trained to teach music in the public schools would be a needless and an extravagant waste of funds.

One of the most outstanding figures in the field of public-school music in Indiana was M. Z. Tinker, who served as music supervisor for fifty years. In a paper written for School Music in 1908, Mr. Tinker states that prior to 1864 there were no regularly

²⁰Tinker, op. cit., p. 38.

appointed music supervisors in any of the public schools of Indiana. That year the board of education of Indianapolis decided to introduce music into the public schools of their city. They succeeded in securing the services of George B. Loomis, who was at that time a resident of Wooster, Ohio. He was appointed supervisor for the school year 1864-1865 and became the pioneer in public-school music within the state.²¹

Mr. Loomis was handicapped by not having suitable music textbooks. At that time a series of music books prepared especially for public schools was unknown. He prepared a series for his own use which later was adopted by many schools over the state.²²

After the books were completed and revised, he gave them the title of Loomis' Progressive Steps in Music, Nos. 1, 2, 3, 4, and 5.²³ The books proceeded to develop the tones of the scale and the foundations of rhythm by very slow and careful steps. A diligent and every-day use of the books would in time develop the ability of the pupils to read and to sing music at sight. He

²¹Ibid., pp. 38-39.

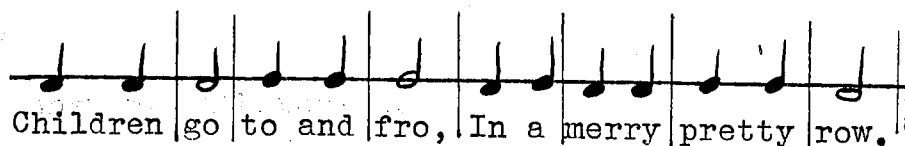
²²Ibid., p. 39.

²³George B. Loomis, Loomis' Progressive Steps in Music (New York: Ivison, Blakeman, Taylor, and Company, 1873).

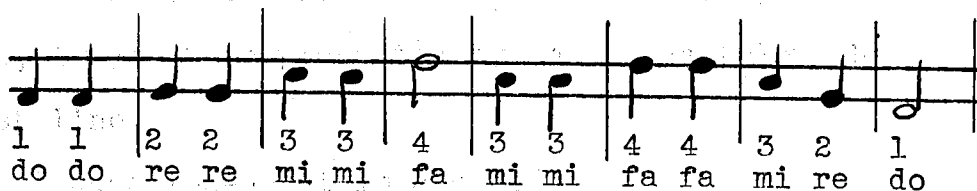
began with one line, then added another and another until the five-lined staff was completed.

In the First Book, only the simplest tunes and rhythms were used:

FIRST BOOK



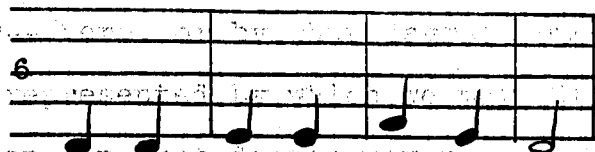
There was no clef sign. A second line was added:



During the entire first year no clef sign was introduced, but all five lines of the staff were used. Figures represented scale tones; no measure signature was mentioned.

The Second Book dealt with more of the fundamentals of music. This is an example of a recitation:

SECOND BOOK



the soul is represented in which we have the following

Question--What is the key or clef in this exercise?

Answer--The figure 6.

Question--Where is it placed?

Answer--On the third line.

Question--With what tone does the exercise begin?

Answer--With tone 1.

Question--Why?

Answer--Because with 6 represented by the third line, 1 must be represented by the space below the first line.

Question--What is a clef?

Answer--A figure.

Question--How many different figures may we use as clefs?

Answer--As many figures as there are tones in the scale.

Question--Where should the figure be placed?

Answer--On some degree of the staff.

Question--What does it show?

Answer--Where, or by what degree some tone of the scale is represented by which we may find others.

Question--On what degree may the clef be placed?

Answer--On any degree.

THIRD BOOK

Both clef signs and the sharp and the flat were introduced in this book. The chromatic tones were taught in syllables--do, di, re, ri, etc. Measure signatures were used.

FOURTH BOOK

Much work was done in writing music. Two- and three-part singing were stressed.

FIFTH BOOK

Three- and four-part singing comprised most of the work. Treble and bass clefs, with the tenor or C clef added in a few songs, were used.

The objectives for the Loomis books were:

1. To enable the pupil to read at sight.
2. To enable the pupil to write correctly what was played or sung.
3. To enable the pupil to give musical expression to his feelings.
4. To enable the pupil to express musically the feelings of others as indicated in the poetry.

The same methods were used in writing melodies, in ear training, and in learning all music as were used

in learning to read and to write. Sight reading was done by the use of syllables, figures, and letters. In all five books of the Progressive Music Lessons, measure reading, interval drill, and theory were stressed. Presentations were made through the eye rather than through the ear. Theory and facts were more important in all early music teaching than either securing an appreciation and a love for music or developing a pleasing tone quality. Primary songs in this series were not child-like in tune or in words; they were very long and tedious. Most of the songs in Books Four and Five were from the classics.

In December, 1863, M. Z. Tinker came to Terre Haute. He was an itinerant music teacher visiting towns and rural districts, conducting musical conventions, musical institutes, and organizing singing classes. He made this city the headquarters for his work. At that time, John M. Olcott was superintendent of the city schools. He was an ardent advocate for the introduction of music into the public schools. Through his solicitation, Mr. Tinker sent his application for the position of music supervisor in the public schools of Terre Haute to the board of education. He was not appointed; the board members felt that the people were not ready

for such an innovation.²⁴

When the schools opened in September, 1864, Mr. Olcott secured consent from the officials giving Mr. Tinker the privilege of introducing music into the schools upon his individual responsibility, depending for his salary upon the weekly contributions from the pupils. A large majority of the parents responded generously from week to week; the contributions, combined with a salary he was receiving for directing a church choir, made seventy-five dollars a month. That year, 2420 pupils in the Terre Haute public schools received training in vocal music.²⁵

At the end of the year, the work was no longer an experiment; it was a reality. A petition was signed to appoint Mr. Tinker a regular supervisor for the year 1865-1866. The work was even more successful that year. The following year he was invited to supervise for the school year 1866-1867, but the board of education in Evansville decided to place music in the public schools of that city. Mr. Tinker was offered the position and accepted, becoming the first music supervisor of Evansville in 1867. At that time only vocal music was taught,

²⁴Tinker, op. cit., pp. 39-40.

²⁵Ibid., p. 40.

but it was offered in all curriculums in the grades and high schools. From the very first, Evansville had an organized course in music.²⁶

In the same article mentioned previously, Mr. Tinker states that as nearly as he can remember, beginning with the year 1867, the following cities decided to place music in their public schools: Richmond, G. M. Cole, supervisor; Fort Wayne, W. F. Heath, supervisor; Logansport, W. T. Giffe, supervisor; Shelbyville, J. S. Bergen, supervisor; New Albany, Mr. Foote, supervisor; Washington, J. M. Black, supervisor; New Castle, W. E. M. Browne, supervisor. Soon after, many other cities added music as a regular part of their curriculums.²⁷

²⁶Ibid., pp. 40-41.

²⁷Ibid., p. 41.

CHAPTER IV

PUBLIC-SCHOOL MUSIC FROM 1870 TO 1900

Adoption of music as a regular part of the curriculum in the public schools was a comparatively slow process from 1865 until 1880. Not until between 1880 and 1890 did the majority of superintendents' reports make mention of music in the school subject offering.

According to the city school report of Fort Wayne, F. W. Heath was supervisor of music there in 1873. The Shelbyville school report states that music was taught there in 1876. J. S. Bergen taught at Columbus in 1877.²⁸ Music began in Delaware County in 1880 with Nannie C. Love as teacher at Muncie. Glee Clubs were organized and concerts were given.²⁹

John W. Bloss, State Superintendent in 1882, gives quite a lengthy outline for the teaching of music throughout the grades and the high school in his report for that year.³⁰

²⁸Report of the Columbus Public Schools, 1877-1878.

²⁹Delaware County Schools Report, 1880-1881.

³⁰Report of the State Superintendent of Instruction, 1886-1887.

In 1884, eighty per cent of the time in the Indianapolis schools was given to the three R's and "solid" subjects; the remainder was left to music, drawing, and general lessons.³¹

Mr. Ewing introduced music in the South Bend public schools in 1886.³² Music was under a special teacher in Alexandria in 1890. It extended through all grades and the high school.³³

In the Henry County Schools Report for 1890, music was not required as a part of the curriculum except as the patrons demanded it. The superintendent urged all schools to make singing a part of the daily opening exercises and to devote a few minutes each day to the rudiments of music. "Merry Melodies", published by S. C. Hanson, Williamsport, Indiana, was the recommended book.

In the school year of 1894-1895, music, singing, or marching was provided for in the lower grades in the schools of Indianapolis. Five minutes were allowed in half-day schools for singing. In the programs for whole days, five minutes before noon and evening dis-

³¹Report of the Indianapolis Public Schools, 1884-1885.

³²Report of the South Bend Public Schools, 1886-1887.

³³Alexandria Public Schools Report, 1890-1891.

missals were set aside for music in the first grades. Programs varied for the other grades, but in every grade, from five to fifteen minutes were allotted to the subject. In the courses of study given for the first grade, the music study was to include the major scale by imitation, scale exercises in three, five, and eight tones, rote songs and blackboard work, and forty-eight lessons in letter, figure, and staff notations from the Loomis Book No. I. Similar courses were planned for the other grades; two-part work was to begin in the third grade. Throughout all curriculums, theory and technique were stressed; no mention at any time was made of appreciation.³⁴

In the Anderson school report for 1895-1896, the following aims of music were given:

1. The cultivation of the voice
2. The cultivation of the ear
3. The cultivation of the intellect
4. The cultivation of the esthetic and moral nature of the child.

Music was taught throughout the grades and the high school in Anderson. Beginning with the first grade

³⁴Report of the Indianapolis Public Schools, 1894-1895.

and continuing in the other grades, scales, intervals, syllables, and sounds of ä, ö, ē, oo, rhythm drills, notes, rests, key signatures--all the fundamentals were taught. Much time was spent on reading music; music reading was as important as language reading. The order for the music class in all grades was as follows: (1) vocal drill, (2) oral dictation, (3) general chart exercise, (4) special chart on forms about to be read in the book, (5) exercises from book to be read at sight, (6) application of the teaching in a song, (7) dictation exercises to be written by children. Some study of composers beginning with the seventh grade was done. In all eight grades, five periods per week were given to the subject. The high school work was a continuation of that done in the grades and included sight reading. In all curriculums, the choice between music or drawing five periods each week was left to each pupil and was required all four years. Anna Birchard was music supervisor at that time.³⁵

Lowell Mason Tilson introduced music into the Lebanon schools in 1896.³⁶

In 1896, 3700 South Bend school children took

³⁵Manual of the Public Schools of Anderson, 1895-1896.

³⁶Personal interview, Lowell Mason Tilson.

part in the chorus for the Seventeenth Annual Encampment of the G. A. R. of Indiana. In May, 1896, the first May Festival was given by the school children under the direction of Sarah Louise Kirby.³⁷

Some time before 1890, a Public School Commission was appointed by the president of the Indiana Music Teachers' Association to make music a part of the regular curriculum in the public schools required by the state. Studies by counties and by cities were made. Of the reports compiled by the Commission, four will be listed. The first includes a list of the counties, and, if music was taught, by whom, and in what towns it was taught; the next report lists counties, cities, and teachers; a third gives the cities throughout the state where music was taught and the texts used, and the last lists counties and texts.³⁸

COUNTY	TAUGHT BY
Adams	Regular teachers
Allen	Miss M. B. Clark, Fort Wayne
Bartholomew	Miss Blanch Williams, Columbus
Franklin	Regular teachers

³⁷Report of the South Bend Public Schools, 1895-1896.

³⁸Report of the Sixteenth Annual Meeting of the Indiana Music Teachers' Association (Published by the Association, 1893), p. 73.

Benton	Incidentally
Blackford	Not taught
Boone	J. S. Bergen, Thorntown
Brown	<hr/>
Carroll	Regular teachers
Cass	Miss A. Booth, Logansport
Clark	Joseph Clark, Jeffersonville
Clay	<hr/>
Clinton	<hr/>
Crawford	<hr/>
Daviess	<hr/>
Dearborn	Miss Nellie Brand, Lawrenceburg
Decatur	<hr/>
DeKalb	Regular teachers, Auburn
Delaware	Miss N. C. Love, Muncie
Debois	Incidentally, some schools
Elkhart	Miss L. Edwards, Goshen
Fayette	J. T. Reese, Connersville
Floyd	<hr/>
Fountain	<hr/>
Franklin	Regular teachers
Fulton	Regular teachers
Gibson	Regular teachers
Grant	Regular teachers, Marion Miss L. Wright, Fairmont

Greene	<hr/>
Hamilton	Miss Graham, Noblesville
Hancock	Mrs. W. H. Glascock, Greenfield
Harrison	<hr/>
Hendricks	<hr/>
Henry	A. L. Moore, Knightstown
Howard	W. E. M. Browne, Kokomo
Huntington	Miss Wallace, Huntington
Jackson	R. S. Moore, Seymour
Jasper	<hr/>
Jay	<hr/>
Jefferson	<hr/>
Jennings	<hr/>
Johnson	<hr/>
Knox	Miss E. Uhlrich, Vincennes
Kosciusko	<hr/>
La Grange	<hr/>
Lake	Miss L. Krimbill, Crown Point
La Porte	Mrs. I. A. Lawrence, Hammond
Lawrence	R. W. Pellow, La Porte
	Albert Cook, Michigan City
Madison	<hr/>
	Miss Cora Nicholson, Anderson
Marion	H. M. Butler, Indianapolis
Marshall	Miss Nellie Ballard, Haughville
Martin	<hr/>
Miami	Formally taught at Peru

Monroe	Specially prepared teachers
Montgomery	Being agitated
Morgan	_____
Newton	_____
Noble	_____
Ohio	_____
Orange	_____
Owen	_____
Parke	_____
Perry	Theo. Dingledey, Tell City
Pike	_____
Porter	Miss Letherman, Valparasio
Posey	_____
Pulaski	_____
Putnam	Mrs. C. Hays, Greecastle
Randolph	J. T. Davis, Union City
Ripley	_____
Rush	Miss Ida Moffit, Rushville
Scott	_____
Shelby	W. M. Alley, Shelbyville
Spencer	_____
Starke	_____
St. Joseph	Miss Slattery, South Bend
Steuben	Regular teachers, some schools

Sullivan	Some schools
Switzerland	_____
Tippecanoe	J. S. Bergen, Lafayette
Tipton	_____
Union	J. T. Reese, Liberty
Vanderburgh	M. Z. Tinker, Evansville
Vermillion	_____
Vigo	Miss H. E. Paige, Terre Haute
Wabash	Miss N. S. Ferry, Wabash
Warren	S. C. Hanson, Williamsport
Warrick	_____
Washington	Regular teachers
Wayne	W. J. Stabler, Richmond A. L. Moore, Cambridge
Wells	Miss N. Sturgis, Bluffton
White	_____
Whitley	_____ 39

According to this report for the school year 1892-1893, over half of the counties included music in their curriculums. Forty-three counties had no music instruction; forty-one special supervisors were listed; twelve counties reported that music was taught by the regular teachers, and in Miami and Monroe counties,

³⁹Ibid., pp. 73-74.

music was taught regularly, but no supervisors were named. It is evident that patrons and school officials alike recognized the importance of music; the special supervisors outnumbered the regular teachers almost four to one.

In 1895, W. E. M. Browne, a member of the Public School Commission, reported at the Indiana Music Teachers' Association that music at that time was taught under a special supervisor in Otter Creek Township, Vigo County, and in Center Township, Jennings County. He stated also that the number of towns and cities where music was taught as a regular branch of the curriculum had increased in two years from twenty-one to sixty-two--nearly a two hundred per cent increase.⁴⁰

The second report compiled by the Public School Commission, for the school year of 1895-1896, includes counties, cities in each county in which music was taught, and supervisors or teachers. Only those counties were listed in which music was taught.

⁴⁰Report of the Eighteenth Annual Meeting of the Indiana Music Teachers' Association (Published by the Association, 1895), pp. 94.

COUNTY	PLACE	SUPERVISOR OR TEACHER
Adams	Decatur	Mary B. Lincoln
Allen	Fort Wayne	To be supplied
Bartholomew	Columbus	Blanch D. Williams
Cass	Logansport	Alice Booth
Clark	Jeffersonville	Bell London
Clinton	Frankfort	Effie Hessin
Daviess	Washington	J. M. Black
Dearborn	Lawrenceburg	Laura Jennings
Decatur	Greensburg	Claribel Winchester
Delaware	Muncie	Nannie C. Love
Elkhart	Elkhart	Lida Edmonds
	Goshen	Zella Wilson
Fayette	Connersville	J. T. Reese
Gibson	Oakland City	J. M. Black
	Princeton	Regular teachers
Grant	Fairmount	Leona Wright
Greene	Worthington	Regular teachers
Hamilton	Noblesville	Edith Graham
	Sedalia	Miss Brush
	Sheridan	Regular teachers
Hancock	Greenfield	J. E. Mack
Henry	Knightstown	W. E. M. Browne
Howard	Kokomo	Mrs. M. C. Kitchen
Huntington	Huntington	Regular teachers
Jackson	Seymour	Regular teachers
Jefferson	Madison	Agnes Morton
Jennings	North Vernon	R. S. Moore
	Center Township	R. S. Moore

Johnson	Franklin	Jennie Thompson
Knox	Vincennes	Genevieve Huffman
Lake	Crown Point	Regular teachers
La Porte	Hammond	A. Benson
Lawrence	La Porte	R. W. Pellow
Madison	Michigan City	Albert Cook
Marion	Bedford	Edith Bennett
Orange	Mitchell	Lottie Bennett
Perry	Anderson	Anna Birchard
Porter	Alexandria	Myrtle Annawalt
Posey	Elwood	Anna McBride
Putnam	Indianapolis	Mrs. Perle Wilkinson
Randolph	Haughville	Nellie Ballard
Rush	Orange	Mrs. E. Laughlin
Shelby	Tell City	Theo. Dingeldey
St. Joseph	Valparaiso	Nellie Thale
Tippecanoe	Mt. Vernon	L. R. Smyers
Union	Greencastle	Mrs. Carrie Hays
Vanderburgh	Winchester	C. L. Moore
Vigo	Rushville	Ida Moffett
Wabash	Carthage	W. E. M. Browne
Warren	Shelbyville	W. M. Alley
Wayne	South Bend	Frances E. Slattery
	Mishawaka	Lucy Paulger
	Lafayette	J. S. Bergen
	Liberty	J. T. Reese
	Evansville	M. Z. Tinker
	Terre Haute	Charlotte Longman
	Otter Creek Township	Herman E. Owen
	Wabash	Nettie S. Ferry
	Williamsport	S. C. Hanson
	Richmond	Wm. J. Stabler
	Cambridge	W. E. M. Browne

Wells	Dublin	Mrs. C. E. Smith
	Milton	J. T. Reese
	Bluffton	Louis D. Eichhorn
White	Monticello	Regular teachers
Whitley	Columbia City	Lizzie Perry ⁴¹

Columbia City

⁴¹Ibid., pp. 95-96.

The following report of the Public School Commission lists cities and towns where music was taught in the school year 1898-1899 and the music texts used.

PLACE	TEXTBOOK
Albany	<u>Model</u>
Alexandria	<u>Natural</u>
Anderson	<u>Natural</u>
Andrews	<u>Natural</u>
Angola	<u>Natural</u>
Attica	<u>National</u>
Bedford	<u>Model</u>
Bloomington	<u> </u>
Bluffton	<u>Model</u>
Brazil	<u>Natural</u>
Bremen	<u>Natural</u>
Brookston	<u>Model</u>
Brookville	<u> </u>
Butler	<u>Model</u>
Cambridge City	<u>Model</u>
Carthage	<u>Model</u>
Cicero	<u>Model</u>
Columbia City	<u>American</u>
Spencer	<u> </u>

Columbus	<u>National</u>
Connersville	<u>Natural</u>
Corydon	<u>Natural</u>
Crawfordsville	<u>Educational</u>
Crothersville	<u>Natural</u>
Danville	<u>National</u>
Decatur	<u> </u>
Delphi	<u>Educational</u>
Dunreith	<u>Gantvoort's Reader</u>
Edinburg	<u>Natural</u>
Elkhart	<u>Educational</u>
Elwood	<u>Model</u>
Evansville	<u>Loomis</u>
Fairmount	<u>Model</u>
Flora	<u>Model</u>
Fortville	<u>Model</u>
Fort Wayne	<u>Natural</u>
Fowler	<u>Natural</u>
Frankfort	<u>National</u>
Franklin	<u>Natural</u>
Garrett	<u>Natural</u>
Gas City	<u>New Ideal and Normal</u>
Goodland	<u>Model</u>
Goshen	<u>Natural</u>

Greencastle	<u>Natural</u>
Greendale	<u>Model</u>
Greenfield	<u>Model</u>
Greenville	<u>Natural</u>
Greenwood	<u>Model</u>
Hammond	<u>Normal</u>
Harlan	<u>Natural</u>
Hagerstown	<u>Model and New Ideal</u>
Hegron	<u>Natural</u>
Huntington	<u>Educational</u>
Indianapolis	<u>Normal</u>
Jeffersonville	<u>National</u>
Kewanna	<u> </u>
Knightstown	<u> </u>
Knightstown, Soldiers and Sailors Orphans' Home	<u>Natural</u>
Knox	<u>Natural</u>
Lafayette	<u>Model</u>
La Porte	<u>Educational</u>
Lawrenceburg	<u>Model</u>
Lewisville	<u>Gantvoort's Reader</u>
Liberty	<u>Natural</u>
Lima	<u> </u>
Logansport	<u>Natural</u>
Madison	<u>Educational</u>

Michigan City	<u>Model</u>
Milton	<u>Natural</u>
Mishawaka	<u>Normal</u>
Monon	<u>Natural</u>
Monticello	<u>National</u>
Moorfield	_____
Muncie	<u>Natural</u>
Newcastle	<u>Model</u> and <u>Wonder</u>
New Harmony	<u>Model</u>
New Lisbon	<u>Vocal Drill Book</u>
Noblesville	<u>Model</u>
North Judson	_____
North Manchester	_____
North Vernon	_____
Oakland City	<u>Model</u>
Orleans	<u>Model</u>
Osgood	_____
Petersburg	<u>Natural</u>
Plymouth	<u>Natural</u>
Portland	<u>Model</u>
Princeton	<u>Gantvoort's Reader</u>
Redkey	<u>Natural</u>
Rensselaer	<u>Educational</u>
Richmond	<u>Model</u>
Winchester	_____

Roanoke	<u> </u>
Rochester	<u> </u>
Rushville	<u>Educational</u>
Seymour	<u>Natural</u>
Shelbyville	<u>Natural</u>
Sheridan	<u>Model</u>
South Bend	<u>Normal</u>
Sullivan	<u> </u>
Tell City	<u>Natural</u>
Terre Haute	<u>Natural</u>
Tipton	<u>Model</u>
Vincennes	<u>Natural</u>
Wabash	<u>Loomis</u>
Walkerton	<u>Model</u>
Warsaw	<u>Normal</u>
Washington	<u> </u>
Waterloo	<u>Model</u>
Westfield	<u>Model</u>
West Lafayette	<u>Educational</u>
West Madison	<u> </u>
Williamsburg	<u>Model</u>
Williamsport	<u>Hanson</u>
Winamac	<u>Natural</u>
Winchester	<u>Model</u>

Worthington

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The previous report for the school year 1895-1896 listed sixty-six cities in which music was a part of the school curriculum. The report just given for the year 1898-1899 listed one hundred and fifteen cities. Over a period of three years, nearly twice as many cities offered music as a part of their curriculum.

The last report compiled for the school year 1898-1899 by the Public School Commission lists counties and the number of districts in which music was taught and the music books used in the counties.

Report of the Public School Commission for the year 1898-1899.

Report of the Public School Commission for the year 1898-1899.

Report of the Public School Commission for the year 1898-1899.

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Report of the Public School Commission for the year 1898-1899.

Report of the Public School Commission for the year 1898-1899.

42 Report of the Twenty-First Annual Meeting of the Indiana Music Teachers' Association (Published by the Association, 1898), pp. 74-76.

COUNTIES	TEXTBOOKS
Adams, most of county	<u>Vocal Drill Book</u>
Allen, 50 districts	<u>New Ideal</u> and <u>Natural</u>
Bartholomew	<u>Natural</u> and <u>Gantvoort's Reader</u>
Benton	<u>New Ideal</u>
Blackford	<u>Gantvoort's Reader</u>
Boone, 12 districts	<u>New Ideal</u> and <u>Gantvoort's Reader</u>
Carroll, throughout	<u>New Ideal</u>
Clinton, 100 districts	<u>Adams</u> and <u>New Ideal</u>
Crawford, 88 districts	<u>Gantvoort's Reader</u>
Daviess, 25 districts	<u>Gantvoort's Reader</u>
Dearborn	<u>Gantvoort's Reader</u>
Decatur	<u>Gantvoort's Reader</u>
De Kalb	_____
Delaware, 75 districts	_____
Debois	<u>Gantvoort's Reader</u>
Fayette, 40 districts	<u>Gantvoort's Reader</u>
Floyd, 50 districts	<u>Golden Glee</u>
Fountain, 50 districts	<u>Gantvoort's Reader</u>
Franklin, 80 districts	<u>Gantvoort's Reader</u>
Fulton, 10 districts	<u>New Ideal</u>
Gibson, most of county	<u>Gantvoort's Reader</u>
Grant, part	<u>New Ideal</u> and <u>Gantvoort's Reader</u>
Greene, part	<u>Gantvoort's Reader</u>
Harris, throughout	_____

Hamilton, part	<u>Gantvoort's Reader</u>
Hancock, part	<u>Gantvoort's Reader</u>
Hendricks, 100 districts	<u>Cress Charts</u>
Henry, throughout	<u>Vocal Drill Book</u>
Howard	<u>New Ideal and Gantvoort's Reader</u>
Huntington	<u>New Ideal</u>
Jackson	<u>Gantvoort's Reader</u>
Jasper	<u>Gantvoort's Reader</u>
Jay	<u>Gantvoort's Reader</u>
Jefferson, nearly all	_____
Jennings	_____
Johnson	_____
Knox, 100 districts	_____
Kosciusko, half of county	<u>New Ideal and Vocal Drill Book</u>
La Grange	<u>Gantvoort's Reader</u>
La Porte	<u>Gantvoort's Reader</u>
Lawrence, throughout	<u>New Ideal</u>
Marion, throughout	<u>Gantvoort's Reader</u>
Marshall, half of county	<u>New Ideal and Vocal Drill Book</u>
Martin	<u>Gantvoort's Reader</u>
Miami	<u>New Ideal and Gantvoort's Reader</u>
Montgomery, half of county	<u>Gantvoort's Reader</u>
Morgan	<u>Gantvoort's Reader</u>
Noble, throughout	<u>Gantvoort's Reader</u>

Orange, half of districts	_____
Owen, half of districts	_____
Parke, 30 districts	_____
Perry	<u>Natural</u>
Pike	<u>Gantvoort's Reader</u>
Pulaski, 25 districts	<u>New Ideal</u>
Randolph	<u>Williams</u>
Ripley	<u>Gantvoort's Reader</u>
Rush, half of districts	_____
Scott, part	<u>New Ideal</u>
Shelby, throughout	<u>Gantvoort's Reader</u>
Spencer, throughout	<u>Gantvoort's Reader</u>
Stark, half of county	<u>Vocal Drill Book</u>
St. Joseph, half of county	<u>Natural</u>
Sullivan	<u>New Ideal</u>
Tippecanoe, throughout	<u>Gantvoort's Reader</u>
Tipton, half of county	<u>New Ideal</u> and <u>Vocal Drill Book</u>
Union, half of county	<u>Gantvoort's Reader</u>
Vanderburg, part	_____
Vigo, throughout	<u>Owen's</u>
Wabash	<u>New Ideal</u> and <u>Gantvoort's Reader</u>
Warren, throughout	<u>Gantvoort's Reader</u>
Warrick	<u>Gantvoort's Reader</u>
Washington, half of county	<u>Gantvoort's Reader</u>

Wayne	<u>Gantvoort's Reader</u> and <u>New Ideal</u>
Wells, half of county	<u>Vocal Drill Book</u> and <u>Gantvoort's Reader</u>
White, throughout	<u>New Ideal</u>
Whitley	<u>Vocal Drill Book</u> and <u>Gantvoort's Reader</u> ⁴³

All four of the reports are evidences of the rapid expansion of music throughout the entire state.

According to the first report by the Public School Commission in 1892-1893, music was taught in forty-nine counties; the 1898-1899 report, six years later, states that music was taught in seventy-five counties.

Of the public-school music series used in the cities and counties, four of the most popular ones will be analyzed as to method of presenting the subject, the phases of music most emphasized, and the aims underlying each series.

The purpose of this study is to determine the value of the music series used in the public schools of the state, and to determine the value of the music series used in the public schools of the state.

For further reading, see, The National Music Series (Boston: Ginn and Company, 1910).

⁴²Pratt, pp. 112-113, 114.

⁴³Ibid., pp. 76-78.

THE NATIONAL MUSIC SERIES, published in 1870, was written by Luther Whiting Mason, a relative as well as a pupil of Lowell Mason. Naturally he continued the work the older Mason had begun.⁴⁴

Luther Whiting Mason began teaching music in Louisville, Kentucky, about 1853. He saw music in its relation to the public schools rather than to the singing schools. He saw the need for a well planned course of study which would lead from one grade to the next easily and logically. The outgrowth of this felt need was the National Music Series. This series was the first to include the primary grades in the program of music instruction. The song material of the National Music Series was largely German folk songs.⁴⁵

Mason's philosophy of the approach to music reading was an application of that of James Currie of Scotland:

The proper view to take of a child learning to read is that he is learning to recognize in printed or written form the words with which he is already familiar in speech.⁴⁶

⁴⁴Luther Whiting Mason, The National Music Series (Boston: Ginn and Company, 1870).

⁴⁵Pratt, op. cit., p. 286.

⁴⁶Mason, op. cit., First Music Reader, p. iv.

Mr. Mason's chief aim was to develop the ability of every child to sing at sight. Know the things; get acquainted with the signs; then develop thought. The thing or object of thought in beginning music must be a concrete musical form; otherwise, it does not appeal to the child's musical feeling. Attention should be focused on the song--not a long or a difficult one, but a tuneful and singable melody which will attract and reach the child's musical sense.

Mr. Mason's method began with words; these were followed by phrases, and lastly, sentences by imitation. The next step was the study of the printed characters, followed by the child's recognition of words with which he already was familiar in speech. Music reading was based on the rote song. Sounds made by the teacher were imitated by the pupils.

The songs included in the books were within the range of the child voice and of simple rhythm. Musical notation was first presented on the blackboard in the key of G, which Mr. Mason considered most nearly the pitch of the child's voice. Neither a clef sign nor a key signature was used at first. Later the key was indicated by capital letters, and meter was indicated by the usual sign. The beating of rhythm with the

hand to insure a firm feeling for the regular beat was advocated throughout the series. Short and long notes, measures, bars, and double bars were used. The following is an example of the rhythm drills:

	2-part measure
	4-part measure
	4-part measure

From the blackboard the scale was presented as a musical ladder. The sounds were given number names and staff names. The chromatic pitch names were approached as today with the exception of their names which were: C, cis; D, dis; E, fis; F, fis; G, gis; A, ais; B, C.

All material was presented by rote, from the blackboard, from charts, or from the printed page. Charts were used to a great extent; Mr. Mason's theory was that children look up rather than down while sing-

ing. Chart I was used for the teaching of rhythm and tune, each treated separately. Chart II was used to teach sight reading, and Chart III dealt with the teaching of harmonic relations to sounds.

The National Music Series consisted of seven books. Books One to Five inclusive were for grades one to seven inclusive; Book Six was written for the remaining years, and a High School Music Reader was used for mixed chorus.

THE MODEL MUSIC COURSE, written by J. A. Brockhoven and A. J. Gantvoort, was another popular series especially written for and used in the public schools. Four books were included in the series: Primary, Intermediate, Grammar and High School Grades, and the Supplementary Manual.⁴⁷

Each reader was divided into chapters which consisted of a wide variation of material for one month's work. Four subdivisions in each chapter were made--one part for each week. The first two chapters of each book reviewed the work of the preceding year. Poetry was used as a basis for each book.

The words were read first, and their rhythmical importance was understood; immediately they were applied to music. The verses given were to be sung to several exercises in various keys and rhythms. Songs with all the text under the notes were to be sung at sight; those having one verse under the notes and other verses at the bottom of the page were rote songs. Lä and loo were used in the vocal training. Exercises were numerous and frequent; songs were few. The material throughout the series was in keeping with the ages of the pupils; the

⁴⁷J. A. Brockhoven and A. J. Gantvoort, The Model Music Course (New York: The John Church Company, 1895).

songs were related to events in child life and to subjects of child thought. The Primary Book material was carefully selected for children; it was new and interesting. The two- and three-part singing in the intermediate and grammar as well as the high school grades made each part equally melodic and important; the melody was placed in all parts alternately.

THE NATURAL MUSIC SERIES, published in 1895, was widely used for some time in the public schools. The aim of the series was to train the child not only to hear but to discriminate; his mind had to be trained not only to receive impressions, but to create and to express. Individual thought and feeling in musical language were to be developed.⁴⁸

Ear training was an important feature of this series. Dictation exercises were thought valuable to the child's musical training and were first used in the Natural Music Series. The dictation exercises cultivated acute and intelligent hearing, while the sight reading was valuable for training the eye to recognize rapidly and to interpret music symbols. The work in this course ran in cycles--the same problems were presented over and over, each time increasing in difficulty.

Part-singing depended upon freedom of individual actions which results from definite knowledge. No place in the entire course was part-singing used exclusively. Vocal exercises for phrasing and for breath control appeared throughout the course. Much work was done on scales, ear training, oral and written minor modes.

⁴⁸Frederic H. Ripley and Thomas Tapper, The Natural Music Series (New York: American Book Company, 1895).

dictation, chart work, and loo before reading from the written page.

The Primer was used in the second and the third grades. Book One contained a collection of well-known American folk songs, simple exercises and songs for the encouragement of unprepared pupils, and more advanced work for those who were masters of previous work. Very simple two-part songs were included. The chromatic tones were introduced and were followed by songs which made use of accidentals. Dotted quarter notes followed by eighth notes, called catch notes, were presented in Book One.

Book Two contained three-part songs. A review of the previous steps and new combinations comprised part of Book Three. Footnotes contained elements of musical theory. This book contained a rich supply of song material. Compositions of a larger form and more artistic development were contained in Book Four. Emphasis was placed on establishing symbols as representatives of actual thought without the medium of the voice. Songs were studied in silence before being sung. Exercises in the book were in both the major and the minor modes. Some time was spent on voice culture for the changing voices; the F clef supplied the song material.

Book Five was issued in two forms--for classes with bass voices and for classes without bass voices. Dictation exercises were used as preparation for harmony and counterpoint. Elements of chord formation and progression followed as a natural sequence.

The books looked uninteresting because of the print and the type and the presence of so many exercises. There were no pictures nor illustrations to break the monotony of the printed music. Too much emphasis was placed on the formal side of musical training; practically no time was spent on appreciation.

The texts of the songs in Books Four and Five were not suitable for the age of the pupils--boys with changing or changed voices had to sing songs about fairies, etc. Very definite instructions were given in each book as to methods to be used in the teaching of sight reading, dictation, and theory. By repetition of the same problems in each book, the difficulty was impressed upon the pupil, and thus application to the songs was possible.

During the time the books were in use, the pupils were not given any other musical instruction.

The books were written by J. H. Johnson, and were published by the American Musical Association, New York.

THE EDUCATIONAL MUSIC COURSE, published in 1898, was written by Luther Whiting Mason, father of public school methods, J. M. McLaughlin, George Veazie, W. W. Gilchrist, and Nathan Dale.⁴⁹ That the pupils should have enough theory to be able to help themselves to more knowledge of music was the philosophy underlying this course.

The entire course was built upon the scale approach to teaching music reading. It was founded on the rhythmical element from the beginning. Six readers and four charts composed the course. No rote songs were given in the readers; such songs were to be selected from other sources. Scale work as well as oral dictation was given by numbers--1-3-5-3-8--etc. Drill charts devoted to the consistent treatment of chromatic intervals were an important feature of this course.

Each reader was divided into chapters; these were divided into sections, each presenting a definite problem. Each new theoretical problem presented was stated above the exercise which was to be studied first. New keys were presented by a set of exercises first

⁴⁹Nathan Dale, W. W. Gilchrist, Luther Whiting Mason, J. M. McLaughlin, and George Veazie, The Educational Music Course (Boston: Ginn and Company, 1898).

given to acquaint the pupils with the key. Intonation was treated chord-wise rather than step-wise. Two-part singing was taught through rounds and simple exercises. Sight singing was called sight lääing; the children singing at sight used lä instead of syllables. Scale tones were taught as having distinct qualities: 1, firm or strong; 2, rousing; 3, calm and peaceful; 4, drooping; 5, grand and bright; 6, sad; 7, leading tone. Scale tones were also given family names: 1, father; 2, mother; 3, the strong manly brother; 4, young lady sister, always sweet and loving; 5, grandfather, not very strong, likes to lean on sister; 6, grandmother, full of sympathy; whenever there is grief, she is sure to be there; 7, little brother, who, in his play, turns sometimes to sister and sometimes to father; 8, the baby, who always wants to go to mother.

The quarter note was taught first as the beat note. The order of presentation was 2/4, 3/4, 4/4, 3/8, and 6/8. The eighth note was used first as a unit then as a part of a unit. Children learned to beat time accurately with the hand.

The method of presentation was first the thing, the name of the thing, then its representation. As soon as the pupils were able to sing the scale, they

were ready for the first page of the introductory chart. Here they were taught that the scale was movable, that the syllables applied to the notes, do, re, mi, etc., depend not upon their position upon the staff, but upon their relative position as compared with the position of the scale.

The entire course was very theoretical and added nothing of particular importance to music teaching methods.

A study of these music series and of music supervisors' reports indicates that it was considered essential for all the pupils in the schools to be instructed with great care in the art of music.

The first aim of all music teaching was to enable the pupils to read music accurately at sight. Thorough training was given in scale work which included the formation and analysis of all scales, both chromatic and diatonic, in both major and minor keys. Dictation, both oral and written, was included in all daily recitations. The pupils were expected to be able to write or sing accurately either in notes, syllables, or numbers what was played or dictated in a neutral syllable. Intervals were studied thoroughly, and each pupil was expected to sing accurately any interval the

teacher asked.

Without a doubt, the pupils received thorough training in the technical and theoretical side of music. Such teaching too often resulted, however, in a dislike for music on the part of the pupils. The music teachers apparently did not realize that the playing of good music was one of the surest means through which the child could be reached. They apparently did not realize that the fundamentals of music they thought so important to every pupil would be direct results from hearing good music. That pleasure could be and should be derived from music study was not considered; that music was a language of its own, spoke for itself, and did its own teaching was not realized for several years.

CHAPTER V

TWENTIETH CENTURY PUBLIC-SCHOOL MUSIC

Prior to 1900, many persons considered music a fad and frill in education. But during the latter part of the 1890's, it became apparent that music was an essential phase in the development of character and was a necessary and an important part of every school curriculum.⁵⁰

Early public-school music was all vocal, and study was confined to the technical and theoretical side of the subject. The instrumental work was a by-product of the vocal work. Patrick Gilmore set a high standard for instrumental organizations and raised that of the vocal work more than any other one person. He organized the first great concert band of sixty-five members and traveled over the country playing good music in the 1870's. He assembled choruses in the cities and towns where he stopped and accompanied these groups in concerts with his band. He went to Terre Haute in 1888. One hundred State students sang in the chorus, and from his program, they carried inspiration to all parts of

⁵⁰Cotton, op. cit., p. 408.

the state.⁵¹

Theodore Thomas set the standard for orchestra work just as Patrick Gilmore did for band work. High school bands and orchestras were modeled after these two great organizations as nearly as was possible with their limited facilities.⁵²

Mr. Will Barhart, now in Pittsburg, was one of the most outstanding figures in Indiana in the field of public-school music. Most of his efforts in this state were confined to the schools of Richmond. This city lays claim to the first orchestra in the state. According to some reports, Richmond had the oldest high-school orchestra in America--1885. The Starr Piano Company backed a community orchestra out of which the high school organization grew. Five members made up the personnel of the group and included three faculty members--two violins, one cornet, drums, and piano. Later, students playing mandolins joined the orchestra, and as the number in the group increased, the faculty members dropped out. Orchestra work was extra-curricular; rehearsals were held after school hours. High school members of the group were pupils

⁵¹Ibid., p. 417.

⁵²Ibid., pp. 418-419.

of private teachers as no instruction on instruments was offered in the school other than that received at the orchestra rehearsals.⁵³

According to school reports, Miss Sarah C. Rodgers was supervisor of music at Delphi in 1896. A part of the music for the commencement program that year was furnished by the high school orchestra.⁵⁴

The Franklin reports state that music was first taught in that city in 1896 by the decision of the Board of Education. Previously it was an incidental feature of the program. In 1898, the music department included a high school chorus, a glee club, and a high school orchestra. The proceeds from the first annual concert were used to purchase a bas relief of Donitelli's Singing Boys.⁵⁵

In 1900, work in music in the Richmond High School was entirely reorganized. Prior to that time the only course offered was that of chorus drill; it was required of all pupils but was not credited for

⁵³P. C. Hayden, editor, School Music (Keokuk: P. C. Hayden, publisher), 25:20, May 1924.

⁵⁴Report of the Public Schools of Delphi, 1895-1896.

⁵⁵Report of the Franklin Public Schools, 1896-1897.

graduation. In the reorganization, music was made an elective. Arrangements were made to credit music equally with other elective branches. Two classes, each planned for a two-years' course, were organized.⁵⁶

One of these classes, the Critical Study Class, had for its field classical music studied from critical, biographical, and historical standpoints. The aim of the course was to familiarize the pupils with many classical compositions, to give them insight into the qualities of good music, and to enable them to discriminate between good music and popular music. Such composers as Handel, Bach, Rossini, Donizetti, Haydn, Mozart, Bellini, Verdi, Cherubini, Beethoven, Weber, Schubert, Gounod, Mendelssohn, Schumann, and Wagner were studied.⁵⁷

Mr. Earhart planned four semesters' work for the Critical Study Class. The first semester's work included the study of Handel, Bach, Rossini, and Donizetti. Incidental subjects studied were the oratorio, concerto, polyphonic music, evolution of the piano, fugue, suite, Passion music, opera, overture, recitative, and monophonic music.

⁵⁶Will Earhart, "A High School Music Course", School Music, 10:15, March, April, 1909.

⁵⁷Ibid., p. 15.

First Semester

CHORUSES:

- Bach, Have Lightnings and Thunders
Final Chorus (St. Matthew Passion)
- Handel, Surely He Hath Borne Our Griefs
Lift up Your Heads
Hallelujah Chorus (Messiah)
- Rossini, Swift as a Bird
Hark, How the Horn (William Tell)
InflammatuS (Stabat Mater)
- Donizetti, Hail to the Happy Bridal Day
Sextette and chorus Let Us Roam through
These Ruins (Lucia)
Would You Know
Hark to That Joyous Strain (Lucrezia Borgia)
- INSTRUMENTAL (player piano):
- Handel, Harmonious Blacksmith
Pastoral Symphony
- Bach, Loure (Third Cello Suite)
Italian Concerto
St. Ann's Fugue
Fugue in G Minor
- Rossini, Overtures to William Tell and Barber of
Seville
- Donizetti, Potpourri (Lucia)

The second semester's work included the study of Haydn, Mozart, Bellini, and Verdi. Incidental subjects studied were the symphony, string quartette, sonata, and chamber music.

CHORUSES:

- Haydn, The Marvelous Work (Creation)
 The Heavens Are Telling (Creation)
 Hark, the Mountains Resound (Seasons)
- Mozart, Gloria (Twelfth Mass)
 Sanctus (Twelfth Mass)
 Each Voice Now Rejoices (Figaro)
- Bellini, A Chaplet of Roses
 Fatal Day (Il Puritani)
- Verdi, Anvil Chorus (Il Trovatore)
 Miserere Scene (Il Trovatore)
- INSTRUMENTAL (player piano):
- Haydn, Surprise Symphony
- Mozart, G Minor Symphony
- Bellini, Overture to Norma
- Verdi, Il Trovatore Fantasia

The work for the third semester included the study of Cherubini, Beethoven, Weber, and Schubert. Incidental subjects studied were Romanticism and Classicism and program music.

CHORUSES:

- Cherubini, Requiem (Requiem Mass in C Minor)
Dies Irae (Requiem Mass in C Minor)
Sanctus (Requiem Mass in C Minor)
- Beethoven, Hallelujah (Mount of Olives)
Calm Sea and Prosperous Voyage
Elegy
- Weber, The Stars That above Us (Preciosa)
Victoria
Der Freischutz
Wreath into Garlands (Jubilee Cantata)
- Schubert, Gloria (Mass in C)
Hunting Chorus (Rosamunde)
Forth to the Meadows (Rosamunde)
- INSTRUMENTAL (player piano):
- Cherubini, Overture to Faniska
- Beethoven, Fifth Symphony
Moonlight Sonata
Overture to Fidelio
- Weber, Invitation to the Dance
Jubel Overture
Overture to Der Freischutz
- Schubert, Unfinished Symphony
Three Impromptus, Op. 142

The fourth semester included the study of Mendelssohn, Schumann, Wagner, and Gounod. The Wagnerian theories was the incidental subject studied.

CHORUSES:

Mendelssohn, An Old Romance (three-part song)

Thanks Be to God

He Watching over Israel (Elijah)

Happy and Blest, Lord, Thou Alone Are God
(St. Paul)

Schumann, Gypsy Life

Wagner, Faithful and True (Lohengrin)

Pilgrim's Chorus (Tannhauser)

Gounod, Unfold, Ye Portals (The Redemption)

Sanctus and Benedictus (St. Cecelia Mass)

INSTRUMENTAL (player piano):

Mendelssohn, Hebrides Overture

Nocturne, Wedding March, Scherzo (Mid-summer Night's Dream)

Spinning Song, Spring Song, Funeral March, F Sharp Minor, No. 5 (Songs without Words)

Schumann, Arabasque

At Evening

Warum

Grillen

Gounod, Funeral March of a Marionette

March Cortège

Ballet No. 4 (La Reine de Saba)

Wagner,

Prelude to LohengrinOverture to TannhauserMarch and Consecration of the Grail (Parsifal)Ride of the Valkyries (Die Walkure)Waldweben (Siegfried)⁵⁸

The numbers listed were invariable; others were included in the course if time permitted, but none of those listed were omitted. When possible, outside talent was brought in to furnish music; members of the class often contributed numbers relevant to the subject or written by the composer studied.⁵⁹

The second branch of work in the Richmond schools which was organized with the new plan of work in the music department was the Harmony Class. No text was used in the course; the work was given directly by the teacher from the blackboard. The method followed was that of free melodic treatment as set forth by Goetschius in his Material Used in Musical Compositions. The topics studied were the acoustic relations of tones, melodic tendencies, structure of chords, connections of chords from figured basses with free melodic treatment

⁵⁸Earhart, Op. cit., pp. 15-16.

⁵⁹Ibid., p. 16. ⁶⁰Ibid., p. 16-17.

of the soprano, modulations, inharmonic elements, passing notes, seventh chords, altered chords, organ point, intervals, suspensions, and anticipations.⁶⁰

A third branch of work which was regularly credited was the Orchestra. This organization was not a result of the new plan of work; it had been a part of the high school offering from the very first. The membership in 1905 was between twelve and twenty. Any pupil was eligible who had sufficient ability and who was making passing grades in recitations aggregating fifteen hours per week. The organization met after school hours, from 4:00 to 5:30 or 6:00 o'clock, once a week, with extra rehearsals during or after school hours when they were needed. Half a credit a semester was given for orchestra work. The Board of Education provided the music. The organization played for commencement programs twice a year and for chapel exercises every Monday morning as well as for the County Teachers' Association, which met twice a year. Of all the courses offered in the music department, none received more approval from citizens and school officials than did the orchestra. At the time Mr. Earhart wrote his article for School Music, in 1905,

⁶⁰Earhart, op. cit., 6:12-14, January, February, 1905.

the instrumentation included four first violins, four second violins, cello, bass, three flutes, clarinet, drums, and piano. Cornet and trombone players had to be hired for special programs. Only the best music was performed by the group--Gounod's Faust, Ballet music from Faust; Cherubini's Lodoiska Overture; Carl Bohm's Birthday Festival Music, and Bellini's Norma Overture are examples.⁶¹

The Girls' Glee Club was not credited but was a regular offering of the music department. A membership of forty was maintained at all times. Members for the organization were chosen after careful examination and from a great number of applicants. Rehearsals were held once a week, the hours being the same as those for the orchestra. Among the music literature performed by the glee club was Berger's Summer Evening, Mendelssohn's I Would that My Love, Ivanovici's waltz song, Waves of the Danube, Tour's The Stars beyond the Clouds, Berwald's Summer Night, Hawley's Song of Seasons, and Manuey's Song at Sunrise. The girls were often accompanied by the orchestra in concerts given by the music department.⁶²

⁶¹Ibid., pp. 14-15.

⁶²Ibid., pp. 15-16.

From Mr. Earhart's course of study, it is obvious that he desired to acquaint the pupils with the very best music literature; this was true of every class: the Critical Study Class, Orchestra, and Glee Club. The numbers selected from the Masters were often those compositions that the pupils would be most likely to hear in concerts and programs; having studied the selections in class, the pupils would be able to make the music a part of themselves and be able to appreciate it more intelligently and with more pleasure. Theory no longer was stressed to the exclusion of all other phases of music. Appreciation, enjoying music for its own sake, was of prime importance in the reorganization of the music department of the Richmond High School. Other supervisors also were shifting the emphasis of music study.

Another interesting report was that of the work done in the Brazil High School which was included in the report of the State Superintendent for 1904. Miss Laura Bryant, supervisor of music at that time states:

The high school course includes a study of choruses from the best masses, oratorios, and operas, the life of Richard Wagner and the story of his operas. Twenty minutes every day is devoted to music. A course in sight reading is offered to the high school pupils. The pupils taking this work are doing two hours per week, and by taking the course during the entire year are

given a credit. This is one step toward raising the standard of music work in the high school.

All the teachers in the grades and high school have taken up the work and sung successfully good choruses from oratorios and operas. The teachers meet once a week to study the work outlined and to sing. The chief feature of the teachers' meetings is sight reading.

In connection with music study in the schools there are opportunities of doing much by way of concerts, choruses, and other public entertainments, to stimulate interest on the part of the public at large and to offer a valuable chance to cultivate control and special talent on the part of the pupils. The following will indicate something of the nature of this special work as has been done in the Brazil schools during the past two years. A quartet of boys, twelve to fourteen years of age, was organized and trained in singing difficult part songs. The results were most satisfactory, and the interest awakened in the public tended to bring the schools generally into closer touch with the community. This quartet was in constant demand for church and social affairs, and appeared on the program of the Indiana State Teachers' Association at Indianapolis.

To overcome the difficulty of getting the boys of the high school to sing, a glee club was organized, where college songs and glees were first taken up. The result was that the boys were soon interested to such an extent that it was possible to take up music of a better class. "The Hunting Song" from "Robin Hood" and the "Chorus of Soldiers" from "Il Trovatore" are examples of the better music selected and used. A choir was organized, made up of boys from the eighth grade with ordinary voices, seemingly, and indifferent in their attitude toward music. The idea here, as in the glee club, was to awaken an interest by taking up the simpler and more interesting things and gradually working toward music of a higher grade. As in the other instance mentioned, the plan worked admirably, and the choir is studying hymns and anthems, being able to furnish all the music for a complete church service. They are now studying, "I'm a Stranger" by Marston, and "How Long Wilt Thou Forget Me" by Pflueger.

The chief feature of this year's work (1904) was the

chorus of 1,000 voices. The children sang in unison "America", "The Star Spangled Banner", and "The Jolly Student", accompanied by the band. Children from all grades and high school took part. The occasion was "John Mitchell Day". Thousands of people came to hear the children sing. These are a few of the things that have made the work pleasant, interesting, and profitable and have helped to establish music as a permanent part in the school's program ⁶³here.

Indianapolis had two high schools in 1908, Shortridge High School and the Manual Training School. At that time Edward Bailey Birge was supervisor of music. Under his direction, both high schools maintained an orchestra of about twenty-five players. Oboes, bassoons, horns, double basses, and cellos were almost unknown then; only the most common instruments were found in the organizations. Standard overtures, easy classical numbers, marches, and pieces not requiring full symphonic instrumentation were studied. These organizations furnished music for commencements, for auditorium exercises, and presented concerts at various schools in the city and at the State Teachers' Association. Shortridge High School gave credit for orchestra work; it was an elective subject at the Manual Training School.⁶⁴

⁶³Cotton, op. cit., pp. 411-413.

⁶⁴Edward Bailey Birge, "Social Music in Indianapolis", Proceedings Music Teachers' National Association (Published by Association, 1908), 3:186.

Freshmen were required to take vocal work two periods weekly at Shortridge; the work was optional for the upper classes. At the Manual Training High School, vocal music was entirely elective. Singing of choral works formed the recitation periods in both schools; no work in harmony or in music appreciation was offered.⁶⁵

In 1909, M. Z. Tinker gave an account of the music work done in the Evansville schools. He states that the work done in music in the grades by experienced teachers was very satisfactory. But in those grades where the teachers had little or no experience, the pupils were self taught. The technical side of music instruction included the formation and the analysis of different kinds of scales, the origin and use of key signatures, the names and the pitches of tones, the different kinds of measures and analysis of each, and a thorough study of intervals. Individual singing, exercises in sight reading, and sight singing were a regular part of every recitation. The song work included sacred, secular, and patriotic songs.⁶⁶

In a similar report Mr. Tinker states that no

⁶⁵Loc. cit.

⁶⁶Report of the Public Schools of Evansville,
1909.

study is more dependent on drill for success than music, and unless practice gives speed and fluency, he felt that it was a failure. He states it thus:

.....We have then two things to work for. They are:

First--Accurate knowledge

Second--Fluent, rapid recitation

With these points in mind we see clearly that the first duty of the teacher is to present the fact, and to see that every pupil acquires it, and the second duty is to give such insistent, vital practice drills that the use of the knowledge gained shall become the subconscious basis of a free and lively performance of the studies which are given for practice.

The music lesson should be divided into two parts, as follows: first, a short tone drill in scale practice by the whole class singing; second, a careful drill in intervals, including all the tones with which the pupils should be familiar. New tones, more or less difficult, should be included in the list as pupils are promoted from grade to grade.

Tone drill should not be continued longer than two minutes and should not include tones that the children can sing. The tones should not be called too rapidly, time being allowed for mental concentration upon each tone. There should be no hesitation or indecision on the teacher's part.⁶⁷

A course of study was outlined for each grade.

The first thing for the teacher in grade one to do was to teach as a whole the decending and ascending forms of the diatonic major scale. This was to be followed by the simplest form of interval study, omitting the skips.

Fourth space E flat was the basis upon which all tones that follow were dependent. After a tone was taught,

with-grade work. Local public schools in Indiana.

⁶⁷Evansville Public Schools Report, 1911.

it was placed in a simple exercise of not more than four measures, and each pupil was required to sing it. The teacher was not to sing with the pupils or to point to the notes as they were being sung. The order of tone names and of syllable names was to be taught in the first grade; ear training and dictation also were part of the subject matter.

Interval study was taken up in the second grade. Skips were introduced. Eighth, quarter, and half notes as well as the names of all lines and spaces of the staff from the second space below to the second above were to be taught.

In the third grade the location of do was taught through the use of the right-hand sharp and flat. Measure signatures, sight reading, and sight singing were the principal points of emphasis in the third grade. Written dictation was introduced in the latter part of the year.

The fourth-grade work included more difficult intervals. The work done in the third grade was continued but of a more difficult degree.

The formation and analysis of the C diatonic major and the C chromatic scales were a part of the fifth-grade work. Accidentals were introduced; more

key signatures were taught. All notes and rests had to be learned by the pupils.

Grade six music work included a review of grade five and the introduction, analysis, and formation of the F and the G diatonic scales.

In grade seven the chromatic scales were reviewed and the key signatures for all scales--the placing of the sharps and the flats--were an important part of the work. Attention was paid to the boys whose voices were changing.

Grade eight was a review of the work of grade seven with the exercises and general work more difficult.⁶⁸

An analysis of this course of study reveals that the grade work was as heavy and uninteresting as it was many years before. Formal instruction alone composed the entire music periods.

A course of study outlined for the Terre Haute schools in 1913 by Chester L. Fidler, supervisor, showed a slight tendency away from the fundamentals of the subject. The fundamentals, however, in no manner were replaced by more informal study. The course of study was based on the Modern Music Series.

⁶⁸Evansville Public Schools Report, 1911.

Grade one--Rote songs; direction of melody; rhythm; phrasing; scale.

Grade two--Primer. Work of the first year amplified; simple sight reading begun.

Grade three--First book. Rote songs; sight reading; signatures of keys to four sharps and four flats; scales and simple exercises in these keys; two-part singing in rounds and canons.

Grade four--Work of third year amplified; rote songs merging into sight singing; type phrases; regular two-part work in studies and songs; simple work in minor mode.

Grade five--Second book. Sight reading replacing rote singing; two-part work; more specific work on key signatures; letter names of lines and spaces; work in minor mode extended.

Grade six--Second book. Work of grade five extended. Three-part singing begun; some musical history; key signatures written; work in minor mode extended.

Grade seven--Third book. Sight reading of songs and exercises; chromatic scales; three-part singing; history.

Grade eight--Work of grade seven amplified.

Bass staff introduced.⁷⁰

Several courses of study in addition to those given were analyzed. The fundamentals and theory of music still were of prime importance. To develop the ability of the pupils to read at sight was still the foremost aim of music teaching. Drill was necessary even to the point of sacrificing the children's enjoyment and pleasure in singing.

According to the Terre Haute course of study, more attention was placed on an artistic rendition of the songs than in some other courses. From the first grade, a conscious effort at all times was made to have the children sing spontaneously with a light happy tone, good enunciation and interpretation. But no mention was made of the use of recording machines or of the correlation of music with other subjects. The subject rather than the child was still of first thought.

In the high school, the music department had been a dumping ground for any and all pupils who needed an additional credit or part of a credit for graduation. Chorus work comprised the entire offering; an easily earned credit was received by the pupils enrolling in

⁷⁰Report of the Terre Haute Public Schools,
1913.

the classes.⁷¹

With the reorganization of music curriculums and with the introduction of music history, appreciation, and harmony classes, this was all changed. The aim of the department was the discovery and conservation of unsuspected and promising talent and the creating of a greater number of musical amateurs by means of the instrumental organizations that were rapidly claiming a permanent place. The high school offering was rapidly widening. In the larger cities music appreciation, history, harmony, voice training, girls' glee clubs, boys' glee clubs, mixed chorus, orchestra, and band were available. The music studied, both in the instrumental work and in the history and appreciation classes, was that of the old Masters--music that enriched and broadened the cultural background--and some of the best semi-classical works. In orchestras where the instruments necessary for the performance of the former were lacking, the semi-classic music was substituted. The vocal programs too showed an abundance of the best music taken from oratorios and operas. Many of the programs presented in the early part of the century are of special interest.⁷²

⁷¹Personal interview, Ada Bicking.

⁷²Ibid.

The earliest program available was the Commencement Program of the Terre Haute High School at the Grand Opera House, June 13, 1902. The program was as follows:

Class Chorus--"Legend of the Bells"
Solo Bernice Wood

"Slumber Time".....Carrie B. Adams
Girls of Class

Invocation
Rev. F. M. Fox

Double Quartet "At Close of Day".....Verdi
Edith Wilson Bernice Wood
Helen Callahan 1st Sop. Mellie Coltrin 2nd Sop.
Georgia Flood 1st Alto Lena McKinley
Grace Monkhouse Maude Long 2nd Alto

Piano Solo "Scherzo".....Moskowski
S. Frances Sammis

"Il Baco".....Arditti
Frances Kolsem

Class Address
Hon. John T. Beasley

"The Haunt of the Witches".....Cassard
Emma Hoberg

"The Toreador".....Leslie
Ray St. John

Presentation of Diplomas

"Come Unto Me.....Denza
Torliff Young

Benediction

In 1904, the music department of the Lebanon schools presented an interesting program under the supervision of Lowell Mason Tilson. The entire program was given by pupils in the first eight grades:

Valentine--"American for Freedom"

Franz Abt--"Farewell to the Birds"
Third and Fourth Grade Chorus

Gaynor--"The Tea Kettle"; "The Owl"; "The Froggies
Swimming School"
Primary Grade from South Building

Barnes--"A Scale Song"; Gaynor--"Jack Frost";
Shamburg--"Mr. Mousie"
Primary Grades from North Building

Marshall--"Barcarolle"; "Evening Star"
Fifth and Sixth Grade Chorus

Balfe--"My Own Native Land" (four-part song)
Seventh and Eighth Grade Chorus

Verdi--"Violet Hunting" from "Il Trovatore"
Seventh and Eighth Grade Chorus

Franz Abt--"Under the Tree"
Seventh and Eighth Grade Chorus

Beethoven--"The Lord Is King"
Seventh and Eighth Grade Chorus⁷⁴

In 1905, Mr. Tilson's sixth, seventh, and eighth grades and high school chorus accompanied by the high school orchestra, a pipe organ, and a piano presented the first part of Haydn's Creation.⁷⁵

⁷⁴Hayden, op. cit., 5:27-28, September, October, 1904.

⁷⁵Personal interview, Lowell Mason Tilson.

Miss Effie Hessin, supervisor at Goshen, presented the following program in 1905 by the Goshen High School.

The Heavens Are Telling.....Haydn (Creation)
Goshen High School

Day of Glory.....Bellini (Norma)
High School Chorus

Piano Solo from Wagner's "Flying Dutchman"
Jeanette Beck

Let Love Undying.....Myerbeer (Dinorah)
High School

Lift Thine Eyes.....Mendelssohn (Elijah)
Girls' Glee Club

Know'st Thou the Land.....Thomas (Mignon)
Grace Crowell

As Pants the Hart.....Spohr (Crucifixion)
High School Chorus

Piano Duet--Overture from Rossini's "William Tell"
Louise Latta and Grace Landgreaver

Forth to the Meadows.....Schubert (Rosamunde)
High School

Thou Evening Star.....Wagner (Tannhauser)
Ralph Gattshall

Faithful and True.....Wagner (Lohengrin)
Girls' Glee Club

Be Not Afraid.....Mendelssohn (Elijah)
High School

Piano Solo from Wagner's "Tannhauser"
Otto Wallgren

Soldier's Chorus.....Gounod (Faust)
High School Chorus

Waltz Selections from Verdi's "Il Trovatore"
High School

Hallelujah Chorus.....Handel (Messiah) 76
High School

This program proves of exceptional interest because of the wide number of composers represented and the selections presented by the high school pupils.

Otto Meissner was supervisor of music for several years at Connersville. In 1905, a concert was presented under his direction.

Part I

Chorus--"Heaven and the Earth Display"...Mendelssohn
High School Chorus and Orchestra

Selection--"Tinkling Cymbals"
High School Orchestra

Female Chorus--"The Serenade".....Tosti
High School Girls' Glee Club

Harp and Piano Duet--"Ave Maria".....Schubert
Mr. and Mrs. Meissner

Piano Duet--"Sonata"
Elsa Snider, Adah Mettle

Chorus--"Fairyland Waltz".....Veazie
High School Chorus and Orchestra

Part II

Selection--"Symphia"
High School Orchestra

Male Chorus--"Pale in the Amber West"....Parks
High School Boys' Glee Club

Harp Solo--"Concert Waltz".....Verdalle
Mrs. Meissner

⁷⁶Hayden, op. cit., 6:41, September, October, 1905.

Comic Quartet--"The Professor at Home"..Bliss
 Professor--Mr. Meissner
 Tax Collector--Mr. Dahne
 Prima Donna--Hazel Sisco
 Maid Servant--Pearl Marlatt

Selection--"Dance of the Sparrows"
 High School Orchestra

Female Chorus--"Sweet and Low".....Barnby
 High School Girls' Glee Club

Chorus--"Good Night, Beloved".....Pinsuti
 High School Chorus and Orchestra⁷⁷

The New Albany High School Choral Club and the
 Orchestra, under the direction of Anton H. Embs,
 presented the following program in 1909.

Night.....Watson

Lullaby.....Gaynor

The Shephard Lady.....Armstrong
 Girls' Glee Club

Love's Dream after the Ball.....Czibulka

Spring Song.....Mendelssohn
 Orchestra

Phosphorescence.....Loewe

Tinker's Chorus.....De Koven
 Boys' Glee Club

Selections from "Red Mill".....Herbert
 Orchestra

Damascus.....Costa
 Chorus

⁷⁷Ibid., 6:24, March, April, 1905.

Under the Stars and Stripes.....Losey 78
Orchestra

In 1909, Connersville High School had a thirty-two-piece band. The instrumentation consisted of two piccolos, four clarinets, two saxophones, four solo cornets, two second cornets, two third cornets, four altos, four trombones, two baritones, two tubas, and four drums. Only boys were members of the organization. At the same time, Connersville had an orchestra of eighteen boys and a mandolin club of twenty girls.⁷⁹

On May 7 and 8, 1909, a May Festival was held in Connersville. The Indianapolis Symphony Orchestra, under the direction of Otto Meissner, furnished part of the program and played the accompaniment for some of the larger works presented by the high school.⁸⁰

During the week of May 3, 1909, the Supervisors' Conference met at Indianapolis. Edward Bailey Birge presented Benoit's Into the World with a chorus of 1200 school children supported by the Thomas Orchestra.⁸¹

The Noblesville High School Girls' Glee Club

⁷⁸Ibid., 10:42, January, February, 1910.

⁷⁹Ibid., 10:16, March, April, 1909.

⁸⁰Ibid., 11:40, January, February, 1910.

⁸¹Ibid., 10:26, March, April, 1909.

gave a concert at Lapel, March 19, 1910, under the direction of H. W. Stopher, supervisor.

Gently Fall the Dews of Eve.....Verdi
Oh Wert Thou in the Cauld Blast...Mendelssohn
Sweet and Low.....Barnby
By the Light of the Silvery Moon..Edwards
Glee Club
Rockin' Time.....Knox
There Was a Bee.....Humorous
There Little Girl Don't Cry.....Parks
Sophomore Girls' Quartet

Wedding March from "Midsummer Night's Dream"
Mendelssohn-Liszt

By the Light of the Silvery Moon.....Edwards 83

That same year in May, 1910, Lowell Mason Tilson, who went to Connersville in the fall of 1909, presented Haydn's Creation with a chorus of 150 voices, and Benoit's Into the World was sung by 500 school children. The accompaniments were furnished by the Cincinnati Symphony Orchestra under the direction of Lowell Mason Tilson.⁸⁴

The Kokomo High School Music Department presented their Fifth Annual Mid-Year Concert March 1, 1911, under the direction of W. E. Rauch, supervisor. The mixed chorus consisted of 186 members; the male chorus, had 103 members, and the orchestra fifteen. The program was as follows:

Pique Dame Overture.....Franz von Cuppe
Orchestra

My Love's Like a Red, Red, Rose..Garrett
The Crusades.....Pinsuti
Mixed Chorus

Canzonetta.....d'Ambrosio
Violin Solo

Western College Boating Song.....Olds
Male Chorus

Venetian Romance.....Hildreth
Chanson Sans Paroles.....Tschaikowsky
Orchestra

⁸³Ibid., 11:42, September, October, 1910.

⁸⁴Personal interview, Lowell Mason Tilson.

Floating Mid the Lilies.....	Atkinson
Story of the Bee.....	Parks
Solo and Chorus	
W. E. Rauch and Male Chorus	
'Twas a Trumpet's Pealing Sound.....	De Pearsall
Boatman's Song.....	Abt
Mixed Chorus	
En Courant.....	Godard
Piano Solo	
When She Is Gone.....	Metzger
Canoeing Song.....	Bowees
Male Chorus	
Big White Top Galop.....	Boehulein
Orchestra	
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A concert was presented at the Garfield High School February 12, 1914, under the direction of Chester L. Fidler, supervisor of music, and Grace Love, assistant supervisor.

Program

Orchestra

Chorus--"Night's Shades No Longer"....	Rossini
Contralto Solo--"Kathleen Aroon"	
Verna Cook	
Chorus--"Gipsy Chorus".....	Balfe
Girls' Glee Club	
Piano Solo--"Chasse Infernale".....	Kaelling
Marion Hollingsworth	
Male Quartet--"Fairy Moon Light"	
Chorus--"Incline Thine Ear".....	Himmel

85Hayden, op. cit., 12:25-26, March, April, 1911.

Duet--"Oh, That We Two Were Maying"
Miss Grace Love, Mr. C. L. Fidler

Chorus--"Pilgrim's Chorus".....Verdi

Piano Solo--"Rhapsody Hongroise"
Elvada Tessman

Chorus--"O'er Forest, O'er Mountain, O'er Meadow"
Rossini

Obligato--Mrs. F. B. Hagaman and Miss Grace Love

Chorus--"Good Night, Beloved".....Pinsutti

Orchestra

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These and other programs show that the music performed was of the best. It is obvious that a conscious effort was being made by the supervisors and teachers to bring the best music to the pupils and to the communities. Attempts were made to have the programs quite pretentious affairs as is evidenced by the large number of children singing in the choruses, the symphony orchestras furnishing accompaniments for some of the larger works and presenting a portion of the programs. Such numbers as the Creation, Into the World, the Rose Maiden, and other larger works were presented by most schools; now such large works are not even attempted.

In 1904, Fassett A. Cotton, State Superintendent, issued a bulletin in which he stated that music should

⁸⁶Ibid., 15:44, March, April, 1914.

be given definite periods on the program and should not be crowded out of the school offering by the usual subjects taught every day and assumed to be the only necessary ones on the curriculum. He stated also that the leading singers and musicians in every community should often be a part of the daily music class by presenting numbers. Thus the pupils would become familiar with the best music and be more able to intelligently appreciate music.⁸⁷

In 1914, the teaching of music at least one period a week during the four years of high school was required. Indiana was one of the first states to require the teaching of music in the public schools. In 1918, it was one of the five states in the United States that required music in the high school.⁸⁸

Music is now an elective in all commissioned high schools unless local school authorities rule to the contrary. Credit is granted toward graduation in proportion to the amount of time spent--one hour per week for one year gives one-fourth credit. If credit beyond this is given, it must be in accordance with the other subjects--there must be preparation and actual

⁸⁷Fassett A. Cotton, State Superintendent, Bulletin No. 8. May 20, 1904.

⁸⁸Pratt, op. cit., p. 335.

hours of recitation.⁸⁹

In response to public demand, the Indiana State Department of Public Instruction adopted a plan for giving high-school credits for private music study. As early as 1914, attempts were made by many of the music supervisors at that time; Lowell Mason Tilson was one of the pioneers of the movement.⁹⁰

In 1920, the plan was adopted whereby credit is given for pupils in township, town, and city schools. The state plan is the same as that which has been in operation in the Indianapolis schools since 1913 or 1914. Pupils registering for credit must obtain the permission of the high school principal and the supervisor of music. No pupil is accepted who is taking less than one thirty-minute lesson weekly and practicing less than one hour daily. Recommendations must also be obtained from the private teacher including details as to the pupil's previous study. Reports from private teachers are required from time to time, covering number of lessons, hours of practice, lists of compositions studied, and quality of work done on each.

⁸⁹Indiana State Department of Public Instruction Bulletin No. 30, 1917-1918.

⁹⁰Personal interview, Lowell Mason Tilson.

Pupils are not accepted for examination who have not complied entirely with the examination requirements. Pupils passing the final yearly examination satisfactorily, as given by the examining board, on the material in the grade in which the private teacher places them, receive a total of one unit or two credits which may be counted toward graduation. Examinations are held at the county seat. The Board of Examiners is composed of three members: the city music supervisor in the county seat and two other persons selected by the county superintendent and the city supervisor. The regulations outline the work to be covered in each of the eight grades of study in piano, violin, and other orchestral instruments. Credit for vocal instruction is given only in the junior and senior years of high school except in unusual cases.

Pupils may be required at any time during the term to demonstrate the quality of work done. Lists of music are prepared for each grade and include, (a) Polyphonic, (b) Homophonic, (c) composition selected by the teacher, (d) sight reading one grade below grade classed in. At the annual or semi-annual examination, piano pupils must be prepared to play, in the grade for which they are asking credit, at least one composition from the list marked (a) Polyphonic Music, at least one composition from the list marked (b) Homophonic, at

least one composition chosen by the private teacher from any source (c), and if required by the examiners, should read at sight material chosen by them. At least two of the three compositions under (a), (b), and (c) must be played from memory.

Eight credits in outside music will be allowed toward graduation out of a total of thirty-two required credits. No pupil is given credit for less than two semesters' work in outside study.

The requirements for orchestral instruments and for vocal work are very similar to those in piano work.⁹¹

As bands and orchestras began to be recognized as a necessary part of every music department, music supervisors and teachers realized that some provision had to be made whereby this instruction could be given to the pupils. The city schools of Evansville were among the first to provide teaching of instruments.⁹²

Ada Bicking was supervisor there from about 1912 to 1927. She organized instrumental classes, and in 1914, all instruments were taught free of charge in the schools. She gave a demonstration at the National Music Teachers' Convention in 1918 with 400 pupils play-

⁹¹Indiana State Department of Public Instruction Bulletin No. 100, 1933.

⁹²Personal interview, Ada Bicking.

ing the violin. That same year, Miss Bicking took a toy band to the Convention as a part of the demonstration of the possibilities in music work. In the band were wind and percussion instruments--trombones, cornets, saxophones, bass drums, cymbals, snare drums, and tambourines. Each child was uniformed in bright colors; a drum major, one of the group, directed the band. The group was made up of children from the first and the second grades.⁹³

The example set by Ada Bicking in the Evansville schools was immediately followed by many other supervisors. Instruction in all instruments was given during school hours whenever possible; after-school classes were organized in cases where no school time was available. The classes included violin, cello, flute, clarinet, saxophone, cornet, other brass instruments, and drums. The increase in the membership of the bands and the orchestras was reward enough for the classes; the number of new organizations as a result of the free instruction was much more rapidly increased than formerly.⁹⁴

Instrumental classes are taken as a usual part of the offering of every music department at the present

⁹³Ibid.

⁹⁴Ibid.

time. Richmond had a forty-piece junior orchestra in 1912, made up of pupils in the seventh and eighth grades.⁹⁵ At the present time junior orchestras are as common as are senior organizations and include pupils in the lower grades; there is no age or grade requirement. These young players are the future musicians for the senior orchestras and bands. More than ever before the supervisors and music teachers are striving for musician-ship on the part of their pupils. One reason for this is the Band and Orchestra Contests held over the entire state.

The first instrumental and vocal contests were held between different schools in the same city or between schools in neighboring towns. One of the first accounts of such an event was the Third Annual Music Contest between Vincennes and Sullivan which was held in 1911. There were seven events: three orchestras, girls' sextets, and piano solos. Vincennes won the characteristic selection by the orchestra. Sullivan won two by the orchestra and the piano solo. The girls' sextet was a tie. H. M. Monroe was supervisor at Vincennes and Ralph C. Sloane at Sullivan.⁹⁶

⁹⁵Will Earhart, "Evolution of High School Music", Proceedings Music Teachers' National Association (Published by Association, 1922) p. 186.

⁹⁶Hayden, op. cit., 12:32, May, June, 1911.

In 1910, Noblesville held its first music contest between children in each grade. The only prize for each grade was a small ribbon badge; a larger prize was given to the grade making the highest number of points--a picture chosen by the entire grade. Every child in school took part. The points graded included rhythm, tone, enunciation, phrasing, following the director, and animation.⁹⁷

H. W. Stopher, then supervisor at Noblesville, was faced with the problem of how to instill the spirit of work in music into every teacher and pupil. He felt that the contest was the answer to his problem.

Edward Bailey Birge, one of the judges of the contest, commented thus:

Relative to music contests--there is no doubt in my mind that contests between different towns might be stimulating to effort, also between different districts of the same town or city. At Noblesville every child in town took part, which brings up the question of handicap. Shall unmusical and musical teachers compete on equal terms? Of course in a small place like Noblesville a large part of the work is done by the supervisor which helps to neutralize inequalities, but in large towns and cities the supervisor does hardly any teaching, consequently greater inequalities exist. I should say if some way is found to bring people together upon equal terms, I am in favor of contests, and I think Mr. Stopher has struck out into a very interesting and attractive line of experimentation from which we should be able to

⁹⁷W. H. Stopher, "Music Contests and Their Effect upon the Schools", School Music, 11:33-34, March, April, 1910.

gather scientific data.⁹⁸

Another contest between the pupils in the same city was held in Kokomo, December 20, 1910. Three Eighth B Grade divisions sang the songs. Three judges determined the rating of each division based on the following, each counting ten points: expression, attack, tone quality, rhythm, and balance of three parts. The division receiving the highest number of points received first honor.⁹⁹

The Annual State Band and Orchestra Contests followed and have found a permanent place in most schools over the state and the entire nation as well. The first of such events was held about 1924 and was under the auspices of the Music Supervisors' National Conference.¹⁰⁰ Since that time practically every school enters at least one of its organizations. With the classification of schools made on the basis of enrollment in the high school, the groups participating do so on a more equal footing.¹⁰¹

Music Memory Contests were one result of the

⁹⁸Loc. cit.

⁹⁹Hayden, op. cit., 11:25-26, March, April, 1911.

¹⁰⁰Ibid., 26:24, March April, 1924.

¹⁰¹Personal interview, Lowell Mason Tilson.

movement for music appreciation in every school. The first record found concerning these contests was a State Bulletin issued in 1921. The bulletin contained a list of the music for the rural schools and for the high school. These contests, however, were not for every pupil. The teacher selected only the best pupils in the school, trained them, and took only the best of that group to the contest. Thus the aim was not attained; only a few received the instruction and became familiar with the music. Participation in the contests was not required by every school, but the State Board urged all schools to enter.¹⁰²

The contest list for the rural schools included the following compositions:

<u>Annie Laurie</u>	Scotch Folk
<u>Barcarolle (Tales of Hoffman)</u>	Offenbach
<u>Believe Me if All Those Endearing Young Charms</u>	Irish Folk
<u>Berceuse (Jocelyn)</u>	Goddard
<u>Carry Me back to Old Virginny</u>	Bland
<u>Drink to Me Only</u>	English Folk
<u>First Nowell</u>	Old French
<u>From the Land of the Sky Blue Water</u>	Cadman

¹⁰²Indiana State Department of Public Instruction Bulletin No. 44, 1921.

<u>Gavotte (Mignon)</u>	Thomas
<u>Humoresque</u>	Dvorak
<u>If with All Your Hearts (Elijah)</u>	Mendelssohn
<u>Melody in F</u>	Rubinstein
<u>Overture (Midsummer Night's Dream)</u>	Mendelssohn
<u>Minuet in G</u>	Beethoven
<u>My Old Kentucky Home</u>	American Folk
<u>Narcissus</u>	Nevin
<u>Morning (Peer Gynt Suite No. I)</u>	Grieg
<u>Santa Lucia</u>	Neapolitan Folk
<u>The Swan--La Cygne</u>	Saint-Saens
<u>Sweet and Low</u>	Barnby
<u>Swing Low, Sweet Chariot</u>	Negro Spiritual
<u>Toreador Song (Carmen)</u>	Bizet
<u>Traumerei</u>	Schumann
<u>At Dawn (William Tell)</u>	Rossini
<u>Spring Song</u>	Mendelssohn

The list for high schools:

<u>Air for G String</u>	Bach
<u>Andante (Fifth Symphony)</u>	Beethoven
<u>Anvil Chorus (Il Trovatore)</u>	Verdi
<u>Amaryllis</u>	Old French
<u>Berceuse (Jocelyn)</u>	Goddard
<u>Barcarolle (Tales of Hoffman)</u>	Offenbach

<u>Dance Mcabre</u>	Saint-Saens
<u>Elegie</u>	Massenet
<u>From an Indian Lodge</u>	MacDowell
<u>Funeral March</u>	Chopin
<u>From the Land of the Sky Blue Water</u>	Cadman
<u>Grand March (Aida)</u>	Verdi
<u>Hallelujah Chorus (Messiah)</u>	Handel
<u>Hark! Hark! the Lark</u>	Schubert
<u>Humoresque</u>	Dvorak
<u>Hungarian Rhapsody No. 2</u>	Liszt
<u>Hungarian Dance No. 5</u>	Brahms
<u>Intermezzo (Cavalleria Rusticana)</u>	Mascagni
<u>Largo</u>	Handel
<u>Largo (New World Symphony)</u>	Dvorak
<u>Liebestraum</u>	Liszt
<u>Melody in F</u>	Rubinstein
<u>March Militaire</u>	Schubert
<u>Marche Slav</u>	Tschaikowsky
<u>My Heart at Thy Sweet Voice (Samson and Delilah)</u>	Saint-Saens
<u>Morning (Peer Gynt Suite)</u>	Grieg
<u>O Sole Mio</u>	de Capua
<u>Minuet in G</u>	Beethoven
<u>Moonlight Sonata (First Movement)</u>	Beethoven
<u>Miserere (Il Trovatore)</u>	Verdi
<u>Minuet in G</u>	Paderowski

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<u>Meditation (Thais)</u>	Massenet
<u>Overture (Midsummer Night's Dream)</u>	Mendelssohn
<u>Narcissus</u>	Nevin
<u>Nocturne in E Flat</u>	Chopin
<u>Pilgrim's Chorus (Tannhauser)</u>	Wagner
<u>Prelude in C Sharp Minor</u>	Rachmaninoff
<u>Quartette (Rigoletto)</u>	Verdi
<u>Salut D'Amour</u>	Elgar
<u>Spring Song</u>	Mendelssohn
<u>Serenade</u>	Schubert
<u>Soldier's Chorus (Faust)</u>	Gounod
<u>Serenade</u>	Moszkowski
<u>Sextette (Lucia)</u>	Donizetti
<u>Deep River</u>	Folk Song
<u>To a Wild Rose</u>	MacDowell
<u>Traumerei</u>	Schumann
<u>Toreador's Song (Carmen)</u>	Bizet
<u>Unfinished Symphony (First Movement)</u>	Schubert
<u>William Tell Overture</u>	Rossini ¹⁰³

The Music Memory Contest for 1923-1924 required more information on the part of the pupils than was necessary in the preceding contest. In the county and district contests, teams consisting of three pupils

¹⁰³Ibid.

from the same school participated. Twenty compositions were played, selected by the conductor from a list of from twenty-five to forty. A portion of the record, five seconds in length, was played. The contestants were allowed fifty-five seconds for writing each selection with its composer and his nationality. Grades by teams were scored according to points earned--three points for the name of the composition, two points for the name of the composer, and two points for his nationality. One point was deducted for misspelled words or mistakes in punctuation. In the state contest, three seconds for the playing of a portion of the record and forty-two seconds for writing were allowed. Teams were classified rural school, grammar school, and high school. Every county in the state was urged to participate. Among the compositions used in the 1923-1924 contest were:

<u>Adoration</u>	Borowski	American
<u>Amaryllis</u>	Old French	French
<u>Annie Laurie</u>	Folk Song	Scotch
<u>Battle Hymn of Republic</u>	Julia W. Howe	American
<u>Berceuse (Jocelyn)</u>	Goddard	French
<u>Evening Star (Tannhauser)</u>	Wagner	German
<u>Funeral March of a Marionette</u>	Gounod	French
<u>Minuet</u>	Boccherini	Italian

<u>Rondo Caprissioso</u>	Mendelssohn	German
<u>The Heavens Are Telling</u>	Haydn	Austrian
<u>Finlandia</u>	Sibelius	Finnish
<u>War Dance</u>	Skelton	American
<u>Scheherazade</u>	Rimsky-Korsakow	Russian
<u>Menuetto (Symphony in G Minor)</u>	Mozart	Austrian
<u>Andante Cantabile</u>	Tschaikowsky	Russian 104

In 1924-1925, the contest included memory; recognition of voices--soprano, alto, etc.; ensembles; vocal forms--art song, folk song, opera, oratorio; instruments of the orchestra--solo instruments; and instrumental forms--rondo, minuet, gavotte, waltz, march, chamber music, symphony, overture, and suite.¹⁰⁵

In 1927-1928, the contest was even more complicated. In the bulletin by George Reitzel, State Chairman of the Music Memory Contest, the event was divided into three parts: Part I--Music Memory; Part II--Rhythm, Type, Form; Part III--to be used only in case of a tie--New Compositions. This part consisted of music heard outside of the school--at church, concerts, movies, or radio. In case of a tie, each pupil was asked to write an essay or a composition on some phase of the value of

¹⁰⁴State Music Memory Contest, Bulletin No. 62A, 1923-1924.

¹⁰⁵Ibid.

music appreciation and the music memory contests. Five minutes were allotted for this. The following is an example of the form used at the contests:

Contest Form

Part I. Music Memory Test.

Directions. When first selection is played, find the name on the list and place '1' in the square opposite the correct name--also place a '1' in the square opposite the name of the composer. When the second composition is played, proceed in the same manner. If the same composer is used more than once, put the correct numbers after his name.

<u>Indian Lament</u> <input type="checkbox"/>	Liszt <input type="checkbox"/>
<u>Waltz of the Flowers</u> <input type="checkbox"/>	Beethoven <input type="checkbox"/>
<u>Music Box</u> <input type="checkbox"/>	Tschaikowsky <input type="checkbox"/>
<u>Serenade</u> <input type="checkbox"/>	Mac Dowell <input type="checkbox"/>

Part II. Rhythm, Type, and Form.

Directions. Underscore the correct answer.

A. All grades and high school

1. This composition is written in two-pulse measure; three-pulse measure.

2. This composition is March, Gavotte, Minuet, Waltz, Folk Song, Art Song

B. For grades and high school

1. This composition is taken from an opera;

an oratorio.

2. The first part of this composition returns only at the end; it is heard several times.

C. For high school only

3. A symphony usually has two, three, four movements.

4. The second movement of a symphony is usually fast, slow.

5. The first movement of a symphony has two, three, four principal themes.

Part III. New Composition

Directions. Underscore correct answer

1. The meter is two-pulse, three-pulse.

2. This composition is a March, Minuet, Waltz, Gavotte, Folk Song, Art Song, Aria from Opera.

Part III to be graded only in case of a tie.¹⁰⁶

The first Music Memory Contests in Indiana were held in Vermillion and Parke Counties. The interest spread over the entire state to such an extent that very few schools failed to participate. Bulletins were issued by the State Superintendent urging all schools to enter the contests. It was not long until preparation

¹⁰⁶George Reitzel, State Music Memory Contests, Bulletin No. 62E, 1927-1928.

for the contests more than consumed the regular music periods; pupils not chosen to represent the school in the competitions received practically no music instruction.¹⁰⁷

After a few years, music educators over the state began to realize that the contests were a waste of time and were accomplishing no good. With the events growing in popularity and becoming more tedious and technical and requiring almost an unlimited time for preparation, the general work in music was being neglected. Only a few pupils were receiving any training; the contests were making music illiterates of most of the pupils, especially of those children who really needed the benefits to be derived from music. As a result, supervisors and music teachers did not train pupils for the competitions, and the Music Memory Contests after a few years were discontinued.¹⁰⁸

¹⁰⁷Personal interview, Dr. John R. Shannon.

¹⁰⁸Personal interview, Dr. Lawrence E. Eberly.

CHAPTER VI

CONCLUSION

There is a long distance from the old singing school of the 1850's to the opportunities offered in music study at the present time. Bands, orchestras-- both junior and senior--, mixed choruses, glee clubs, and general music work from the first grade throughout the entire system are offered in even the small township schools. City schools boast of such organizations in addition to string, brass, and woodwind ensembles, harmony classes, usually elementary and advanced courses, and history of music classes. Instruments for reproducing music together with the local talent available and an advancing music culture on the part of the people led to the introduction of music appreciation as a permanent part of the high school curriculum. Members of the class, ensembles, and other groups from the school, individual local talent and organizations, radios, and phonographs furnish excellent performances for the class. With the music department beginning its work in the kindergarten and following through the entire grade system, the pupils in the high school are prepared to do work of a high quality.

In practically every school where instrumental work of any proportions is carried on, opportunities for student conducting are available to every pupil. In addition to affording opportunities for the pupils to direct the band or orchestra in public, the student becomes acquainted with the various sections of the organizations, the importance of each group, and the part each plays in producing a well-balanced whole. Such work gives the pupils first-hand experiences and aids each one in his vocational choice.

Instruction in all instruments is available in most schools. Such instruction is for any and all pupils who are beginners on band and orchestral instruments. Usually classes are formed which include each section of instruments separately--violins, clarinets, cornets, etc. Then at least once a week, the groups are combined and form a junior band or orchestra. This aids the pupils to become accustomed to playing in groups and prepares them for work in the senior organizations. As soon as any pupil is far enough advanced, he is permitted to play in the senior band or orchestra. The players advance as they are ready; no attempt is made to keep the junior group together. Such instruction is particularly valuable since the schools buy many

instruments. This affords opportunities whereby the pupils may become familiar with more than one instrument.

Such opportunities are not limited to the high school. Instrumental work as well as music appreciation and voice training are part of the grade curriculum. Teaching the pupils rather than teaching music is now foremost in every music teacher's aims. An attempt is made to keep the pupils interested at all times. Every child enjoys listening to music. Recording machines, radios, and performances by various pupils and organizations of the high school are now a vital part in the grade work. The first task of the teacher now is to secure a love for music on the part of each pupil. This is done by playing music suitable for the age group. The fundamentals and theories regarded necessary to the child's training are fewer than in early school music, and are taught after keen and wide-awake interest for the subject are secured.

The work in music is skillfully planned and developed from the kindergarten through the high school. Voice training and chorus work is as much a part of the grade work as of the high school. Thus, with both the vocal and the instrumental work beginning in the lower grades, the quality of work done in the high school will

be higher because of the broadening of the opportunities in the lower grades. Every school should have choral and instrumental groups at all times.

During the past few years, the quality of music performed has been raised but has not attained the standard held in the early part of the century. The programs during the early part of the 1900's were full of the best music. It was not unusual to find a high school choral group assisted by pupils from the upper grades performing the Messiah or the Creation or the Rose Maiden or some of the lighter operas. Instrumental groups too performed music from the Masters. These compositions, however, gave way to standard numbers. It was rare in the latter 1920's and the early 1930's to find a band or an orchestra program that included any compositions other than standard novelty numbers, marches, waltzes, and overtures. The standard for vocal music likewise was lowered. The largest piece of literature attempted was an operetta of no musical value whatever.

One reason for the performance of better music now is the contests. These events require the production of musical compositions which begin to come up to the standard held in the early part of the century.

Performance of the music required at the contests demands a higher quality of musicianship on the part of the pupils than necessary for the execution of the standard numbers. Vocal organizations too participate in the competitions, and the music required for these groups is on a higher level.

Pupils are urged to enter as soloists in the contests. Thus they gain experience in performing before an audience; they become independent of the teacher and rely on their own resources. Most of the pupils do not enter the contests with only the idea of winning; most of them enter to receive the criticisms of the judges realizing the help to be obtained from such, and to compare their own playing or singing with that of other pupils. With the classification of groups and soloists based on the enrollment in the high school, pupils participate in the events on a fairly equal footing. Thus a pupil or a group from a high school of one hundred pupils need not compete against pupils or organizations from a city high school of five hundred or a thousand enrollment.

Music is a necessity in every school. This department is before the eye of the public continually. Music has become indispensable to ball games, school

entertainments, community gatherings, and church functions. At all times the department must be prepared to furnish programs.

The necessity and the value of music to the child are no longer disputed. The child who has a part in music, who plays in the band or the orchestra, or participates in some other organization of the department receives benefits that can be derived from no other subject. The spirit of cooperation is one of the greatest results. Each pupil in an organization must forget self and work for the group.

The place of music in the public schools is a permanent place; music speaks for itself.

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