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ABSTRACT

Music, education, and community and the interactions among these three factors in Kansas during the 19th century offer an opportunity to study the role and function of music education in a sociocultural context. From 1824-1899, 16 Catholic missions were opened in Kansas for American Indians. These schools used music as an adjunct to academic instruction, religious indoctrination and acculturation. Before statehood in 1855, most white settlers' children went to subscription schools. After statehood, white immigrants flooded into Kansas, pushing most American Indians off their land, eliminating all but two missions. The two missions which remained did so by opening their doors to white students and by becoming institutions of higher education. With statehood also came the establishment of public schools, guidelines for district boards in the hiring of teachers, and standardized curricula which emphasized Americanization. In addition to legislation in 1870 urging music education in the schools, communities were affected by rail transportation, which brought musicians into the state. Country schools were maintained by the community and utilized by the community for celebrations of everything from federal holidays to trivial local events. Singing was a big part of community activities, which were often highlighted by the local band or orchestra presentations. (AH)

COUNTRY SCHOOL LEGACY: Humanities on the Frontier

MUSIC, EDUCATION, AND COMMUNITY IN NINETEENTH-CENTURY KANSAS: EUTERPE, TONNIES, AND THE ACADEMY ON THE PLAINS

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EUTERPE, TONNIES, AND THE ACADEMY ON THE PLAINS

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COUNTRY SCHOOL LEGACY: HUMANITIES ON THE FRONTIER

The Mountain Plains Library Association is pleased to be involved in this project documenting the country school experience. Funding of this project from the National Endowment for the Humanities, cost sharing and other contributions enabled us all to work with the several state-based Humanities Committees as well as many other state and local libraries, agencies and interested citizens. We are deeply impressed not only by the enthusiasm for this work by all concerned but by the wealth of experience brought to bear in focusing attention on—and recapturing—this important part of history and how we got here. This project seems to identify many of the roots and "character formation" of our social, political and economic institutions in the West.

Already the main Project objective seems to be met, stimulating library usage and increasing circulation of historical and humanities materials in this region. Public interest is rising in regional, state and local history. Oral history programs are increasing with greater public participation. The study of genealogy—and the search for this information—is causing much interest in consulting—and preserving—historical materials. What has been started here will not end with this project. The immediate results will tour the entire region and be available for any who wish the program, film, and exhibit. There will be more discussion of—and action on—the issues involving the humanities and public policies, past and present. The Mountain Plains Library Association is proud to be a partner in this work, the Country School Legacy and its contribution to understanding humanities on the frontier.

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MUSIC, EDUCATION, AND COMMUNITY IN NINETEENTH-CENTURY KANSAS

EUTRERPE, TONNIES, AND THE ACADEMY ON THE PLAINS

The nature of music, education, and community and the interactions among these three factors in Kansas during the nineteenth century offer an opportunity to study the role and function of music education in a sociocultural context. Following the work of the sociologist Ferdinand Tönnies (1855-1936), community (gemeinschaft) is defined as a small group of people who share location, values, strong kinship ties, and strong feelings of unity. Community is also characterized by close interpersonal relationships, informal control of social deviance, and family-centered social life. This concept of community is in contrast with the term association (gesellschaft) which implies a large population of strangers, impersonal and temporary relationships, social control by formal (usually legal) means, and the like.

While music and education also have roles and functions in gesellschaft, this study is primarily concerned with music and education as they relate to gemeinschaft or community. A major aspect of this concern has to do with the manner in which music and the early schools contributed to Americanization on the frontier -- to "melting pot" enculturation by which gemeinschaft was enhanced.

Kansas communities during the nineteenth century provide a diverse collection of ethnic, religious, and economic groups for a study of this

sort. Early in the century, the State was populated by tribal structures of indigenous and immigrant Indians. From 1824 to the Civil War, several different Christian denominations attempted to evangelize the Native Americans through missions and mission schools. After 1854, many groups from the eastern United States and from foreign countries settled in relatively small communities throughout the State. This settlement process was greatly accelerated after 1870 with the development of an extensive rail transportation system. One of the by-products of this accelerated settlement was the rise of associations or gesellschaft-type groups and the beginnings of conflict with gemeinschaft-type groups.

Music, education, and community of the sort that are being investigated here are difficult to study because they tend to escape preservation in documentary form. The instances which are available may well be exceptional because they have left such evidence. It cannot therefore be assumed that this paper presents a representative sample of music, education, and nineteenth-century Kansas communities, but rather that these examples are illustrative of certain patterns of relationships between the three elements which are the subject of the study. Such is the nature of historical research; no history can be written without evidence, and processes beyond the historians' control naturally limit the evidence available.

Schools as Educational and Community Centers

Mission Schools

As early as 1824, Indian mission schools were established in the Kansas territory. The first was the Presbyterian mission to the Osage in Neosho County. The Catholic mission to the Osage in the same county was the last to close in 1895. During that seventy-year period, sixteen

missions offered schooling in the territory and state. The first Osage mission endured for only five years, while the final one lasted for forty-eight years. The median duration of the sixteen missions was twelve years, and the average size was twenty-five students.[1]

When compared with the missions in the southwestern United States and in Latin America which preceded them by a century or more, the missions of Kansas made feeble efforts at music education with few results. Like Fray Pedro de Gante in Mexico City and other Franciscans in the southwestern United States, the missionaries tried to use music as an adjunct to academic instruction, religious indoctrination, and acculturation. They produced a few music books--mostly hymnals in Indian languages. They taught "round notes" and probably used a rote-note technique for most teaching.[2]

Most of the mission schools closed within a dozen years of opening, and none had very many students for a very long time. The missions were not well supported by parent institutions and churches in the eastern United States or in Europe where the social and cultural values they were trying to teach originated. The few successes achieved were overwhelmed by territorial expansion pressures after 1855 and by events of the Civil War. After 1855, white immigrants flooded into Kansas, pushed most of the Indians off their land, eliminated the missions, and closed the schools. The two schools which survived--the Iowa Presbyterian Mission in Highland and the Pottawatomi Catholic Mission in Linn County--did so by opening their doors to white students and by becoming institutions of higher education.[3]

Subscription Schools

The first white settlers to form communities in Kansas were concerned most immediately with establishing a corn crop, a dwelling place, a church, and a school. Often the same facility served as a church, school, and a community center. Before statehood and legislation brought some degree of organization and continuity to the educational process, "subscription" schools were most common.[4] These were organized by a teacher in the immediate community, who was supported by the subscription of $1.00 to $1.50 per month per child by the parents of the pupils.[5]

There were usually three terms of three months each, with two weeks of vacation between terms. However, teachers were hired by the term so that a child might have as many as three per year.[6] Texts were brought to school from home, being whatever had survived the emigration process, thus the curriculum was diversified indeed. The first subscription school in Lawrence (1855) was held in the back office of Dr. Charles Robinson. Dr. Robinson had been a member of The New England Emigrant Aid Society, a leader in the antislavery movement, and was to become the first governor of the state of Kansas. The teacher in this first school was E. P. Fitch, who also served in the "Old Band." It is not known whether Fitch taught music in the subscription school, but it certainly is a possibility given his dedication to music in community activities outside the school.[7]

The Coming of Statehood and Public Schools

When the first territorial legislature met at Pawnee in 1855, it adopted guidelines for the establishment of schools and school districts within each county. The guidelines were based on the Missouri school

laws of the time and were adopted as statues by the pro-slavery legislature. Section 1, Article 1, Chapter 144 reads "there shall be established a common school, or schools, in each of the counties of this territory, which shall be open and free for every class of white citizens between the ages of five and twenty-one years."[8] When anti-slavery forces gained control of the legislature in 1858, the earlier, Missouri based statutes were replaced with ones modeled after northern rather than southern systems. Hence they read not just "white citizens", but "white or colored citizens."[9]

While subscription schools were often housed in parts of residences, shops or outbuildings, the public schools usually had their own buildings, often put up by local patrons of the schools. The school houses were constructed of sod or logs in some early instances, but more often of native limestone or milled lumber. Those built in the last third of the nineteenth century average twenty feet by forty feet in size, with three or four windows on each long side. They were modestly equipped with benches, desks and a blackboard along the short back wall. The teacher's table or desk rested on the platform in front of the board. The round black stove resided in the middle of the room, and in the more affluent districts--particularly those where the school doubled as church--a pump organ might be found. The schoolhouse had either one or two doors, depending on the degree of sex segregation desired by the community. Finally, the little red schoolhouse was relatively unknown in Kansas; those that were painted were almost always white. Generally plans, specifications, and other building information were available from the State Department of Public Instruction. Each new county was divided into school districts so that no school would be

over three miles from another. In many counties a hundred white frame or native limestone school houses would occupy corners where section roads crossed.

From 1870 to 1900 the population of Kansas nearly quadrupled. The average daily attendance in public schools in 1900 was 664 percent of the 1870 figure. The number of school districts rose from 2,068 in 1870 to 8,927 in 1900, and the number of teachers went from 2,240 to 11,513 in that same period. In almost every category in which statistics were kept, 1900 figures are from four to six times their 1870 counterparts.[10]

Probably the major reasons for these dramatic increases were related to the effect of the railroads upon settlement of the State. From 1870 to 1890, fifty-eight new counties were established as immigrants from the eastern United States and western and central Europe arrived in large numbers. After 1890, most of the land was occupied, and all the present counties were organized. In many ways the period from 1870 to 1890 resembles the period from 1950 to 1970, and the 1890's in Kansas look very similar to what the 1980's might hold for the Nation as a whole. (See Figures 1 and 2.)

The names of the new schools and districts were frontier poetry. Some were inspired by the animals: Dog Hollar, Buzzard Roost, Crow Hill, Possum Hollow, Wildcat, Poor Puss, and Snake Den; some were inspired by faith: Mt. Carmel, Mt. Hope, Church, Dunkard, St. John, and Good Intent; some were inspired by the land and vegetation: Rose Valley, Frog Pond, Flint Rock, Dry Creek, Elm Slough, and Cottonwood; some were in honor of people--mostly local people: Cora, Jenkins, Cline, Fegnier, Clark, King and Pardee; and finally there were all the "Pleasants" and other assorted rarities: Pleasant Hill, Pleasant Valley, Pleasant Ridge, Pleasant View, College Hill, Bonaccord, Barefoot Nation, and Chicago.

The Public School Teachers

Teachers had to be as adept at handling log and coal stoves as at handling children and curricula. The 1855 legislature provided guidelines for district boards in the hiring of teachers. Candidates had to prove their good moral character, their ability to teach over a dozen subjects at the various grade levels, and their ability to manage a school and maintain appropriate discipline.[12]

Certification examinations became the standard method of demonstrating teaching ability, though they were loosely administered during the early days of statehood. By 1876, three levels of certificates were available and good for periods of one to three years. While an eighth grade education often qualified one to teach in the first decades of statehood, the tradition of continuing education for teachers was present from almost the outset as well. Institutes lasting from a couple of days to a week were held in all of the larger communities, and these carried over into the twentieth century.

During the latter half of the 19th Century the public school teacher was often a young, unmarried lady of local origin. If she survived the work of teaching and disciplining her four to forty pupils (a few of whom might be older than she and in attendance only when unable to work the fields), she quickly became a respected and influential member of the community. More often she married within the first year and left teaching.

The Curriculum and the Melting Pot

In 1861, school law required the teaching of orthography, reading, writing, English grammar, geography, arithmetic if desired, and any

other local district options.[13] Within several decades most curricula also included American and Kansas history, literature, various kinds of mathematics, agriculture, physiology and hygiene "with special reference to the effects of alcoholic stimulants and narcotics."[14] (See Figure 3)

The curricula and curricular materials emphasized Americanization, though most of the settlers of Kansas were already "Americans" by the time they arrived. Kansas, being located in mid-continent, did not receive many waves of fresh immigrants. Most came from the New England and upper midwestern states. Still some groups of Czechs, French, Germans, German-speaking Russians, Swedes and Mexicans did arrive directly from foreign soil. Most of these people cooperated readily and willingly with the Americanization process, though two other groups, the native Indians and the German Mennonites tended to resist.[15]

The Mennonites established many of their own German church schools to maintain their own traditions and avoid total absorption into American communities. Attempts at Americanization of the Indians were initiated at the aforementioned mission schools. According to Teddy Roosevelt, Americanization was to perform a very useful function by weakening the tribal sentiment, increasing the tendency to speak English, and both stimulating and rewarding the laudable ambition of the best Indians.[16] However, the lack of understanding and willingness to compromise in the face of the vast cultural differences which separated Indian and white made the Americanization-assimilation efforts of the schools and communities futile in many instances. By the 1870s, most Kansas Indian tribes had been moved to Oklahoma, and most mission schools were closed or closing.

Meanwhile, back at the public schoolhouse, the melting-pot theory was being carried on in fact, and with a high degree of success. The need to unify a diverse population in face of the harsh realities and dangers of a frontier life was virtually self-evident. Community solidarity for survival took priority then, even as current priorities reflect the valuing of individual and cultural diversity. Nowhere were the nineteenth century frontier community values better exemplified than in the McGuffey readers and in the songbooks which were employed in the schools (see appendix instroduction and materials).

Schools as Community Centers

Frontier schools were by their very nature and circumstances of existance at the core of community life. The immediate community was responsible for the planning and erection of the schoolhouse and subsequently for its maintenance. The men of the community kept up the exterior while the women maintained the interior. Aside from such personal investment, the few larger community centers--that is the few towns in each county--were generally too distant and inaccessible for the majority of the population most of the time. Thus everything from national holidays to the most trivial local events were celebrated at the schoolhouse and/or in the school yard. Community meetings of all types took place there. At times marriages and funerals took place there. Some schools were the locus for regular church services; and virtually all schools served as voting sites--though never during church services, thus preserving due separation of church and state (for the times at least).

School-church-community Thanksgiving, Christmas and Easter programs were commonplace on the schoolgrounds. The last-day-of-school dinner

was a true community event, as were other food-laden occassions such as box socials and cake walks. These often doubled as fund raising events and provided the means for school repairs, additions, new interior furnishings, or playground equipment. Adults and children from a district often had ball teams, and played teams from neighboring districts.

Sewing bees and literary clubs also used the schools regularly. Dances, concerts, plays, traveling lyceum circuit programs, and political meetings were all on the school calendar too. Even the scholastic sounding monthly parent-teacher meetings tended to be more social than business oriented with community people of all ages showing up for talk over milk, coffee, cake and pie. Thus the public school was the essence of gemeinschaft in nineteenth century Kansas.

Music in Education and Community

Music Education in 19th Century Kansas

Music was not a state-mandated part of the curriculum in Kansas schools prior to the twentieth century; nevertheless, a considerable amount of music education took place. Formal lessons for the purpose of developing vocal or instrumental performance skills were generally provided by private teachers or music "professors" in the community--or by a family member with some musical experience. While a considerable amount of singing was carried on in many schools, the learning and use of songs was generally incidental to other matters and events.

As the population increased so dramatically from 1870 to 1900, teachers in general--and music teachers in particular--began to organize their efforts. As the organization of teachers and the standardization of curricula, materials, and other aspects of education progressed, local autonomy tended to give way to state-wide conformity. The Kansas

Educational Journal, the Kansas State Teachers' Association, and the State Superintendant of Public Instruction were three forces which tended to promote a gesellschaft in place of the previously established gemeinschaft in education and in music.

The Kansas Educational Journal brought news, announcements, advertisements, and opinion to teachers all across the state from 1863 through 1900. Columns about the proper aims, methods, and materials of education were written by Kansas teachers and others from beyond the state's borders. An example of the type of writing that appeared was Alice L. Norton's 1870 article on the problems of teaching music in the public schools. In a tone suprisingly similar to contemporary writers on music education, she attacked the use of music by inadequately trained teachers in conjunction with other subjects:

> In our anxiety to derive the utmost benefit from this delicious fountain of knowledge, some of us have dashed recklessly into the singing mania, in a style that has horrified all subsequent masters of our precious pupils.... We have shouted out the capitals of the several several states in an ear-splitting chorus that perhaps injured some of the sweetest and most delicate voices, we have chanted the rivers and lakes through our noses, and proved our patriotism by twisting the multiplication tables into the tune of Yankee Doodle....[17]

Similar assertions by both Kansas teachers and nationally recognized educators tended to influence the course of education toward state-wide, and even nation-wide norms.

The Kansas State Teachers' Association met annually in convention for the purposes of sharing ideas about teaching and organizing advocacy for education in the state. It was typical for teachers to read papers on topics of common interest, to give demonstrations of innovative techniques or materials, and to endorse resolutions advocating various courses of action.

The first resolution to deal directly with music education in the Association was made in 1870. It urged superintendents and school boards to support instruction in music and art in all Kansas schools.[18] Similar resolutions were proposed in 1873, 1886, and 1897. Most of these statements were supported, with the exception of the 1886 resolution which recommended a statutory requirement to teach vocal music in the public schools.[19] While teachers generally supported music education, they did not want curriculum mandated by the State Legislature.

The State Superintendent of Public Instruction was a third centralizing force in education which tended to emphasize gesellschaft over gemeinschaft. The publication of courses of study, the sponsoring of teacher training institutes, and the certification of teachers were three principal ways of asserting common ideals across the state.

As early as 1871, the Superintendent published a course of study which was organized according to students' reading abilities. In that document, students who were in the first reader were supposed to have vocal music instruction "three or four times a day, and from three to five minutes each time."[20] In 1896, a much more detailed course of study for music listed goals and objectives at each level through the eighth grade.[21]

Thus, while music was not regarded as a "basic" in the sense of "readin', writin' and rhythm," it soon was recognized as a basic in a more direct, functional sense. It was employed as a socializer to engender a community spirit of oneness and belonging in the students (and during the weekend or evening activities, it did the same for their elders as well). It was employed as a means of enculturation to the "American way of life" for the ethnically diverse populations found on

the frontier. It was used as an entertainment, as an enjoyable change of pace from other kinds of school activities. Often it was used as a symbol of validation--to officially open the school day, a meeting or a ceremony with a song. And at other times it was simply used to accompany a march around the classroom, which during cold weather was done not so much for rhythmic activity as in an effort to keep the students' feet from freezing. Thus music, probably less for aesthetic purposes and more for functional reasons, found its way into frontier country schools from the earliest of times.

Teachers tended to play, sing, and/or teach music according to their individual abilities. As early as the 1860's teachers' institutes encouraged special attention "to the science of music."[22] Singing as a part of daily opening exercises was so common as to be virtually a standard part of the curriculum. However, beyond that point, the quantity and quality of music activity in the schools varied a great deal--mostly with the abilities of the teacher.

Prior to the second or third decade of the twentieth century, very few teacher preparation programs gave much if any attention to music education. If the nineteenth century school teacher had not developed skills or taken lessons on his or her own, he or she simply would not have much to offer the students in the way of music instruction. At times, however, such circumstances were alleviated by the contributions of musically experienced people in the community. Occasionally even an older student, possibly someone who had had the opportunity to take some lessons from a "professor" (private music teacher), would assume responsibility for some music activities in the school.

While most of the early music instruction centered on vocal and rhythmic activities, small instrumental groups were assembled and incorporated into school programs on occasions when opportunity presented itself. At times musically experienced teachers also taught private lessons, or a student learned from dad, using his fiddle, from mom, from the church organist, or from a "professor" if such a person was available and affordable. In any event, enterprising teachers would help the instrumentally experienced young people in the schools band together into performing groups. These often were called orchestras, even if they included only one orchestral string instrument or only a guitar or mandolin. If there were no strings of any kind, only winds and percussion, they were called bands even if membership numbered only three or four.

Primary accompanying instruments for music activities in the early Kansas schools were organs and pianos. From what can be gathered concerning relative use, it appears that organs competed effectively with pianos and might actually have been more common in the nineteenth century (pianos having only been devised in the late eighteenth century). One interviewee related a story about how a giant box social provided the entire financing for the purchase of an organ for the school. However, with the coming of the twentieth century the larger and heavy, metal framed piano had found its way across the American Frontier, and by the end of the first quarter of the century most of the country schools had such an instrument.

Another technological development which influenced music education in the closing years of the nineteenth century was the grammophone-record player. Many interviewees report the use of Sousa marches which

were early "hit-parade" favorites around the turn of the century. As mentioned earlier, these were used on cold days when teachers had children march around the room to warm themselves; but also when children were restless during stormy weather and needed physical activity; to teach "beats" and rhythms, and just for fun listening. Soon, in addition to marches and other popular forms, classical music recordings became available. The "classics" provided the basis for music appretiation classes in the early 20th Century.

Of the various types of music literature mentioned in the foregoing sections, the most common is song literature. The Lamar, Colorado, Arbor Day Program of April 16, 1892 included the following: "Marching Through Georgia," "Columbia, Gem of the Ocean," "Rally Round the Flag," and "Yankee Boy." It is logical to assume that the same music was popular in Kansas at the time. It was mentioned in various interviews that in many schools it was not unusual to spend at least fifteen minutes a day singing from song books. Children memorized patriotic songs, rounds, folk and country tunes, as well as nonsense songs and popular ballads. Immigrant children sang the same music as native children in the schools.

Even children of parents who generally spoke a language other than English learned the English songs, and no reports indicated that pupils learned songs in other languages. This would probably have been regarded as contrary to the principles of the great "melting pot." This does not mean that songs of ethnic heritage were not learned and transmitted. It is just that they generally were not employed as a part of school activities (except possibly in a most solidly ethnic community). Such music was generally learned in the home, or at dances and other social functions.

The music scores and song books used in the Mountain-Plains region employed round notes from the very first, rather than shape notes. This is of significance because shape notes were largely a southern tradition, whereas round notes were espoused by Lowell Mason of Boston music education fame. The general influence of shape notes went no further north or west than Missouri, a slave state at the time. It did not penetrate Kansas, in part due to the Boston influence of the New England Immigrant Aid Society which sent settlers and helped bring the territory into the Union as a free state.

Several specific song titles mentioned by interviewees include: "What a Friend We Have in Jesus" (and many other religious hymn-tunes, particularly in the early days); "America;" "Home Sweet Home;" "Stars and Stripes Forever" (words were sung to the trio); "Red River Valley;" "Pop Goes the Weasel;" "Row, Row, Row Your Boat;" "Blest be the Tie That Binds;" Battle Hymn of the Republic;" and "America the Beautiful."

Such songs functioned in many ways, but several of the most significant functions in the Kansas frontier school setting were the Americanization (enculturation) of ethnic groups, the engendering of the American spirit, the uniting of a multi-cultural nation and the enhancement of patriotism. Other common topics and functions were the transmission of religious-spiritual-moral attitudes and beliefs, the transmission of personal values, the fostering of interpersonal relationships, and the expression of feelings for the beauties of the land and the wonders of nature.

The appendix offers a verbal-musical-functional analysis of a sampling of lesser known songs selected from music books and pieces of

sheet music which were published during the latter half of the nineteenth century and at the turn of the twentieth. There is good reason to believe that the texts from which examples were selected were actually used in the schools of Kansas because most of the aforementioned songs are in them, and the texts were found in the area. They currently reside in the Kansas Music Educators Association Historical Center, University of Kansas, Lawrence.

Music in the Community

Schools and churches were the foremost community centers in nineteenth-century Kansas, and many of the activities carried on as a part of this function involved, if not featured, music. Church or school community centers provided the settings for meetings (which were often introduced or interspersed with music); picnics (with sing-alongs and other musical entertainments); box socials and cakewalks (wherein a musical game determined who got what food--and partner); patriotic celebrations (often involving appropriately patriotic songs, and combining several of the aforementioned activities); worship and revival services, plays, dramas (all of which could involve appropriate music); dances (wherein folk and ethnic musical styles often dominated); and a variety of other activities, not the least of which were musical concerts themselves. This last category, like some of the aforementioned, might involve noted artists such as Jenny Lind traveling the concert circuit under the auspices of P.T. Barnum, or more commonly, local talent. Many of these activities involved large segments, and often all of the community.

Community Music Activities

Community music activities which abounded in Kansas from 1870 to 1900 generally fall into two categories: vocal and instrumental. In the vocal area, the State witnessed continued development of the singing school tradition with evolution toward the singing convention. In the instrumental field, the town band was the phenomenon of the era.

Specific instances of singing schools have been found in Junction City in 1870[23], in Boston, Elk County in 1873[24], and in Fairview, Brown County in 1875[25]. These were all local operations run by residents who happened to have some background and training in the singing school tradition. In the 1880's, the railroads brought in singing teachers from outside the State, and the railroads made it possible for them to tour the State holding sessions in many different locations.

The two leading figures of the singing movement were Henry S. Perkins and C. E. Leslie, both of Chicago. Perkins first worked the State in 1880, when he held a convention in Fort Scott, October 26-29[26]. His procedure involved gathering large numbers of people with advance publicity, teaching from a music book which he usually sold on commission from the publishers, and culminating in a large festival performance for which he often imported soloists and accompanists to support the local participants. In addition to Fort Scott, Perkins made whistle stops in Seneca (1880), Mound City (1880), Council Grove (1880), Sterling (1883), Great Bend (1883), and Mineral Springs Park (1883).[27]

Perhaps the most amazing musical convention in Kansas history occurred in Bismark Grove, on the railroad in the northern part of Lawrence in 1880. The event was called the Kansas State Musical Jubilee and was the production of C. E. Leslie. Leslie, with his wife and

twenty-eight assistants, covered the northeast quarter of the State giving mini-conventions from May 1 to August 15, 1880. Ten thousand singers in seventy-three towns participated in the preliminary exercises. On August 18, 1,800, sopranos, 1,600 altos, 1,200 tenors, and 1,400 basses assembled at Bismark Grove to rehearse under Leslie's direction. Seven soloists were brought in from out of the state to do the solo parts, and the railroads put on special trains to accommodate the participants and spectators. On August 19, 1880, the concert was held before an audience estimated by local officials at over 30,000.[28]

Leslie and Perkins apparently represented the peak of acnievement in the musical convention movement. In the 1890's, few such endeavors were undertaken, and vocal music instruction and community activities moved into proprietary schools such as the Institute of Arts and Languages in Topeka.[29] The schools--elementary, secondary, and higher education--also assumed a much greater role in teaching vocal music and organizing community participation in later years.

After singing schools and musical conventions, the most important community music activity which would later heavily influence the course of music in the public schools was the town band. During this period the bands were rather small, seldom numbering more than two dozen players, and the instrumentation varied widely. Two types of bands flourished: the outdoor band--mostly brass and percussion, and the indoor band--a mixed group of wind, percussion, and even string players that sometimes also included a pianist or organist. The outdoor groups played in town and city parks and rode on band wagons or marched in local parades and were modelled on European military bands, while the indoor groups were western versions of the music hall orchestras popular in the eastern United States following the Civil War.

The U. S. Army Bands stationed in Kansas provided music for the communities surrounding Fort Leavenworth (where the band was first organized in 1827), Fort Scott (1842), and Fort Hays (1867). Civilian bands were active before the Civil War in Lawrence (1854) and Topeka (1859). The turmoil of the war caused a hiatus during the 1860's, but things started up again in the 1870's when twenty-six communities in the State formed bands. Louisville and Wichita bands started in 1870, Burlingame in 1872, Marysville and Wamego in 1873, Leonardville and White Cloud in 1875, Desoto and Pleasanton in 1876, Clay Center, Howard, Newton, Russell and Wakeeny in 1878, and the deluge began for real in 1879, when Ellsworth, Eureka, Frankfort, Kingman, Manhattan, Morrill, Oskaloosa, Oxford, Sterling, Virgil, and West Mineral started town bands.[30]

The Community band movement peaked after the 1880's. In those years, ninety-eight communities in Kansas acquired town bands, five in 1880, four in 1881, five in 1882, eight in 1883, twenty-five in 1884, four in 1885, thirty-eight in 1886, seven in 1887, two in 1888, and none in 1889. Only one band, Hutchinson in 1894, was initiated in the 1890's.[31]

The singing schools, musical conventions, and town bands gave Kansas her first generation of musicians of national stature. Merle Evans of Columbus, Joseph Maddy of Wellington, and Thurlow Lieurance of Chanute were but a few of the heirs to these traditions. Daniel E. Kelley of Gaylord and Dr. Brewster Higley of Smith Center, who wrote "Home on the Range" in 1873, were similarly trained. Subsequent developments in music education in Kansas owed much to these community music activities.

Music, Education, and Change

In the last three decades of the nineteenth century, the balance of gemeinschaft and gesellschaft shifted from the former to the latter, especially in the areas of music and education. In a complex and diverse situtation such as is studied here, it is difficult to measure communal and societal trends and to say when a balance is achieved. Even in modern times a dynamic struggle goes on between close-knit, informal, family-like patterns and the more impersonal, formalized, and contractual type groups. At the same time, however, trends can be discerned which demonstrate movement away from localized and diverse value systems and sociocultural behaviors and the rise of centralized organizations which, if they do not exert rigid control, at least exert a measure of influence transcending community boundaries.

Whether the educational system was a cause or a barometer of these changing trends is certainly debatable. It is equally arguable whether music was a tool or a by-product in the change process. What is clear, however, is the extent to which music was involved in the education and enculturation processes. Music and education changed as community and society changed. For those in music and/or education who view their art and/or profession liberally, the changes are positive indicators of dynamic and organic growth, i.e. "progress". For those who see themselves as conservators of the cultural traditions, such fundamental and pervasive changes may be viewed negatively as destructive forces. In either case, the changes did in fact occur, and there is very little evidence to suggest that such changes can be successfully eluded.

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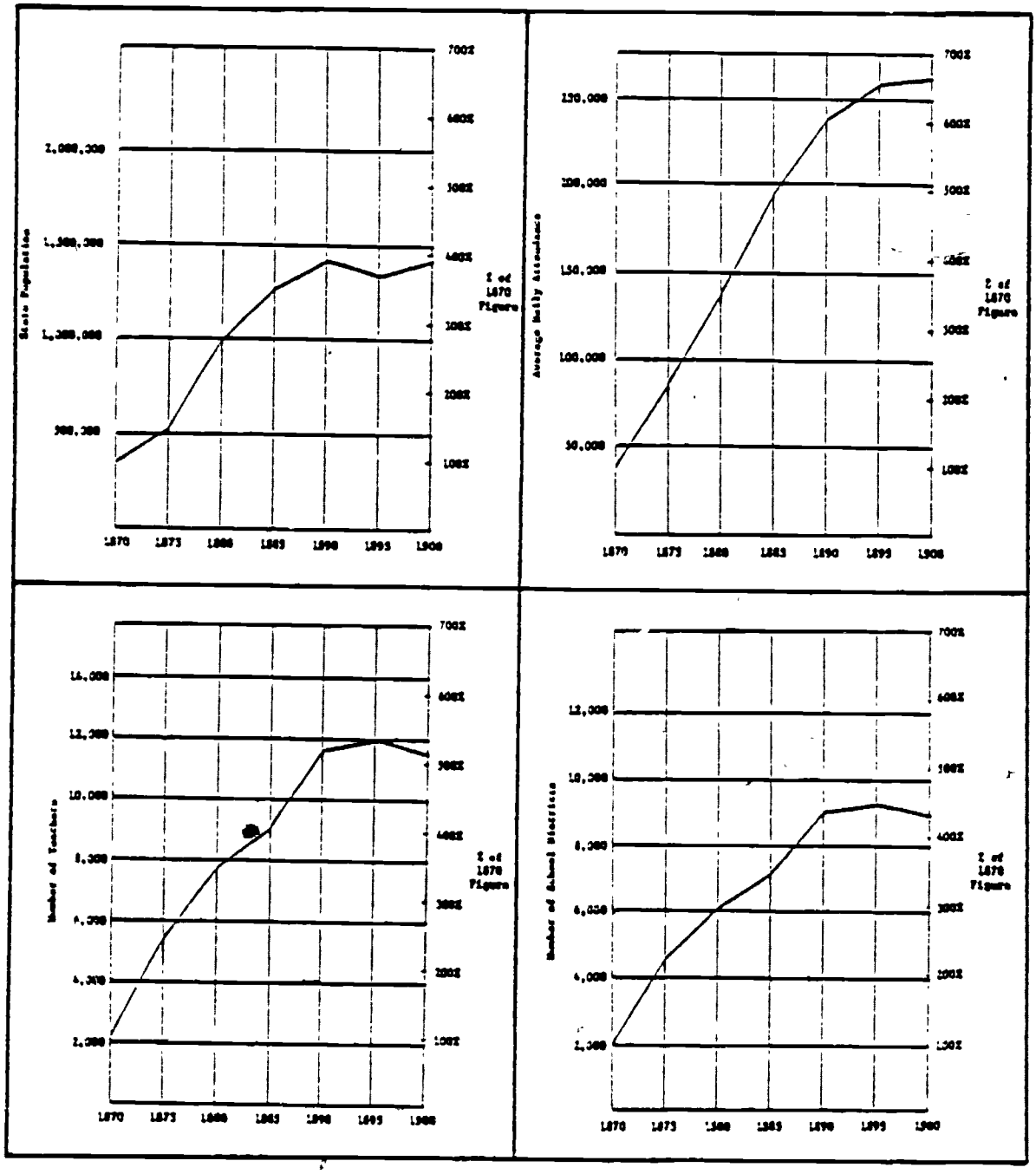
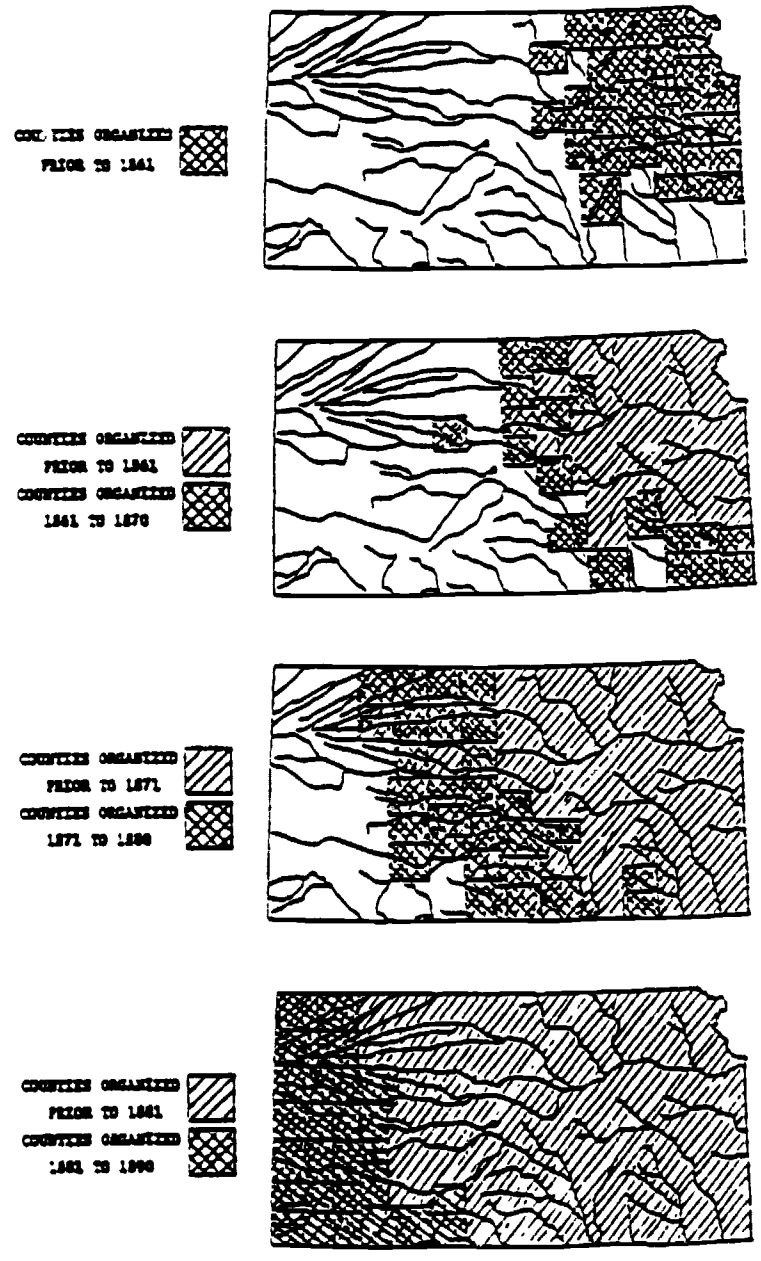
Figure 1 Kansas Educational Demographics, 1870 to 1900



Source: Twenty-second Biennial Report of the State Superintendent of Pub'ic Instruction (Topeka, Kansas, 1920): 382-384.

Figure 2 Settlement of Kansas Counties, 1854 to 1890



Source: Homer Socolofsky and Huber Self, Historical Atlas of Kansas (Norman, Oklahoma: University of Okahoma Press, 1972), pp. 38-41.

Figure 3 Suggested Time Schedule for Kansas Grade Schools, 1896

Outline of Work for Common Schools. 51

SCHEDULE OF STUDIES.

First year.	Second year.	Third year.	Fourth year.	Fifth year.	Sixth year.	Seventh year.	Eighth year.
Reading.	Reading.	Reading.	Reading.	Reading.	Reading.	Classes, as outlined in Culture Studies.	
Phonics.	Phonics.	Phonics.	Phonics.				
Spelling.	Spelling.	Spelling.	Spelling.	Spelling (text).	Spelling.	Orthog. (text).	Civil Gov. Orthog.
Culture Studies.	Culture Studies.	Culture Studies.	Culture Studies.	Culture Studies.	Culture Studies.	Culture Studies.	Culture Studies.
Language.	Lang.	Lang.	Lang.	Lang. (text).	Lang.	Grammar.	Grammar.
Nature Study.	Nature Study.	Nature Study.	Nature Study.	Nature Study.	Nature Study.	Nature Study.	Nature Study.
Plant and Animal Life.			Geography (oral inst.)				
Physics (simple experiments).				Industries.			
Meteorology and Astronomy (observations).						Botany (observations).	
	Chemistry (experiments).					Physics (experiments).	
		Physiology (oral inst.)					
				Geog. (text).	Geog.	Geog.	Physiology.
							History.
Number Work.	Number Work.	Number Work.	Arith.	Arith.	Arith.	Arith.	Arithmetic.
Daily writing exercises through seventh year.							
Drawing and music (alternating daily), all classes.							

(1). Drill in phonics and spelling for first four years should accompany reading exercises.

(2). Class exercises in orthography should follow some text on formation, derivation and use of words.

(3). When text has been introduced in any subject it is to be followed thereafter until it is completed.

(4). "Culture Studies" should be related to reading as closely as possible, and as soon as pupils are able to read intelligently, should furnish the supplementary reading.

(5). "Culture Studies" and "Nature Studies" with observations and experiments are intended to be the basis for daily language work. Oral and written work abundant in quantity and varied in character will grow

Source: Course of Study for the Public Schools of the State of Kansas (Topeka, Kansas: The State Printer, 1896), p. 51.

Appendix

This appendix provides a sampling and functional analysis of some lesser-known songs which were used in Kansas schools and communities during the Nineteenth Century. The verbal-musical analyses deal with how these songs functioned in the enhancement of community and community living during the period under study.

It may be interesting to note that in the writers' recent analysis of the song text material found in Graded Singers: Book One, (for primary grades by O. Blackman and E. E. Wittemore, Cincinnati, Ohio: The John Church Co., 1873) six "key word factors" were identified in the textual content. Most of the 55 songs were related to more than one of the key word factors, and the data may be summarized as follows: "Joy," 12 songs; "Kindness and Love," 16 songs; "Nature," 32 songs; "Religion," 19 songs; "School and Education," 14 songs; "Work and Diligence," 10 songs. It seems safe to say that these songs were consistently devised for didactic purposes beyond music education, that is, for circulating and enculturating students with dominant attitudes, ethics, morals and values of the times. In fact, it may be fair to state that song materials such a those analyzed here are the musical first cousins, if not the direct equivalents, of the famed McGuffey readers.

"Song of the Kansas Emigrants"

Words: John Greenleaf Whittier (1854); Music: Traditional, "Auld Lang Syne" Adams, F.G., Ed., Transactions of the Kansas State Historical Society. 5(1889-1896):30-35.

Text

In the 1850's, Amos Lawrence, eventual co-founder, with Eli Thayer, of the New England Emmigrant Aid Society, sponsored a contest to encourage poets to write lyrics which could easily be sung to a well-known folk song. The contest rules stipulated that the poem be a statement on the struggle against slavery and that it offer encouragement to New Englanders to migrate with their families to the new territories in the West. John Greenleaf Whittier won the prize with his "Song of the Kansas Emigrants," which could be sung to the tune of "Auld Lang Syne."

Whittier (1807-1892) was an American farm boy turned poet under the inspiration of Robert Burns. His anti-slavery verses were heard by a growing audience for decades until his "Song of the Kansas Emigrants" and several others were known from Massachusetts Bay to the Missouri River. The text is very clear in its abolitionist sentiments, relating that just as forefathers left Europe for freedom in the New World, sons must extend that freedom westward in America. Northern sentiments are strong and set in vivid imagery:

"And plant beside the cotton-tree
The rugged northern pine."

Of particular interest for this study is the fact that Whittier's text emphasizes the importance of the "common schools" to the cause of freedom. He also stresses the use of the bible "Against the Fraud of Man" (slavery).

Music

Whittier composed his text to fit the beautifully simple, straightforward and rhythmically regular strains of "Auld Lang Syne." It was (and remains) fairly common practice to set a new text to an old song; particularly to an old, tried and proven popular song. This helps assure the success of the lyrics in terms of peoples' acceptance and remembrance of the message; and it alleviates the need to learn a new melody, which could be difficult for many and thus diminish the communicative function of the enterprise. Aside from the fact that it has a simple, attractive and thus a very useful melody, Whittier may well have been influenced in his choice of the Scottish tune "Auld Lang Syne" by his love for his lifelong idle, the Scottish poet Robert Burns.

Functions*

Communication: First and foremost the song functions as an attractive, poetic message concerning anti-slavery and the extension of freedom in the new world.

Emotional Expression: A restrained romanticism comes through clearly in the vivid imagery with its strong affective appeal for freedom.

Physical Response: The tune is conducive to use as a marching song, and was actually used as such by many on the trek west.

Symbolic Representation: Whittier's text is literally filled with symbolism relating to the ongoing course of freedom.

Enforcing Social Conformity and Continuity: Particularly the four aforementioned functions point to this function and those which follow. The song stirred people to action, to move west for the cause of social continuity and conformity with their northern way of life.

Validation of Institutions: The song, by virtue of the above, was a validation of the northern way of life and northern ideals of freedom.

Contribution to the Integration of Society: Though slavery is never mentioned per se, the song is permeated with appeals for freedom and equality. Especially telling is the reference to common schools.

*Derived from Alan P. Merriam, The Anthropology of Music. Northwestern University Press, 1964, pp. 222-227.

Song of the Kansas Emigrants

We cross the prairie as of old
  Our fathers crossed the sea,
To make the West as they the East
  The homestead of the free.

We go to rear a wall of men
  On freedom's southern line,
And plant beside the cotton-tree
  The rugged northern pine.

We're flowing from our native hills
  As our free rivers flow;
The blessing of our motherland
  Is on us as we go.

We go to plant her common schools
  On distant prairie swells,
And give the Sabbaths of the wild
  The music of her bells!

Upbearing like the ark of old
  The bible in our van,
We go to test the truth of God
  Against the fraud of man.

No pause nor rest, save where the streams
  That feed the Kansas run,
Save where our pilgrim gonfallon
  Shall float the setting sun.

We'll tread the prairies as of old
  Our fathers sailed the sea,
To make the West as they the East
  The homestead of the free.

John Greenleaf Whittier

"Words of Welcome"
Words: Mrs. H.F. Osborne; Music, Unknown

Blackman, O., and Whittemore, E.E., Graded Singers: Book One.* Cincinnati: The John Church Co., 1873, p. 65.

Text

The text is an expression of a group of children's welcome to family and friends on the occasion of a school program. A number of values and attitudes are conveyed, e.g., "Kind friends and dear parents;" "good lessons;" "make us submissive and gentle, and kind;" "for learning, we know, is more precious than gold;" "and thus lay up treasures in mansions above;" etc. The song also begs the audiences' indulgence: "Remember we are all quite young; You'll pardon our blunders." The meter is extremely steady and the rhyming scheme is a simple AABBCCDD for each of the two verses.

Music

The melodic line is simple and clear, so as to enhance but not obscure the simple but important communication of the words. The piece is in three-quarter time with each phrase beginning on the third count of a measure. Virtually everything moves at a steady quarter note pace except that every phrase ending is a half note. The melodic structure might be termed A,B,A,C,B (var.), B (var.), A (var.), D, but the real unifying element is the continual repetition of 10 quarter notes followed by a half note. The harmony is not provided in this test, but very obviously can be accounted for by basic I, IV, V chords--except for the cadence halfway through: In the fourth phrase there is a modulation, involving a secondary dominant, to the dominant. This is the only point of any musical sophistication in the piece, and lends a nice bit of variety. The original key returns immediately at the beginning of the next phrase via a phrase modulation.

Functions

Emotional Expression: The song expresses earnest good wishes and fond good wishes, love and friendship.

Entertainment: It is an entertaining way to introduce a school program and provide basic information.

Communication: Introductory remarks and cautions, goals and good will are all being communicated as noted in the preceding "Text" section.

Physical Response: This is not a major function, but the repetitive, basic three-quarter rhythm will most likely cause a bit of toe tapping or rhythmic body movement.

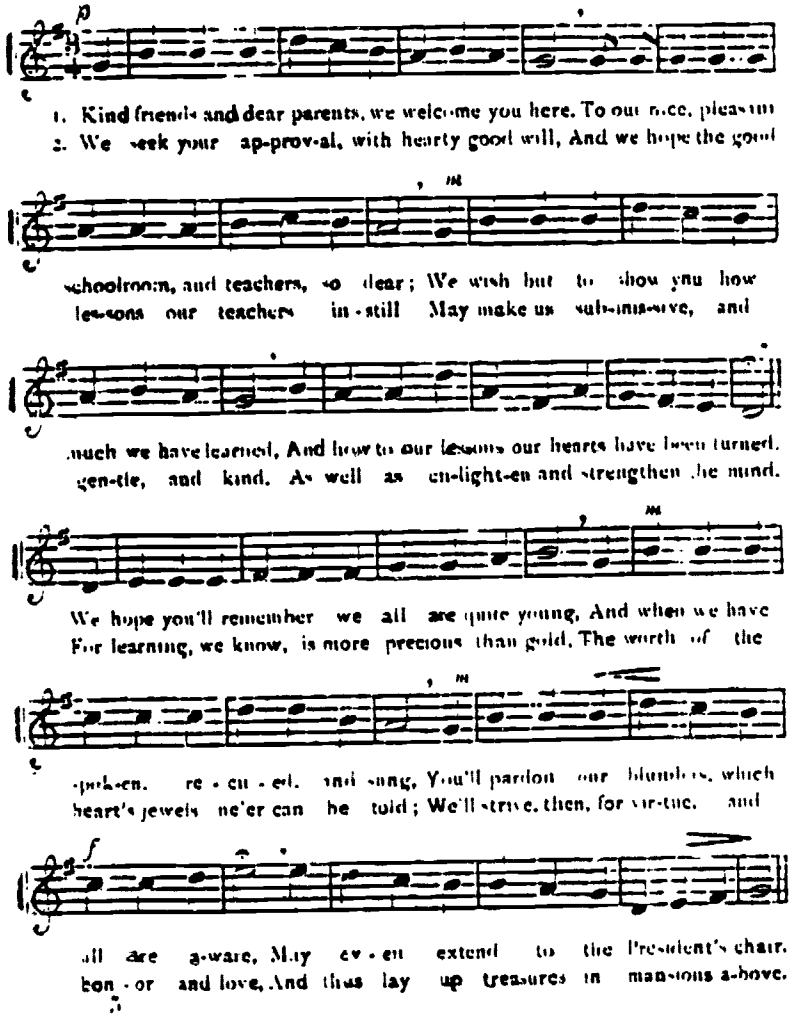
Enforcing Conformity to Social Norms: As cited in the earlier "Text" section, many values and virtues of the society are recounted (including the values of education), and by being set to music, they tend to become more memorable and ingrained as well as more acceptable (according to recent research).

Validation of Social Institutions (the School); Contribution to Continuity and Stability of Culture; and Contribution to the Integration of Society are important and all operative functions too, by virtue of the above.

*For "Primary Schools and Juvenile Classes."

Words by
Mrs. H. F. Osborne

WORDS OF WELCOME.



"Gentle Rain"

J. R. Murray

Blackman, O., and Whittemore, E.E., Graded Singers: Book Three.* Cincinnati: John Church Co., 1873, p. 71.

Text

Each of the two verses of this brief but cheerful song has six phrases, with regular accent points in each phrase. The rhyming scheme is a simple ABAACC. Frontier-agrarian values abound as the gentle rain is called upon to "make our meadows bright," bless the fields, and cool the earth. The spiritual element is acknowledged with rain equated to a "Gift of our dear Father's love."

Music

The stylistic marking for this song is "cheerfully," and the melody gives a "running" feeling with two notes per beat most of the time. The lighthearted effect is enhanced by several "skipping" figures (dotted eight-sixteenth notes). The melodic form is a simple ABC, or could even be construed as ABA-variation. This little tune is treated in a more interesting harmonic manner than most simple songs. The first and third sections have three part harmony (though the entire song could be done in unison). The second and third lines move together and at times quite independently from the melody. The second section has the melody singing two measures alone, echoed by the other voices in unison. Musically the harmonic aspect is the most interesting factor, and includes a supertonic chord as well as secondary dominants. The high points or climax of the song occurs at the end of the third last measure with a fermata (hold) on the key words "love" and "shower."

Functions

Emotional Expression: The song engenders happiness and a positive, thankful attitude.

Entertainment and Aesthetic Enjoyment: The harmonic and rhythmic aspects lend life and musical interest to the song.

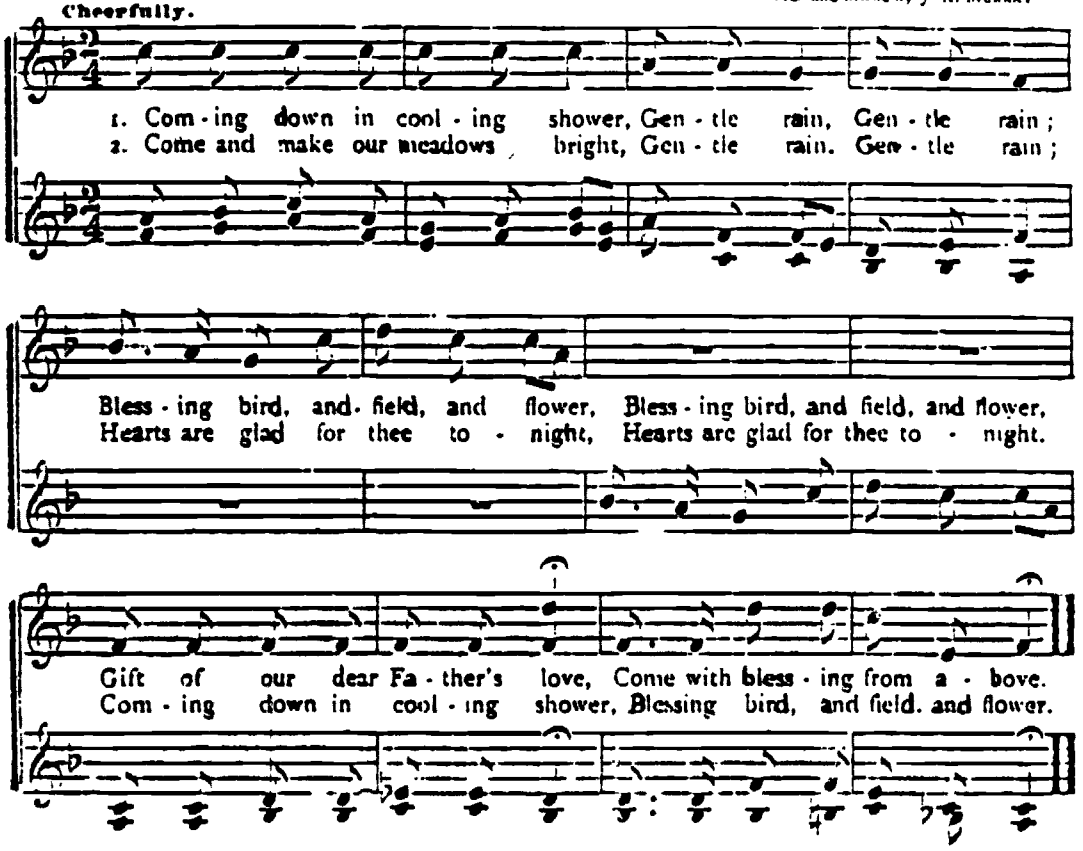
Communication: The song clearly expresses an appreciation for rain, a high regard for nature in general, and a thankful attitude toward God.

Contribution to the Continuity of Culture and the Integration of Society: The song expresses common values in terms of what was important in the rural frontier society--good rain, a cheerful, positive attitude toward life and nature, and a thankful reliance on God.

*For "Grammar, Intermediate or District Schools."

GENTLE RAIN.

Words and Music by J. R. MURRAY



"The School Bell"

Words: Mrs. F.A. Safford; Music: H.R. Palmer

Blackman, O., and Whittemore, E.E. Graded Singers: Book Three.* Cincinnati: John Church Cr., 1973, p. 76.

Text

The four lines of each of the two verses are based on the identical accent pattern: _._._._(,)_._._ (rest) The rhyming scheme is a similarly regular and simple AABB. In this sense the form and the content of the verses is very consistent and mutually reinforcing, because the message is a simple, positive and forthright sermon on the pleasures of the work ethic, e.g., it is good to begin on time; to please the teacher; the happiness of being praised; leave play 'til work is done (or school is over); don't waste time; keep busy.

Music

The four very regular antecedent and consequent phrases of the song are arranged in a simple, straight forward chorale style. The unimposing solid melody with its very typical AABA form enhances but does not distract from the message of the words. The harmony, though in only three parts, is in typical "Bach chorale style," and the steadily moving quarter note rhythm is enlivened by passing eighth notes every couple of measures, in the typical Baroque manner.

Functions

Communication: The most obvious function of this song is didactic. It is meant to teach the principles of what is commonly termed "the Protestant work ethic." The pleasant musical setting is meant to enhance receptivity to the message as well as to enhance memory of it.

Enforcing Conformity to Social Norms; and Contribution to the Integration of Society: The work ethic was vital to survival on the frontier; and persons will be happy and welcome in the community if they are good contributors.

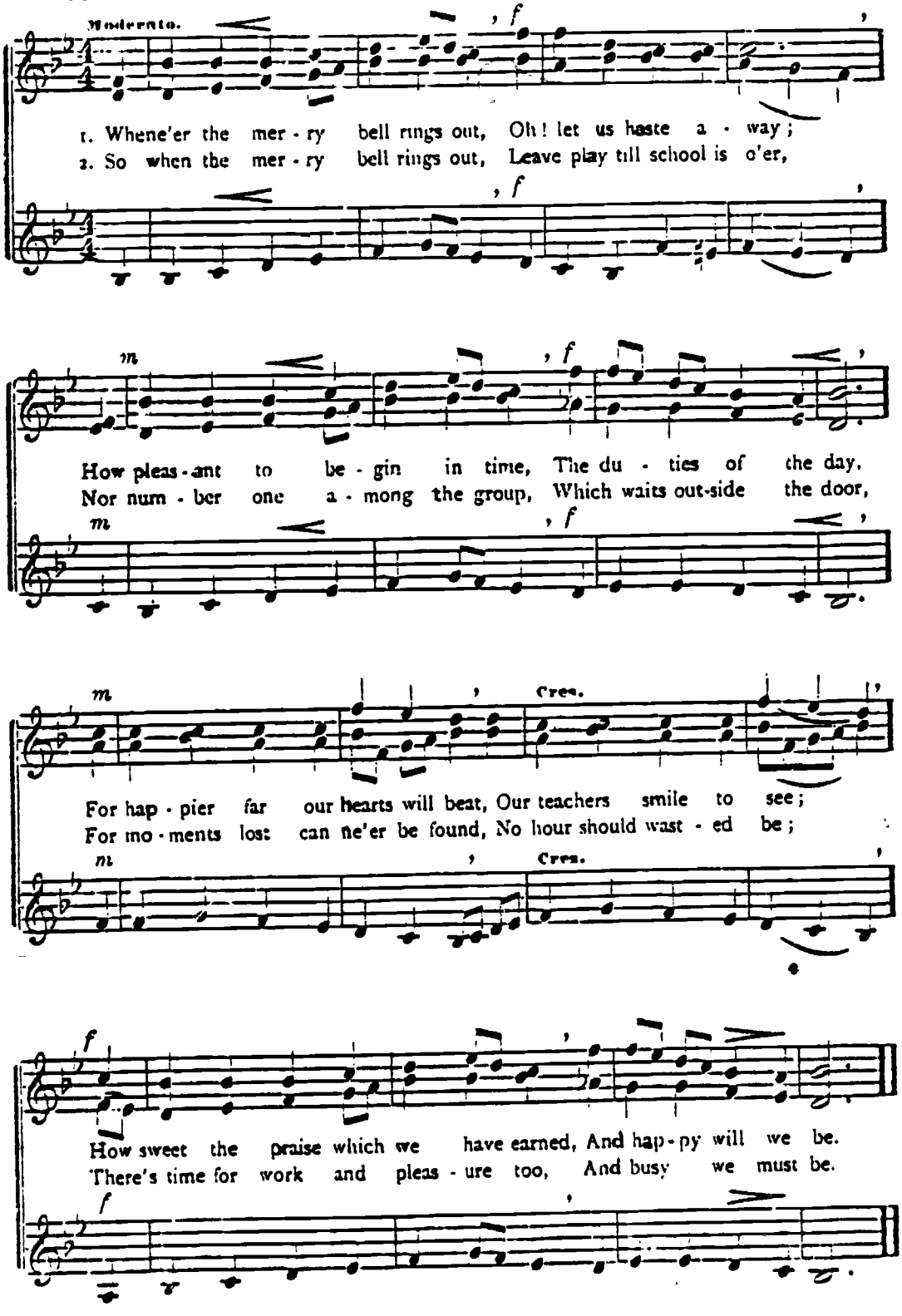
Contribution to Continuity and Stability of Culture: The song makes clear that all should contribute their efforts to keep the community vital, stable and a happy place to be.

*For "Grammar, Intermediate, or District Schools."

The School Bell.

Words by Mrs. F. A. Sargood

Music by H. R. Palmer.



"Fatherland"

Franz Abt.

Blackman, O., and Whittemore, E.E. Graded Singers: Book Four.* Cincinnati: John Church & Co., 1873, p. 47.

Text

The text tells of noble pride in the homeland, and also that "'Tis from noble deeds of duty that a nation's blessing comes," so let us keep our vows of patriotism in time when saftey fades and sorrow looms. "All our success comes from Heaven....Let thine arm shield from harm, Lord, our fartherland." The atmosphere is that of a hymn of praise, resolution to duty, and supplication to God. The "thee's" and "thy's" reinforce the religious feeling, and apparently at this time in America's history, there was no problem in publishing and using song texts which united feelings of God and country in a very spiritual manner. The rhyming scheme is a well-balanced and straight forward AABCBCDD(DD).

Music

The musical setting is in a hymn-chorale style which serves to enhance the reverent atmosphere of the text. The four part harmony is quite basic within the chorale tradition, and replete with many moving voices, not unlike the Bach chorale style. The melodic format is essentially ABBCC, and the unifying, recurring rhythmic figure is dotted quarter note, eighth note, half note (or quarter note-quarter rest or note in place of the half note).

Functions

Emotional Expression: Patriotism and praise for the homeland are intermingled with pleas of supplication to God for its preservation.

Aesthetic Enjoyment: Repetitive factors in the text and setting along with moving voices in the harmonization are probably the most functional aesthetic aspects for most hearers.

Communication: The song communicates ideas and feelings of patriotism and prayer.

Conformity to Social Norms: The song reminds people of duties to the fatherland, as well as the pride and joys which spring from loyalty to it.

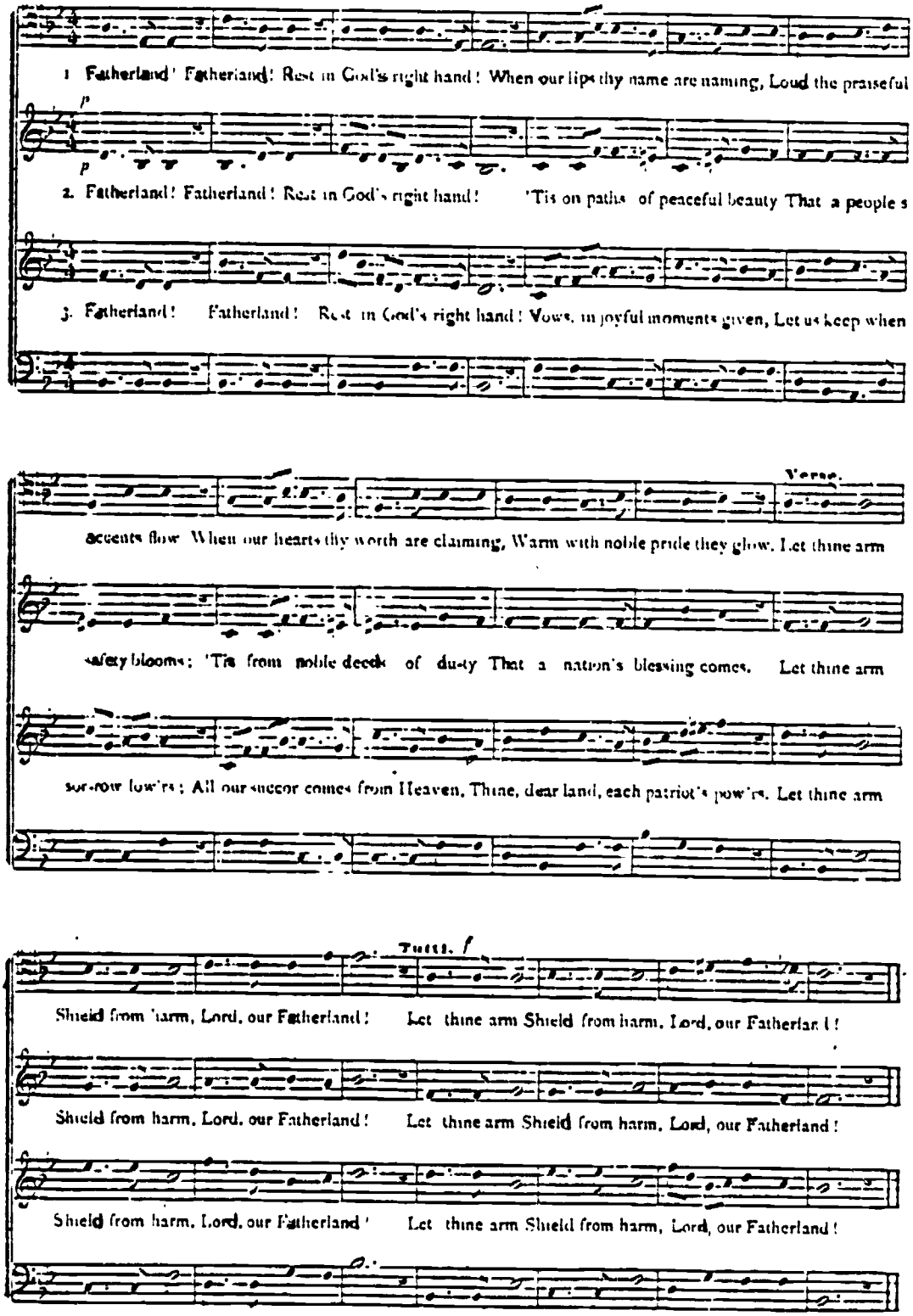
Validations of Social Institutions and Religious Rituals are served by the formal, reverent and generally appealing text and music of the song.

Continuity, stability and integration of the society are all served as everyone's benefits and duties are extolled.

*For "High Schools, Conventions, Choirs and All Classes and Choruses of Male and Female Voices Combined."

FATHERLAND.

FRANZ ABT



"Death of Lincoln"

Words: Paulina, Melody: Scotch Tune

Blackman, O., and Whittemore, E.E., Graded Singers: Book One.* Cincinnati: The John Church Co., approximately 1873, p. 67.

Text

The words employed in the text are of the old English type, as might still be found in some religious verses: thou, thee, thy, weal, woe, etc. This gives a hallowed flavor to the lyrics which honor Lincoln or the "nation's father, friend;" "strong in word, and deed, and prayer," "who didst God's chosen lead," and "hast the people freed." The form of the text is classically symmetrical and simple. Each of the three verses has eight balanced phrases, with a rhyming scheme of AAABCCCB.

Music

The melody is as classically symmetrical as the text: There are three measures of half-quarter followed by a dotted half, and this pattern repeats twice before the fourth varies to two measures of half-quarter and two of dotted half. The second half of the melody is identical to the first half described above. The form, in two phrase units, is A,B,A (transposed), B. The ultimate unifying element is the simple half-quarter rhythm which permeates the tune. No harmony is provided, but the tune could easily be accommodated by simple I, IV, V chords.

Functions

Emotional Expression: "We bend O'er they grave-sod;" "Griefs that darkly swell;" "the martyred dead;" etc.

Communication: The song tells the story of Lincoln's heroism and death that all may share in its meaning.

Symbolic Representation: Word meanings aside, the structure of the text and music, in their classical formality, symbolically enshrine Lincoln in a classical setting not unlike that of the Lincoln Memorial in Washington.

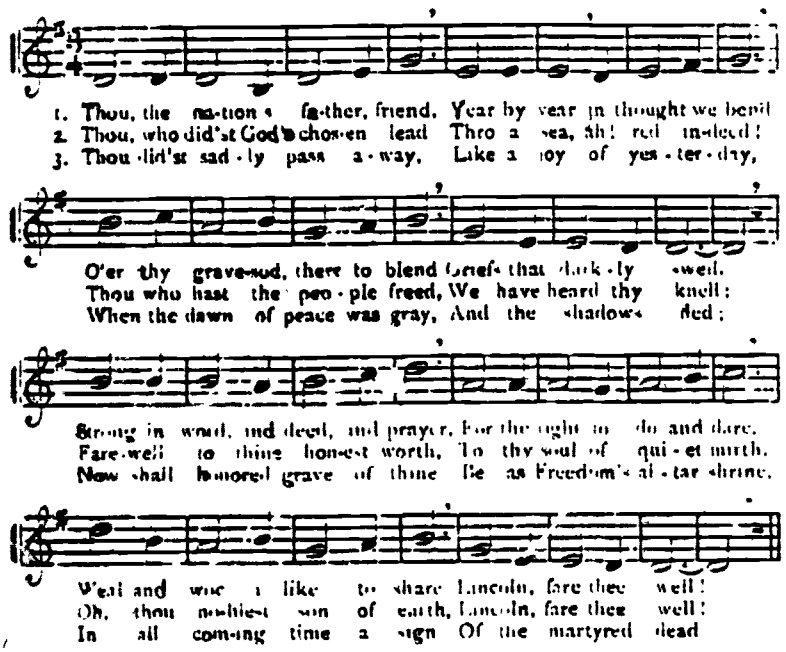
Enforcing Conformity to Social Norms: The song strongly promotes the worth and importance of freedom.

Contribution to the Integration of Society: The song stresses the fact that Lincoln freed people and "didn't God's chosen lead thru 'a sea, ah! red indeed! Some Southern people still resist the idea that the Union supporters were God's chosen, and there is little doubt the song found more widespead favor in the northern states than the Southern States. However, it certainly functioned to integrate immigrants, many of whom were escaping oppression in their homelands, into the American value system, enculturating them with history and a hero.

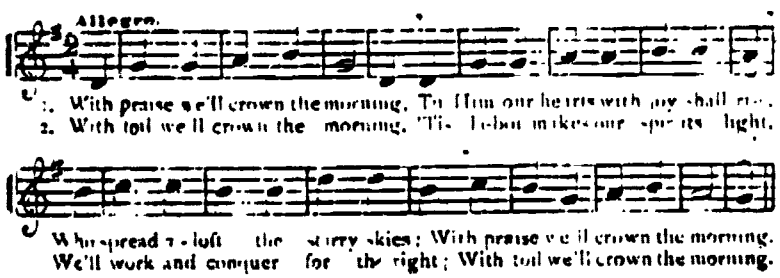
*For "Primary Schools and Juvenile Classes."

DEATH OF LINCOLN.

Words by PAULINA. Scotch Music



WITH PRAISE WE'LL CROWN THE MORNING. ✲



"Thirteen Were Saved"
or "Nebraska's Fearless Maid"

(Song of the Great Blizzard 1888)

Words and Music by Wm. Vincent

Published as Sheet Music by Lyon & Healy, Chicago, 1888

Text

The text tells of an incident which took place in January of 1888 during a blizzard which wracked the Northwest and central region of the United States. As reported in the Omaha Special, Miss Minnie Freeman, the "plucky little teacher" at Mina Valley, Nebraska, saved her 13 pupils by leading them through the blizzard to a house three-quarters of a mile away--after the door, windows and roof of the school were blown away. She did this through the device of tying the children into a line with a length of twine, thus keeping them from getting lost in the blinding snow. The story is told in verse having the simple, basic AABB rhyming scheme. The refrain is sung twice between each of the three verses, and at the end.

Music

The melodic format of the musical setting follows on ABAC form for the verse and an ABCD phrase structure for the refrain (wherein C is based simply on an ascending scale and D on the descending scale). The harmony remains very simply I, IV, V oriented with the main point of variety being a modulation to the relative minor (F major to D minor) for the second part of the verse. The actual unifying factor (in light of the lack of melodic repetition other than repeats themselves) is the dotted eighth-sixteenth note pattern which permeates the entire piece. This pattern is generally associated with agitation, excitement and lively motion. Therefore, it is particularly well suited as an accompaniment to the exciting tale of the "plucky maid" and her class.

Function

Communication: A primary use for this music is to tell and preserve the story of the fearless maid. The song is also employed to communicate the general concept that frontier teachers had to be brave and resourceful people.

Emotional Expression: The song is used to convey the excitement of the described situation as well as the admiration for its subjects.

Entertainment: Inasmuch as the song involves a tale of danger and adventure, it served the function of entertaining many people, particularly at the time of the incident.

Validation of Social Institutions: In its treatment of the frontier school teacher, the song validates the work of such persons and the school in society.

"THIRTEEN WERE SAVED;"

OR

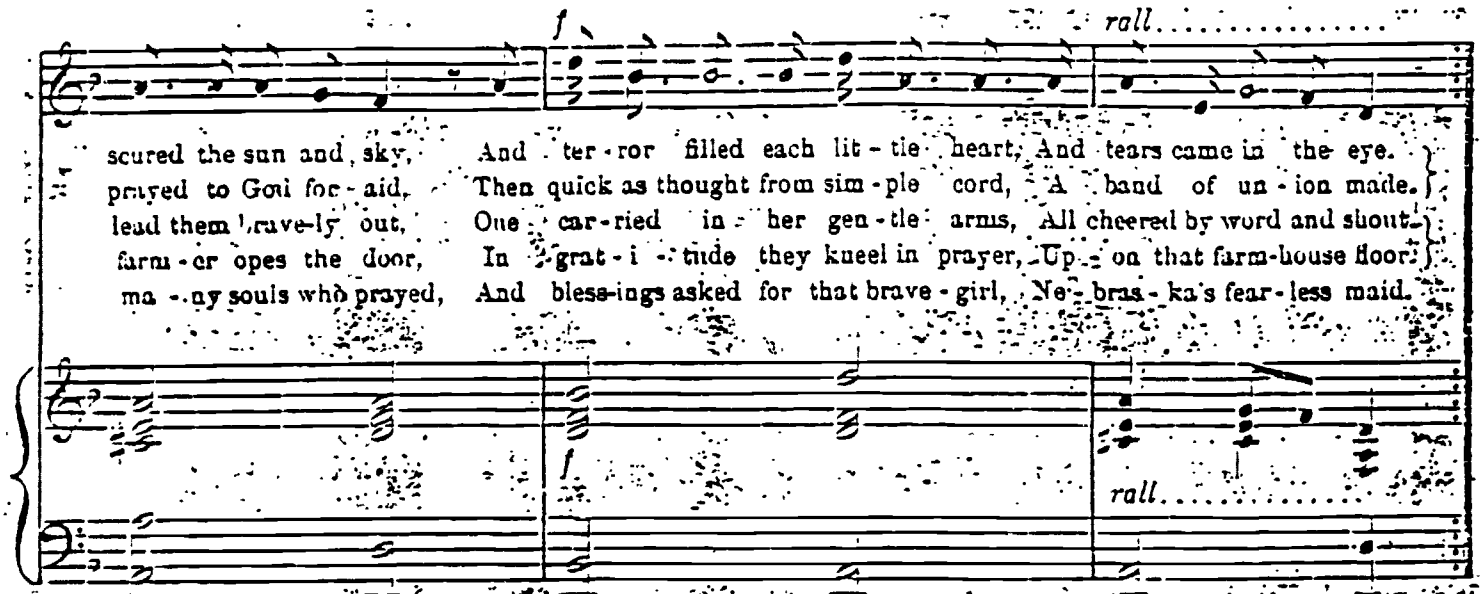
NEBRASKA'S FEARLESS MAID.

(An incident of the terrible blizzard throughout the Northwest in January, 1888.)

Words and Music by Wm. Vincent.

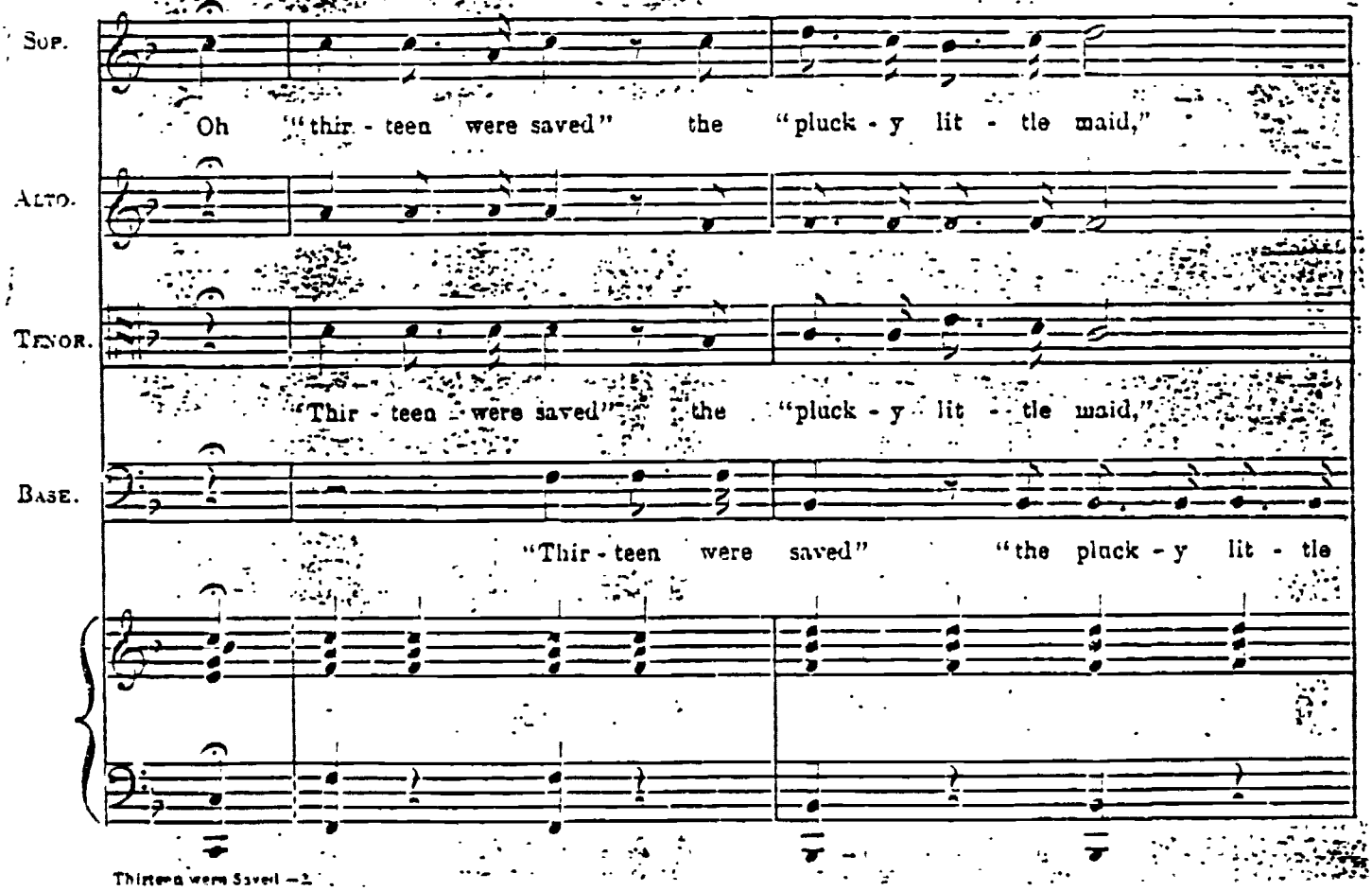
1. A lit - tle school-house stood a - lone, Up on a prai - rie bare, And
Swift - ly came the rush - ing noise, As swift - ly came the snow, All
2. Then wait - ing shiv - ring by the fire, A mo - ment of sus - pense, When
The snow grew deep the path was lost, O God, what dread - ed fate! Her
3. The teach - er's task was no - bly done, May last - ing be her fame In

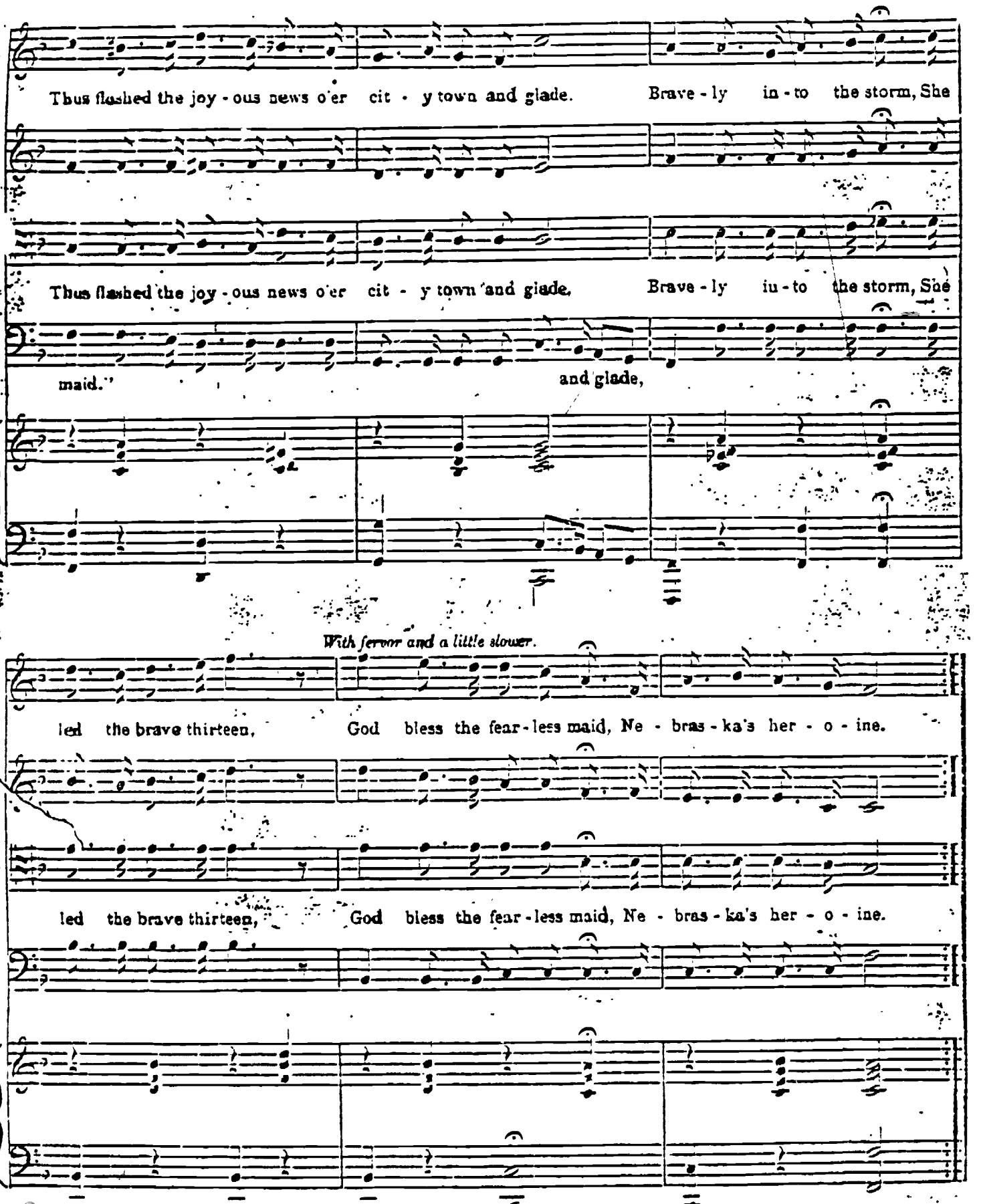
thir - teen lit - tle children came, One win - ter morn - ing fair; But aw - ful storm-clouds sud-den - ly Ob-
hid - den from the landscape then, They knew not where to go; The brave girl gathered them a - bout, And
with a crash the house gave way And they had no de-fense; Then forth in - to the blinding storm, She
voice ran out "Come on! come on! Cheer up 'tis not too late," A few steps more the house is gained. The
scribed a-mong the glorious deeds, Shall live her cher-ish'd name; In ma - ny homes that aw-ful night, Were



REFRAIN.

(To be sung, first as a Solo, then repeated with all the parts.)





Thirteen were Saved —1.

Meredith, Music Typographer, 398 Dearborn St., Chicago.

"Try, Try Again"

George A. Veazie

McLaughlin, J.M., and Gilchrist, W.W., The New Educational Music Course. (Teachers' Edition). Boston: Ginn & Company, 1904, pp. 98-99.

Text

Both the first section rhyming scheme of AABB and the second sections' AAABBB are interspersed with repetitions of the phrase "Try again." The message is straight forward: All should heed that regardless of the difficulty of the task, if not successful at first, keep trying; perserverance; it is no disgrace to fail as long as you try again.

Music

The melody is as simple and straight forward as the message: Virtually all movement is stepwise, and straight quarter notes are the basis for the rhythmic movement. In fact, the end of the third line is a simple descending scale. The harmony too is basically I, IV, V, interspersed with an occasional diminished chord, ninth chord and secondary dominant. This all serves to set the mood for and point up the simplicity of the repeated phrase "Try Again!"

Functions

Communication: The didactic function is basic here. Teaching, communicating the message that perserverence is of great value is the primary purpose of the song.

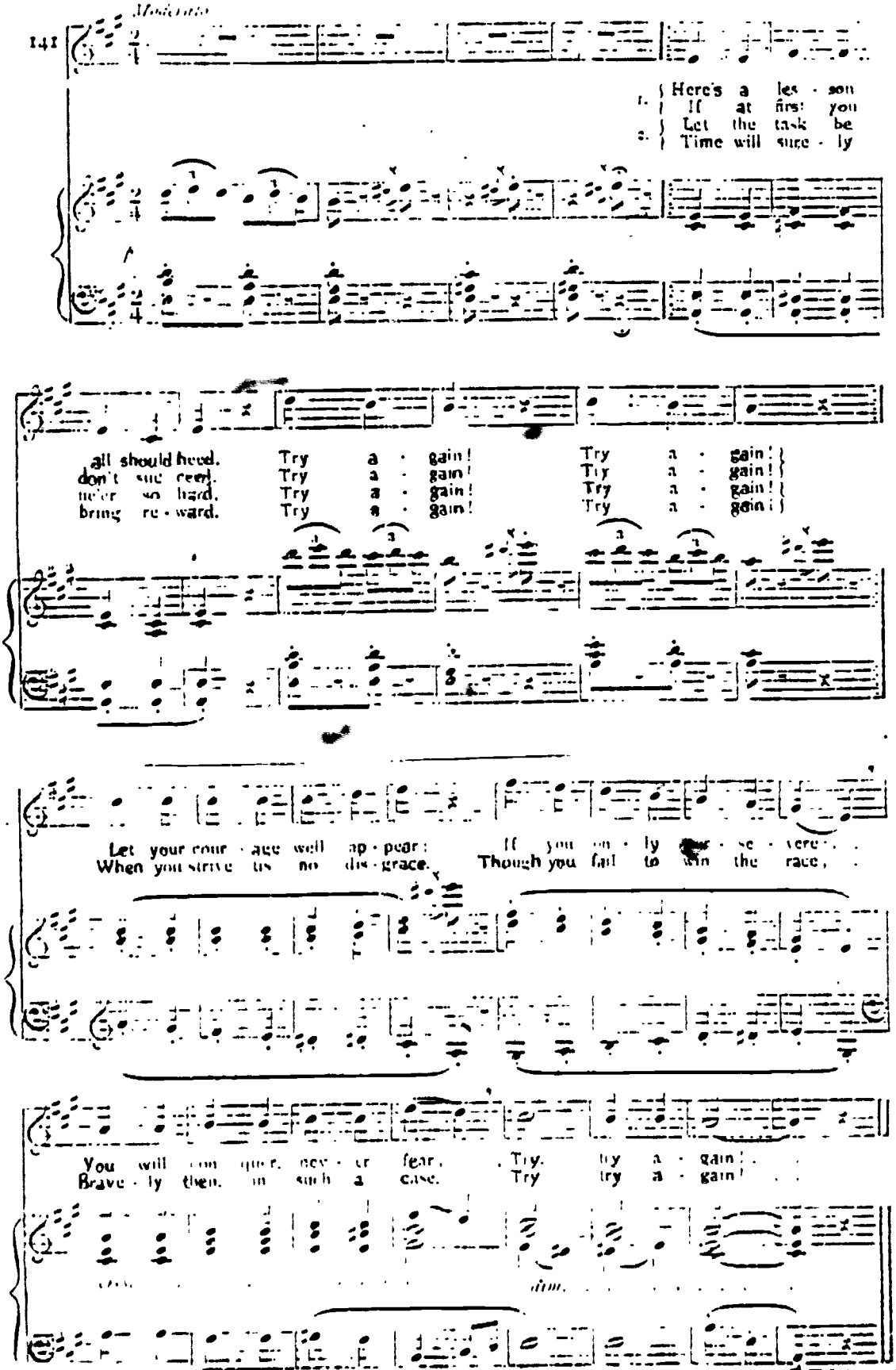
Symbolic Representation is employed by example: "Try again" is repeated again and again.

Enforcing Conformity to Social Norms: Trying and persevering are the values or norms which were important on the frontier and this song drives the message home through repetition.

Contributions to the Continuity and Stability of Culture and to the Integration of Society: Willingness to try to accomplish, and to persevere at difficult tasks was essential to stable existance in frontier societies. The song persuades toward such stability, and stresses that all should heed--so the group may be unified and integrated in its social behavior.

TRY, TRY AGAIN

GEORGE A. VEAZIE



"Faith, Hope and Love"

Ch. H. Rinck

McLaughlin, J.M., and Gilchrist, W.W., The New Educational Music Course (Teachers' Edition). Boston: Ginn & Company, 1904, p. 86.

Text

The text of this song is formulated in the traditional hymn for worship style, replete with words such as "thee" "thou" and "thy." Each of the three brief verses is very symmetrically arranged, with an AAAA rhyming scheme. Each verse is a clarification of and elaboration on its inital word (faith, hope, and charity). The text is a strong expression of some of the most basic of Christian tenets. (Many hymns and chorales are found in song books up to the turn of the century. Their quantity tends to fall off after that.)

Music

The musical form is that of a simple but sturdy chorale. As such it serves to reflect the basic tenets of the text, and the essential lifestyle of the frontier and the people who helped America grow. The simplicity and sturdiness is reinforced in the melody which is comprised of four two-bar phrases, each having the same rhythmic scheme (six quarter notes and a half note) and each concluding with a descending cadence. Such repetition adds to the simple, straight forward and study effect of "truth."

Functions

Communication: The song tends to illuminate the basic meanings of faith, hope, and charity, and as such serves a didactic function. There is ample research evidence that facts and impressions set to congruent music tend to be remembered more effectively than verbal communication alone.

Emotional expression: While information is imparted feelings are influenced as well ("deep darkness," "dark dangers," and "hold us long").

Symbolic representation: symbolic phrases such as "burning bright," "life's fleeting race," and "our anchor strong" are effectively reinforced in the musical setting. This is especially true of the strong anchor symbol.

Validation of social institution and religious rituals: The traditional choral style of the music and the religious connotations of the text serve this function admirably.

Contribution to the continuity and stability of culture: Tenets of the common Christian ethic were basic to American culture and the "melting pot" processing of immigrants.

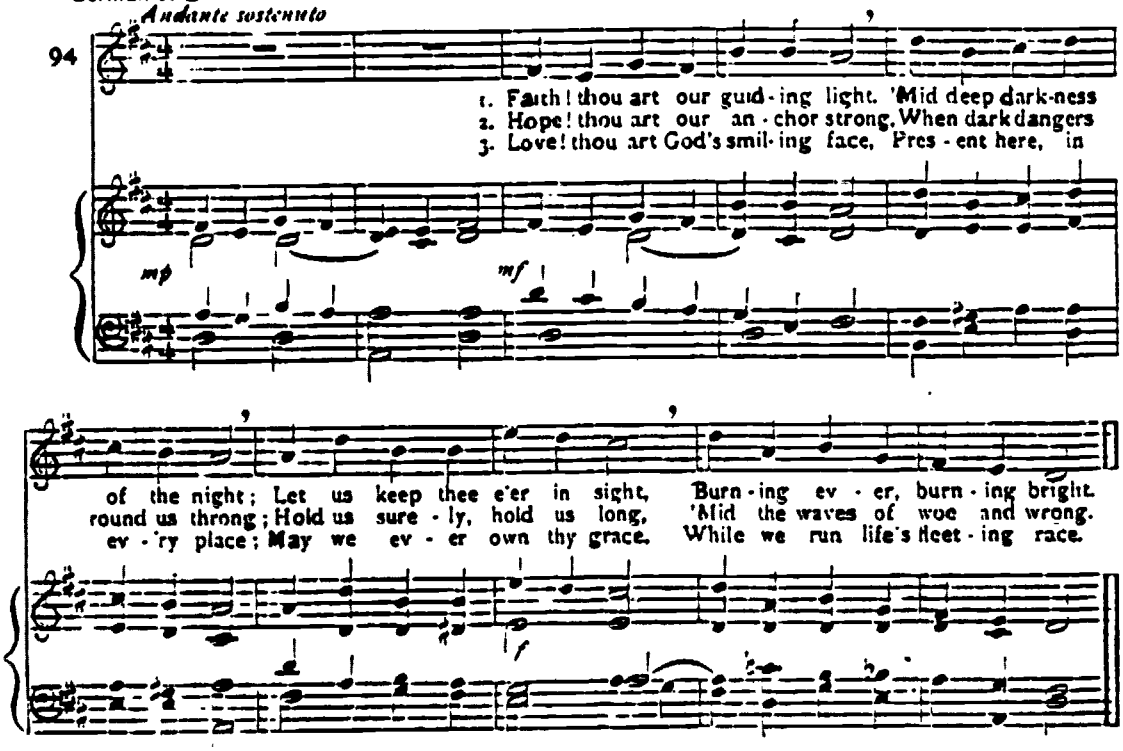
Aesthetic Enjoyment: Both music and words provide a simple but strong and somewhat feelingful formal statement--one which could be appreciated by anyone on the classical to mildly romantic part of the aesthetic values continuum.

FAITH, HOPE AND LOVE

Suggested by the German of COLLHARD

CH. H. RINCK

Andante sostenuto



"Morning Song"

McLoughlin, J.M., and Gilchrist, W.W., The New Educational Music Course (Teachers' Edition). Boston: Ginn & Company, 1904, p. 23.

Text

The lyrics and their simple rhyming scheme are very orderly, reflecting the theme of the song: Nature's simple, revitalizing beauties and order are reflected in the dawning of each new day. The text is a very positive one ("We come...With faces blithe and gay,"); and extolls the glories of the natural environment.

Music

The musical form is as regular and orderly as the text, being strictly comprised of six two-measure phrases. These pair off nicely into three sets, providing a straight-forward ABC form. The harmony is based on simple I,IV,V chords and the melody echoes this simplicity by adhering almost exclusively to the natural chord (arpeggio) and scale tones. Rhythmically the piece reflects the same principles, having a perfectly symetrical AABBAA rhythmic format.

Functions

Communication: The song espouses a love of nature and the beauty of the natural environment and order of things.

Emotional Expression: The song is a highly positive expression about life, the renewal of life, and the place of existence.

Enforcing conformity to social norms: The work (as well as play) ethic is espoused in a highly positive manner.

Contribution to the integration of society: The song extolls the abundance and beauties of the land which are common bonds for the various ethnic groups which share them.

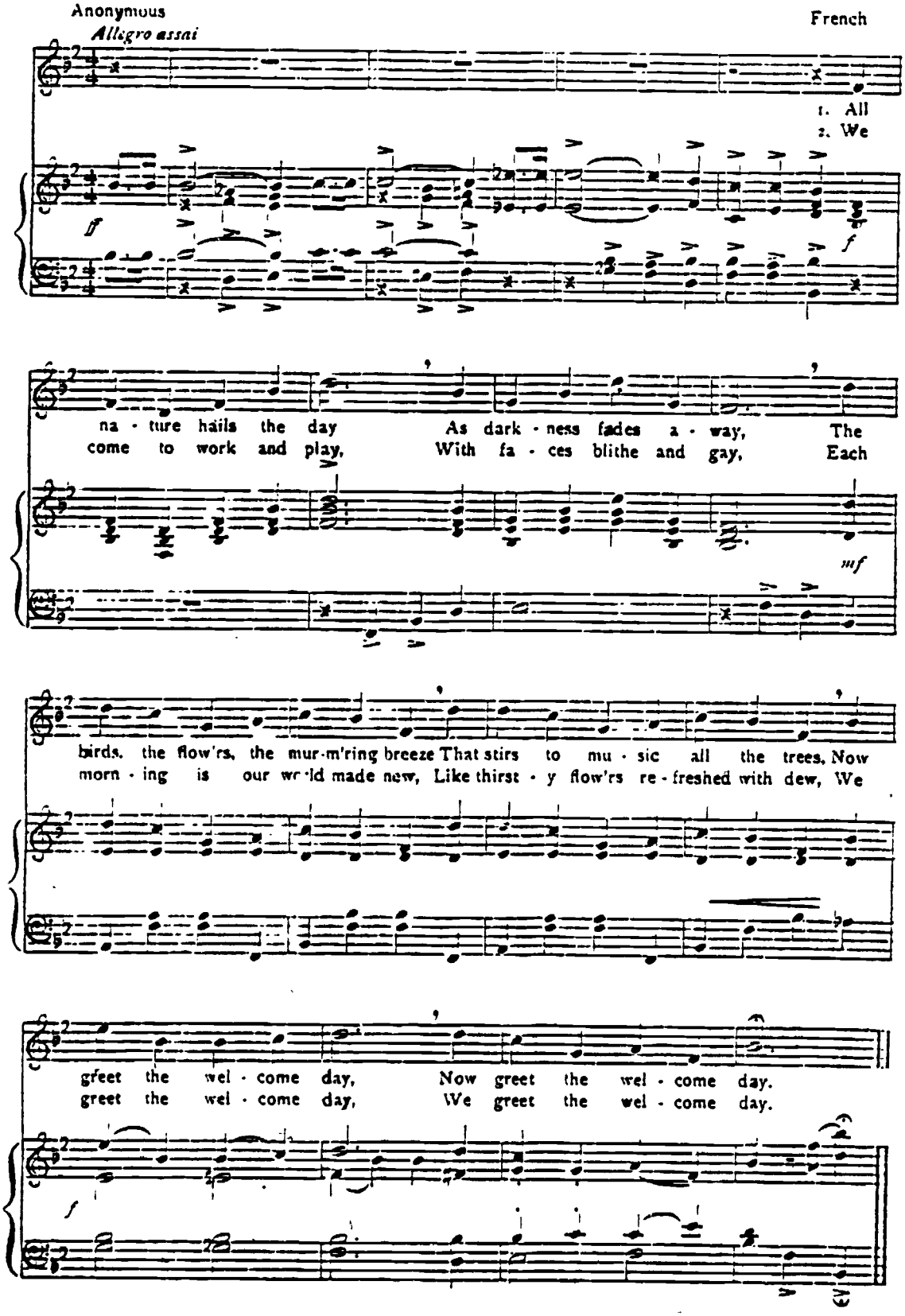
Aesthetic Engjoyment: The words and music reflect a valuing for the orderly progression of simple beauties, and should stimulate some enjoyment and appreciation particularly for those of a "classical" nature.

MORNING SONG

Anonymous

French

Allegro assai



"For Absent Friends"

A. Mary A.R. Dobson

Ripley, F.H., and Tapper, T. Melodic Second Reader. New York: American Book Co., 1906, p. 128-129.

Text

The text is patterned in a clear and simple ABABCDCD rhyming scheme. It expressed the feeling of and probably is included here particularly for the benefit and understanding of immigrant members of the community. Paraphrase: As evening comes out thoughts go to loved ones on other shores in distant lands. Though it is not totally a song of worship and supplication to God, it is for the most part so. Paraphrase: They pray for us so you may keep us strong and true in our new land, as we pray for them. O glorious shepherd of thy sheep, watch over us all with everlasting love until we are reunited in peach. Thus two-thirds of the text would be totally appropriate in a church hymnal. Such expressions, along with church hymns themselves, were common up to the publication of this book. They gradually became less common during the ensuing years.

Music

Formally the song is in two parts. After a four meausre introduction, the first part, structured AB, is set in a minor mode. A two measure-interlude and the second part, structured CC, are set in the relative major key. Harmonic interest is enlived by several secondary dominent and diminished seventh chords, as well as an occasional pedal-point. Rhythmically the tune moves at a moderate quarter and eight note pace, with the predominant unifying pattern being two quarter notes, a dotted quarter and an eighth note. The music is essentially in chorale style, in keeping with the severent, hymn-like atmosphere of the text.

Functions

Emotional Expression: Love, longing and supplication are the themes. Aesthetic Enjoyment: The text is poetic and the music has some feelingful reinforcements for it--in addition to some interesting formal and harmonic nuances.

Communication: The text communicates feelings for loved ones and progress to God.

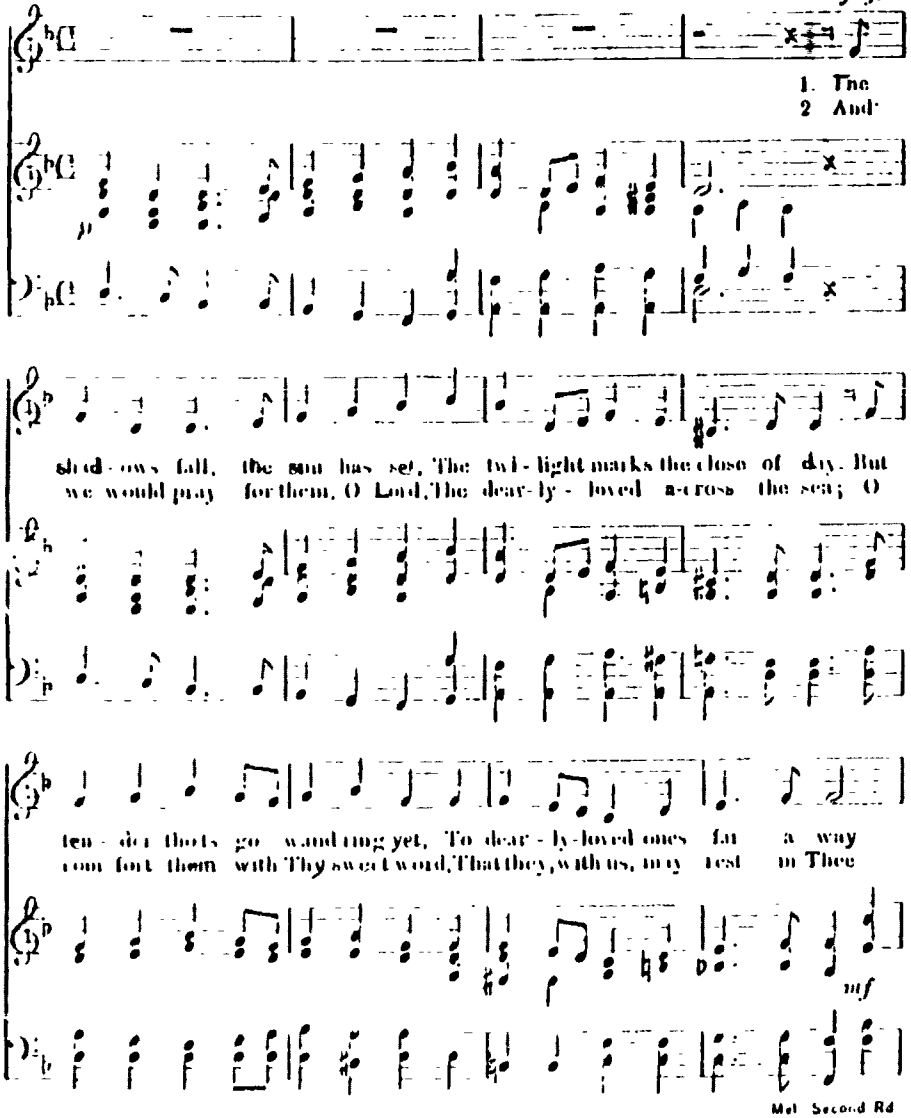
Conformity to social norms, and Validation of Religious Rituals are functions which are operative inasmuchas, even when being integrated into a new society, it is proper to remember and pray for your parents and friends who have been left behind--and the hymn-like setting of both the text and chorale help to validate the religious aspect of such behavior.

Contribution to continuity, stability and integration of the society are served for the same reasons. The stabilizating-integration function is effective because the song provides an acceptable outlet and catharsis for the loneliness and/or longing which were shared by many in the urban immigrant as well as the rural frontier communities.

FOR ABSENT FRIENDS.

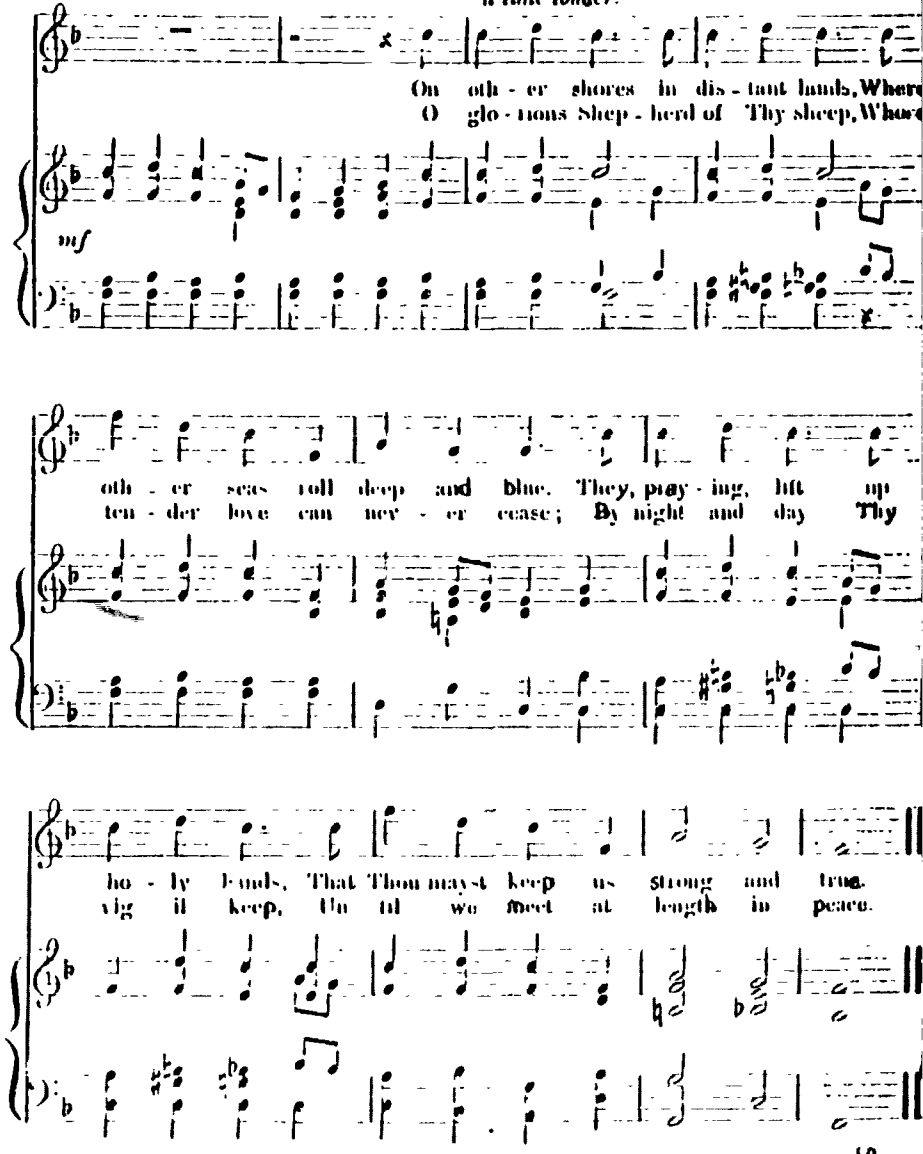
A. MARY A. R. DOBSON.

Softly.



Mel. Second Rd.

a little louder.



Mel. Second Rd.

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