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# RECENT ADVANCES IN INSTRUCTION IN MUSIC

BY

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# RECENT ADVANCES IN INSTRUCTION IN MUSIC.



## PART I.—IN THE PUBLIC SCHOOLS.

By WILL EARHART.

### RECENT ACCELERATION.

Never has the education of all of our people been seen to be a matter of such vital importance as in the light thrown upon it by the problems growing out of the World War and out of the reconstructive processes seen to be necessary since the struggle closed.

The place of music, like the place of all other subjects, came to be better understood during the period of the war and in the years following. During the war its efficacy in developing unanimity of feeling among masses of people, soldiers and civilians alike, who needed in an hour of crisis to feel their social solidarity and brotherhood, became manifest. After the war it became evident that sympathetic and exalted feeling was as important to the world as accurate thinking; that the mind could construct the highway of progress but that the heart alone could tell of the goal to which that highway must lead if the souls of men were to be satisfied. Music is one of the factors that can help to give the soul such vision of its destiny.

Whether music received from the general stimulation more impetus than other subjects can not be calculated. A gradual accession of energy in its study and practice has, however, been observable in these last few years, and the last biennium has resulted in some advances that are important as achievements and more important as forming the bases upon which future progress will rest. To define and analyze these is the aim of this report.

## MOVEMENTS AS REVEALED IN ASSOCIATIONS OF SUPERVISORS AND TEACHERS OF MUSIC.

Associations of supervisors and teachers of music have been, for a number of years past, large, active, and in sufficiently close touch with the field of practical endeavor to make them the foci in which all important movements and discussions converge and can be studied. In addition, they have themselves originated much that is of very great value.

In particular, as related to public-school music, the Music Supervisors National Conference has been very effective. Organized in 1907 by a small group of supervisors, it had attained a membership in 1920 of 1,417, in 1921 of 1,450, and in 1922 of 1,860. Its annual meetings are attended by more than 1,000 supervisors and by educators of national reputation; its books of proceedings cover every aspect of public instruction in music and all allied endeavors. Its meetings have proven to be strongly stimulating to the cause of music in the territory in which they are held. In response to a demand for such stimulus in the South, the conference met in 1921 in St. Joseph, Mo., and in 1922 in Nashville, Tenn. The Music Supervisors Journal, published by the conference, gives additional aid to the cause. It is published five times a year, and is mailed to 12,000 supervisors.

Progress in public instruction in music must be largely credited to this conference. Perhaps the best evidence of its power is the organization of sectional conferences. These are due at once to recognition of the value of collective study and effort, as exemplified by the National Conference, and the impossibility of attendance upon its meetings on the part of thousands of supervisors who are always remote from the place of meeting of the National Conference, wherever that may be.

An eastern conference, which held its fifth annual meeting in 1922, was accordingly organized; and the meeting of the National Conference in Nashville in 1922 led directly to the organization of a southern conference, as supervisors from the South saw the National Conference about to depart from them to meet in 1923 in some possibly far distant city. The organization of a western conference is strongly desired and is probably but a matter of a year or two. These various conferences will probably be closely affiliated, as none wish to see lost the strength that comes from sympathetic, nation-wide cooperation.

*The Educational Council of the Music Supervisors National Conference.*—In 1918 the National Conference organized and elected the members of an educational council. This body at once addressed itself to the investigation of a number of important sub-

jects, and in 1921 the completed results of three of its studies appeared. They constitute a valuable contribution to the cause of public instruction in music.

*A standard course of study in music for elementary schools.*—Organization and interchange of opinion among teachers naturally led toward agreement upon essential features of a course of study in music and a desire to attempt a formulation of these in the interests of further unification. In 1921 the educational council, after long and difficult effort, presented for the consideration of the conference an outline for a standard course in music for graded schools, and after very brief debate it was unanimously indorsed by the conference. The outline describes in a general way, for each year of the elementary school years represented by the "eight-four" plan, the aims, material, procedure, and attainments thought to be appropriate. It is necessarily broad enough to permit much individual interpretation, especially as to procedure (or method), but is still sufficiently specific to make it of untold value as a guide to the young or inexperienced supervisor, and to superintendents who have formerly had only the opinion of their own supervisor to guide them. It doubtless is imperfect and not wholly satisfactory to any one supervisor because of the very flexibility which made it acceptable to supervisors collectively; but notwithstanding its necessarily general character it was hailed by the conference as a most notable step toward stronger teaching.

*A standard course for training of supervisors of music.*—But the same report of the council included a broad outline for another course which is of hardly less importance. Courses for training supervisors of music have long been inadequate in their number and frequently weak in their content. Normal schools had provided courses for the grade teacher in music (and these were often pathetically weak) and sometimes offered courses for training supervisors. But the normal-school time was usually altogether too brief for the accomplishment of the task, and entrance requirements that would have strengthened their hands were not prescribed. A few schools of education in universities offered four-year courses of satisfactory content; but many of these courses, where offered at all, stressed academic and general education courses so strongly that they left insufficient time for the acquisition of strictly musical knowledge and necessary musical skill. On the other hand, many music conservatories offered courses of varying degrees of merit; but these, while usually strong in features of general musical knowledge and skill, were wofully weak in educational content and in specific training in the theory and practice of public-school music teaching. Obviously a middle course that would require at once

adequate musicianship and proper general education and professional training was needed. Such a course, as well balanced as it seemed possible to make it, was outlined and reported by the educational council to the conference for its action in connection with the standard course in music for graded schools. Like the latter, it was received with keen interest, and after brief discussion was unanimously adopted by the conference. Results have even now begun to be felt. Several colleges and universities have already adopted it and a larger number have modified their courses into more strict conformity with its provisions. A definite step has thus been taken toward standardizing courses for training supervisors of music, and it is safe to say that in time every such course projected will feel the tonic effect of the conference action.

### MUSIC INSTRUCTION IN HIGH SCHOOLS AND COLLEGES.

The educational council participated in a third investigation which bore fruit in 1921. Instruction in music in our public high schools was, until the twentieth century was well begun, almost negligible. In the years following, a great advance was made. Courses in harmony and in appreciation of music, and instruction in not only orchestral and band ensemble but, in some cases, in the technic of band and orchestra instruments, were added, in astonishing numbers to the chorus practice that had earlier constituted the sole musical endeavor in most high schools. The practice of giving high-school credit for "outside" study (i. e., the study of specialized musical technic under teachers outside the school) also grew to relatively great proportions.

An inquiry into the extent of the study of music in high schools, accordingly, became a matter of interest in itself; and closely allied with such interest was the question of the practice of colleges in accepting high-school credits in music as entrance credits, and in giving credit for the study of music during the college term.

Much of the high-school music of the past was worthy of small credit in either high school or college; but it was believed that more advanced study of music in high schools, such as was becoming common, was entirely worthy of credit. Yet students in high-school music classes were often prospective college students and needed their full quota of college entrance credits; and these, unless music were included, they could not gain unless they sacrificed their study of music at a time when, as a skill, it required assiduous application.

Under the direction of the National Education Association and the Music Teachers' National Association a joint committee undertook a study of music instruction in high schools and colleges. Two members of this committee were members of the educational council of

the Music Supervisors' National Conference. The council, therefore, further accredited the committee and gave it aid. The report of the committee was published by the Bureau of Education as Bulletin, 1921, No. 9. More than any other evidence this report gives conclusive proof of the growing strength and prestige of music as an educational subject. Also its publication and distribution will lead to serious consideration by officials of colleges and high schools of their practice with relation to music as compared with that of other institutions of their type. The result will certainly be to stimulate further the serious study of music; and the publication must accordingly be reckoned as a significant step taken in the last biennium.

The educational council formulated a plan for giving high-school credit for the study of music under "outside" teachers. The growth of this practice would have been still greater had it not been for the suspicion with which it was regarded, first, because of the dangers inherent in its administration, and, secondly, because organized effort and authoritative pronouncement had not yet been given to it in sufficient measure. In 1922 the educational council submitted to the conference a plan for supervising, regulating, and accrediting such study. The plan was adopted unanimously by the conference. It has since been made official for the State of Pennsylvania, so its career of usefulness has already begun.

## MUSIC IN STATE DEPARTMENTS OF PUBLIC INSTRUCTION.

Three State departments of public instruction are now employing a State director of music. In each of these three the position was first established in 1919 or later. In Pennsylvania a complete reorganization and extension of the State department of public instruction has been made, and the new and strengthened department has not only engaged a State director of music but has ably assisted him in making far-reaching improvements in the status of music and the teaching of it in the State.

Following is a brief list of accomplishments that have already been made since the director of music assumed office:

1. Music is considered a major subject, with adequate time allotment.
2. The State assumes the same responsibility for the training and certification of its teachers of music as it does for its teachers of English or mathematics.
3. Definite musical attainment is required for every elementary-school teacher's certificate.
4. Adequate training in music is now offered in normal schools. Music is required of all normal-school students, and attractive salaries have made it possible to secure strong teachers.
5. A syllabus for music in elementary schools and in high schools is now in print. (The syllabus for elementary schools is the one adopted by the Music Supervisors' National Conference.)

6. A plan for giving high-school credit for the study of specialized musical technic under teachers outside the school has been submitted and authorized for the State.

7. A Pennsylvania State Music Week was proclaimed and was widely observed in 1922 and will be observed again in 1923.

The adoption of fixed and proper standards of attainment in Pennsylvania for the grade teacher in music and the supervisor of music is an attainment of prime importance. Music will not hold the place it deserves in our schools, or deserve the place it should hold, until school authorities everywhere take measures to safeguard its teaching such as they take for other subjects. The program in Pennsylvania in this and other respects is so comprehensive that it deserves to be cited as above.

The first State supervisor of music in Ohio was appointed October 1, 1922. Though the appointment was so recent, the benefits that may always be expected to follow from having a specialist in charge of instruction in music in a State have already begun to appear. They are thus reported, in summary:

1. A music section convened for the first time at the State educational meeting during the holidays, 1922, an important part of this being an all-State-high-school orchestra, composed of 130 pupils from about 35 different towns and cities. This orchestra played a program after a one-hour rehearsal.

2. Music has been placed in the schools in a large number of rural communities which never had it on their curriculum before. A movement is started to place music in *every school* in the State.

3. A State-wide music memory contest has been started, with lists of music for rural grades, high schools, and adults. This latter list will make it possible to include normal schools and colleges.

4. Standardized courses in music are formulated for both elementary and high schools. Credit is allowed for applied music, and four credits in music are allowed for high-school graduation as against one previously.

5. A standard course for State normal schools and county normal schools is in the making.

6. All elementary teachers are to be equipped within a certain period of time to teach music in their schools.

The State Department of Education of Maryland has had a State supervisor of music since 1919. The report of the State supervisor of music for 1921 closes with a summary which is here quoted:

The following is a brief statement of the directions in which efforts were made during the past year to extend and improve the teaching of music in the schools of the State:

1. Plans were made, and to some extent carried out, for a more thorough training of teachers in the subject—(*a*) In the normal schools; (*b*) in the summer schools; (*c*) in the special school of music; (*d*) at teachers' meetings; (*e*) through observation work in the subject conducted during the school year by the State supervisor and special teachers.

2. A tentative, standard course was formulated, certain features of which are to be stressed each year until teachers are made familiar with the entire course.

3. Through community singing and addresses on the subject, at club and community meetings, school patrons were led to feel the value of the subject both in and out of the schools.

4. Full-time, thoroughly trained teachers in the subject have been placed in one of the normal schools and in counties where the conditions have made it seem practicable to do so.

5. A policy, looking forward to the training eventually of all elementary teachers in school music, was planned.

6. Through the organization and training of orchestras and glee clubs, and through plans to give musical instruction in practically every high school, a policy has been established looking toward the time when these schools themselves will furnish the music for all graduation programs, for holiday and anniversary events, and for many community functions. In a number of the schools such service was rendered during the past year.

7. Those schools which from time to time give musical entertainments were advised as to the best type of music for such functions in schools of different character. Children's concerts, simple musical festivals, and pageants are forms which both in the preparation and in the rendering seem to prove of most value.

The State Department of Education of New York first established the position of State director of music in 1918. The department reports:

We have had a State supervisor or director of music in this department for several years. At the present moment, however, the position is vacant because of a recent resignation.

It would be quite impossible within brief compass to outline the resultful work that has been accomplished through the work of the State supervisor of music. There has been increased interest in work in music, not so much in the larger communities where this work is already definitely organized, but more particularly in the smaller communities where the need for adequate instruction in music and music appreciation is quite as vital. It is hoped that the position will be filled at an early date.

The State of Texas, while at present without a State supervisor of music, has made significant steps toward aiding instruction in music in its public schools. In 1919 a supervisor of music was appointed as a member of the division of rural schools, in order that the State department of education might have the services of a specialist in music. This State supervisor of music formed a committee which formulated courses in music for elementary and high schools. The report of the committee on high-school music is issued separately by the State department of education as Bulletin 119, June 15, 1920. It is complete and progressive, and upholds high standards. In a "Manual and Course of Study, Elementary Grades, Public Schools of Texas, 1922–23 (Bul. 152, Sept., 1922, Dept. of Education, State of Texas)" the committee advances a similarly thoughtful and comprehensive outline for elementary schools. These documents can not be fully analyzed here, but it should be said that they must unquestionably have proven very helpful and stimulating. The State

supervisor of music resigned, and no other person qualified for the music work has been found who was willing to take the position of rural-aid supervisor. Happily the work that was accomplished lives on.

### INSTRUCTION IN INSTRUMENTAL MUSIC.

Before 1905 school orchestras and bands, as a feature of school music generally, were few in number and modest in instrumentation and capability. There has been continual development since that time, but the movement has gained so greatly in impetus in late years that the progress of earlier years is almost overshadowed. The last two years have seen orchestral and band ensemble take place as a regular and integral feature of school music, upon which supervisors expend quite as much systematic effort, proportionately to the numbers of pupils involved, as they expend on the vocal features of their work. The course for training supervisors indorsed by the music supervisors conference in 1921 expressly provides training in the technic of orchestral instruments and in orchestration, 8 hours out of 120 required for graduation being prescribed for such study. No junior or senior high school of any pretensions with respect to its music program is now without its orchestra; and many elementary schools maintain or encourage the organization of small ensemble groups which practice faithfully orchestral or concerted music of good musical quality with results that are at least comparable, as to musical quality, with the results attained in vocal practice. Many thousands of dollars, in ever-increasing amount, are expended annually in the purchase of orchestral and band instruments, which become school property and are loaned, under suitable safeguards, to pupils who will prosecute the study of them and use them in ensemble practice.

The orchestras meanwhile have increased greatly in size, in instrumentation, and in proficiency. Many are of symphonic proportions and are playing well music of symphonic character. French horns, oboes, and bassoons, once unknown to the high-school orchestra, and even more rare instruments, are now frequently found. Bands, while not so numerous as orchestras and not capable of playing, by reason of their instrumentation, as high a grade of music as orchestras, have experienced a proportionate development.

But instruction in instrumental music in public schools has not stopped with the training of ensemble groups. Class instruction in violin, which had its beginning in England, soon found place in this country. For many years it was restricted to a few large cities. Slowly at first, but in the past few years with extraordinary rapidity, it has been adopted in other cities and towns. Its latest advance has been one of recognized integration into a regular system

of school music practice. A large literature on the subject, consisting of graded material to be used in instruction, handbooks for teachers, discussions of methods, results and administrative problems, has begun to make its appearance and already has assumed fair proportions. Meanwhile the practice has spread so rapidly that it has outrun statistical inquiry and record. Towns of 10,000 to 20,000 population frequently have one or two hundred school pupils receiving class instruction in violin. One large city reports 3,100 pupils receiving such instruction. In the aggregate there must be many thousands of such pupils in the United States: but the exact number must remain conjectural for some time, because the growth continues to outstrip the facilities for gathering information. Most of this instruction is given during school hours in some schoolroom that can be released for a time for the purpose; otherwise the schoolrooms are utilized after school hours. Sometimes the instruction is at public expense, the instructors being regularly employed by the local board of education. In other cases the pupils pay a small fee per lesson—from 10 to 25 cents usually—and the board of education provides only the room and building facilities and the instruction books. The pupils in almost all cases provide their violins and instrumental equipment.

Other orchestral instruments, such as basses, cellos, flutes, clarinets, cornets, trombones, timpani, etc., while studied by fewer pupils on account of their cost or their limitations as solo instruments, especially in relation to the home, have not been neglected. Much class instruction in cornet is given, and in some cities there are classes in all the instruments mentioned and in all the remaining instruments of the orchestra and band. Textbooks which present graded courses for use in class instruction in cornet, trombone, etc., have lately appeared in print, and thus give evidence of a demand. But where class instruction is lacking on account of smaller numbers applying, there is still much instruction in these less-favored instruments, given at school expense or under school auspices to individuals or small groups of two or more members. A teacher or supervisor of instrumental music who also has charge of much ensemble work may give such instruction. The school, however, usually owns these other instruments and, reversing its practice with respect to the violin, provides the instrument. But if no instrumental teacher who is familiar with the particular instrument is regularly employed by the school, the cost of instruction is likely to be placed upon the pupil, under such advantageous arrangements as the school is able to make for him.

In addition to orchestral and band instruments the piano has become a subject for class instruction in a large number of schools,

and many thousands of pupils are members of public-school piano classes. Carefully devised musical textbooks for their use are already published and widely used, and the present extent of instruction is so great that it has led to that discussion and interchange of opinion that is necessary to further development. Instruction is frequently at public-school expense, since regularly employed teachers of music are likely to have more knowledge of piano than of any one orchestral instrument. Statistics have not kept pace with the growth of the work, however, and no figures can be quoted as to administrative plans or the number of pupils now enrolled. It is safe to say, however, that this instruction has now passed the experimental stage and is lately coming to be recognized as a valid feature of public instruction in music.

The value of instruction in instrumental music in general can not be overestimated. To master the technic of an instrument unquestionably enlists more powers of the individual than are required for singing. In the case of piano, the music has many tones. These first give an individual experience in harmony that is lacking in vocal practice. A matter of greater importance is that piano music requires independence of hands and fingers, many different rhythms and musical patterns being woven together into a musical structure of much more than monophonic simplicity. The powers used are also different from those used in singing; and since the piano pupils also sing, their piano practice represents a very rich additional development. This same fact holds true in the case of the study of any orchestral instrument. But most important is the fact that instrumental music introduces the pupil to "pure" or "absolute" music, while all his other music in school leads him to regard music as "song story"—description, narration, or picture of some event or situation of worldly importance. It is futile to expect intelligent audiences for our symphony and chamber music concerts, futile to expect intelligence with respect to most of the music of Bach, Haydn, Mozart, Beethoven, and many later composers, if the sole musical instruction of our people has consisted of the singing of unison and part songs of elementary-school or even high-school range. They must be brought to a comprehension of music as beauty of tone, beauty of tonal design, tonal architecture of idealistic nature that is remote above the clash of worldly feeling, before they understand music as the musician understands it. And there is no agency in our public schools that tends to bring this about so promptly and surely as the study by the pupils of musical instruments alone and in ensemble.

It is notable, too, that this attention to instrumental music represents an advance from the general to the specific, from vaguely cul-

tural to definitely technical instruction. The cultural values are by no means lost. They are rather greatly enhanced. But placed under them, to give them greater firmness of base and permanent strength, is a definite technical accomplishment, which has wrought itself into the pupil's physical, mental, and artistic nature by dint of happy but earnest application.

### MUSIC APPRECIATION.

Mechanical instruments for reproducing music, aided by an advancing musical culture in the nation as a whole, have led to the inauguration of systematic instruction in appreciation of music in large numbers of schools and some attempts of the kind in the majority of schools. One form which this effort has taken is that of music memory contests. Hundreds of schools have by this plan made thousands of children acquainted with a large range of pieces of the world's best music. The Bureau for the Advancement of Music, aided by the General Federation of Women's Clubs (music department) and the National Federation of Music Clubs, has done much work in assisting schools to organize these contests. Entirely apart from them, however, there is an increasing amount of regular instruction along lines of musical appreciation in elementary schools. It must be confessed that, owing to the very nature of the subject, this work is not as clear as to aims and as well defined as to its essential processes as almost any other phase of public-school music. To teach children to know and love good music (and this implies that they are also brought to recognize and have a distaste for vulgar, tawdry, flimsy music) is much more difficult a problem than to teach them a technic or skill, for it requires a molding of the child's deepest and most essential affective states. Often, it may be, true appreciation results not from the teaching that is done but in spite of it, as a consequence of the musical experience itself, which works its way serenely, notwithstanding the interrupting voice of the teacher. Certain it is that an unfailingly good and pure musical experience would be the surest foundation for later appreciation. Equally certain is it that appreciation is something to be caught, not taught, and that the feeling of the teacher, as in the case of moral teaching, is most powerful in arousing similar feeling on the part of the pupil. But it is difficult to translate the impartation of states of feeling into definite schoolroom processes; and teachers are consequently driven to making (and to evoking from the pupils) observations, comments, analyses, that may be positively interruptive and tangential in character, and which may spoil the elusive and unanalyzable mood that the music itself might create. The very voice of the teacher, as well as what he says, must be attuned sym-

pathetically to the music if a contribution and not an interruption is made by his remarks. But whether full efficiency is attained yet or not, it is certain that in this latest phase of public-school music we have something of untold value and illimitable possibilities. The thought and effort now devoted to it can be relied upon to bring the necessary refinements in a few short years.

### MUSIC IN HIGH SCHOOLS.

Mention has herein been made of the fact that systematic instruction in music of high-school grade is of late introduction in high schools. The progress so lately begun has never halted. The addition to chorus practice of instruction in orchestral ensemble, the technic of orchestral instruments, courses in harmony and courses in musical appreciation have already been noted. The instruction in harmony, it should be further stated, is not rudimentary but is frequently as serious, thorough, and efficient as that done in a good conservatory of music. A two-year course, on a five-hour per week basis, fully credited, and including thorough ear training and original composition, is not at all uncommon. Class songs, musical compositions for school entertainments, even entire cantatas, the music composed by the harmony students and the text, costumes, staging, scenery, worked out by the English, art, and physical training departments, have been produced in the last two years on more than one occasion. The musical appreciation, similarly, is often on a five-hour basis, and consists not only of provision of a rich musical experience, but also, because the age of the pupils now makes it possible, of a thorough examination of the characteristics that give good music its fineness, strength, and beauty or, by their absence, make music flimsy and inane. Much illuminating study of musical history, biography, and form is necessarily included.

### VOCAL TECHNIC.

The progress of definite technical instruction on musical instruments has begun to react upon vocal practice in high schools and to a lesser extent in elementary schools. Supervisors of music are beginning to see that, although instrumental instruction in the schools is recent, it has soon attained a position in the minds of pupils, parents, and other teachers, and has produced educational results in the learner that in some ways have surpassed the effects produced by the long years of study through the medium of voice alone. The conclusion to which this leads is that indefinite cultural instruction (definite only in point of sight singing) is inferior to definite instruction that includes the same cultural values and the same technic of sight reading, but that adds a technic of means of

expression besides. Why should pupils not have specific vocal training to sing in chorus, just as they have specific instrumental training to play in orchestra, is the question. Moved to the conclusion that such vocal training is equally practicable and desirable (or more so, since a much greater number of persons sing), high schools have begun to give class instruction in voice, and more of definite vocal technic is taught in elementary schools. In high schools the effect is often magical. Pupils—boys especially—who have taken little interest in chorus practice because it seemed to consist of learning one piece of music after another, become keenly interested when a technical accomplishment is sought. And the cultural value becomes greater; for when the pupil seeks greater beauty of tone and a voice control that will give him an adequate medium for the expression of musical effects he is at once on the road toward true musical effects. Of course, vocal technic, like any technic, might become academic: but in public schools there is little danger that application of technic to the production of the best music possible will ever be neglected. The next wave of progress in our public-school music is likely to be a vast increase in instruction in voice production and management, applied in beautiful singing.

## EXTENT OF INSTRUCTION UNDER SPECIAL TEACHERS OR SUPERVISORS OF MUSIC.

The improvements which have been described are of the nature of intensification and refinement in instruction. The World War had one effect of a less gratifying nature. During its progress and after its conclusion the financing of our public schools became a difficult problem. Money for adequate maintenance of public schools was often not available, and in many places retrenchment was made. Special teachers of music were frequently reliquished under this financial stress. Usually the study of music was continued, and the measure was usually regarded as a temporary one. Nevertheless, the relinquishment of special teachers of music has undeniably resulted in a relative loss of forward movement, even if intensification of study has prevented any absolute loss, or has even more than counterbalanced the loss of special teachers. Further, musicians—actual and prospective, and including private teachers, performers, and public-school music teachers—found that there was a great demand for other types of service and other kinds of vocational work; and these other activities either seemed at the time to satisfy a more urgent social need or to pay a much higher rate of compensation—or both. There was consequently some decrease in the number of persons engaged professionally in music and a corresponding increase in the number engaged in other lines of work. The extent of this change in the last biennium can not be ascertained;

but the following statistics from the United States census for 1910 and for 1920 tell the story; and it is safe to say that the greater part of the shift in proportions occurred after 1915 and not before.

TABLE I.—*Number of persons engaged in various professions.*

[Compiled from Occupational Statistics, United States Census, report for 1920.]

| Professions. | In 1910. | | | In 1920. | | |
|---|---|---|---|---|---|---|
| | Total. | Male. | Female | Total. | Male. | Female. |
| School-teachers | 595,306 | 118,442 | 476,864 | 752,055 | 116,848 | 635,207 |
| Trained nurses | 82,327 | 5,819 | 76,508 | 149,128 | 5,464 | 143,664 |
| Physicians and surgeons | 151,132 | 142,117 | 9,015 | 144,977 | 137,758 | 7,219 |
| Technical engineers | 88,755 | 88,744 | 11 | 136,121 | 136,080 | 41 |
| Musicians and teachers of music | 139,310 | 54,832 | 84,478 | 130,265 | 57,587 | 72,678 |
| Clergymen | 118,018 | 117,333 | 685 | 127,270 | 125,483 | 1,787 |
| Lawyers | 114,704 | 114,146 | 558 | 122,519 | 120,781 | 1,738 |

The next table relates solely to teachers or supervisors of music in public schools. The figures are compiled from the best statistics available and may be relied upon as substantially correct. The figures, it will be observed, are for 1919 and 1922.

TABLE II.—*Percentage of towns of 1,000 population or over having special music teachers.*

| States. | Percentage having special teachers in 1919. | Percentage having special teachers in 1922. | States. | Percentage having special teachers in 1919. | Percentage having special teachers in 1922. |
|---|---|---|---|---|---|
| Alabama | 24.7 | 18.3 | Nebraska | 58.6 | 52.8 |
| Arizona | 80.0 | 64.2 | Nevada | 25.0 | 8.3 |
| Arkansas | 24.3 | 18.9 | New Hampshire | 62.1 | 62.1 |
| California | 48.3 | 59.6 | New Jersey | 70.7 | 71.4 |
| Colorado | 55.0 | 46.6 | New Mexico | 55.5 | 65.0 |
| Connecticut | 44.3 | 44.8 | New York | 58.1 | 56.9 |
| Delaware | 7.1 | 14.2 | North Carolina | 17.3 | 17.8 |
| District of Columbia | 100.0 | 100.0 | North Dakota | 57.1 | 64.2 |
| Florida | 40.0 | 43.3 | Ohio | 56.8 | 49.4 |
| Georgia | 25.0 | 25.0 | Oklahoma | 21.8 | 20.5 |
| Idaho | 41.0 | 12.1 | Oregon | 47.9 | 47.9 |
| Illinois | 45.5 | 52.8 | Pennsylvania | 63.4 | 60.2 |
| Indiana | 62.9 | 71.2 | Rhode Island | 42.8 | 42.8 |
| Iowa | 73.4 | 77.4 | South Carolina | 15.7 | 14.4 |
| Kansas | 35.8 | 35.2 | South Dakota | 45.7 | 45.7 |
| Kentucky | 31.8 | 30.7 | Tennessee | 23.8 | 22.6 |
| Louisiana | 30.1 | 26.7 | Texas | 19.1 | 19.1 |
| Maine | 29.1 | 13.7 | Utah | 38.6 | 40.9 |
| Maryland | 25.6 | 17.0 | Vermont | 46.2 | 35.8 |
| Massachusetts | 69.7 | 75.3 | Virginia | 20.3 | 21.2 |
| Michigan | 66.3 | 61.2 | Washington | 56.7 | 55.8 |
| Minnesota | 42.6 | 41.7 | West Virginia | 42.8 | 50.7 |
| Mississippi | 43.1 | 38.8 | Wisconsin | 52.1 | 49.6 |
| Missouri | 31.3 | 32.9 | Wyoming | 73.3 | 80.0 |
| Montana | 65.3 | 53.5 | | | |

The details of this table may appear discouraging. It must be remembered, however, that failure to employ a special teacher of music, on account of financial stringency, does not imply, by any means, abandonment of instruction in music in such schools. Often

the greatest effort is made to continue adequate instruction despite the necessity, reluctantly recognized, of economizing by temporarily releasing the special teacher of music. In Pennsylvania, for instance, there is unquestionably more widespread instruction in music in public schools now than in 1919; but it is obviously carried on by regular grade teachers and not by an increased number of special teachers. Further, refinement and invigoration of study have far outweighed the results of the loss of special teachers—though it is to be deeply regretted that extension, as well as intensification, could not have taken place. The total, too, is less discouraging than many of the separate entries; for taking the United States as a whole we find that, in 1919, 46.4 per cent of all towns and cities of 1,000 population or over reported having special teachers or supervisors of music; and in 1922 the number had decreased only to 45.7 per cent. There is an actual gain during the period in the number of towns employing supervisors of music; and the relative decrease, as shown in the percentage, is only seven-tenths of 1 per cent. Besides, we must remember that there has been the most severe retrenchment in all forms of expense for public schools. Building has been greatly restricted. School after school has announced publicly through the newspapers that unless some extraordinary means of securing revenues could be found the schools would be forced to close. In the light of this general retrenchment, and in view of the general conditions that have been described with respect to public instruction in music, the small relative decrease in the number of special instructors may be regarded as negligible.

## PART II.—GENERAL.

By CHARLES N. BOYD.

In the fields of music schools and private music teaching there is no solidarity of organization or uniformity of method comparable to that obtaining in the related activities of public-school music. But two organizations aim at national scope. The first is the Music Teachers' National Association, organized in 1876, which held its forty-fourth annual meeting in New York December 27–29, 1922. The membership varies between 400 and 500 and represents nearly all the States of the Union. The fact that this membership is only one-third of 1 per cent of the total number of music teachers reported by the census of 1920 is proof of the conditions mentioned above as characteristic of the individual teachers. The object of the Music Teachers' National Association is the advancement of musical knowledge and education in the United States, and this object is promoted by the annual meetings and the printed Proceedings containing the numerous papers read on educational topics at the meetings. These books have had a wide circulation and are found in many public libraries. During the past two years this association has continued its work along accustomed lines, with standing committees for the departments of American music, organ and choral music, community music, history of music and libraries,[1] public-school music, standardization, affiliation, and music in the college.

The other organization of national scope is of still more limited membership, as its title implies, the Association of Presidents of State Music Teachers' Associations. Membership is limited to these officers in the National and State music teachers' associations. Organized in 1916, the specific objects are the establishment of a uniform standard for examinations for music teachers (before an examining board), and the promotion of music as a major subject in all educational institutions, including high schools. This organization has so far exerted a stronger influence in the Western and Southwestern States than in the eastern portion of the country. It has granted certificates to teachers passed by the examining boards, and has outlined four-year high-school courses in applied

[1] This committee prepared the report on the music sections of public libraries throughout the United States, published as Bureau of Education Bulletin No. 33, 1921.

music (voice, violin, piano), as published in the Music Teachers' National Association Proceedings for 1921, pages 121–132.

As may have been inferred from the preceding, there are also State associations and other regional groups of music teachers. The course of such organizations is at best precarious, for two reasons—first, the indifference of the average independent music teacher; and, secondly, the difficulty in finding officers who can or will make the necessary sacrifices to promote movements of any size or importance. In 1919 the following State associations were listed: Arkansas, California, Connecticut, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Michigan, Minnesota, Mississippi, Missouri, New York, Nebraska, North Carolina, North Dakota, Ohio, Oklahoma, Oregon, Texas, Vermont, Washington, and Wisconsin. In 1920 Idaho and Virginia were added, but apparently 1921 saw no new organizations of this kind. Their activities have been most pronounced in the Western and Southwestern States, which appear to have been the leaders in a demand for some sort of standardization in music teaching and recognition of well-qualified teachers.

### PREPARATION OF MUSIC TEACHERS.

The past two years have been marked by decided agitation in the matters of the music teacher's preparation, authority, and his actual work. As yet no such regulations obtain as are found in the professions of medicine, dentistry, and law. Any person is legally free to announce himself or herself a private teacher of vocal or instrumental music, regardless of preparation or fitness, and in consequence the country is overrun with self-styled teachers whose work ranges from what might be termed mildly incompetent to examples which should be styled criminal. Even an approach to desirable legal regulation of music teaching has yet to be found in this country, but the leaders in the music-teaching profession throughout the United States are among the leaders in the agitation for better conditions, and it is reasonable to believe that progress is being made in the right direction. The high standard of preparation required for supervisors of music in the public schools is having a decided influence on the public-school pupils who study music privately with outside teachers, and this in turn is reflected by the private teacher. The result of various influences is a growing interest in real musical education, as compared with the purely technical training hitherto afforded by many really competent teachers. The study of musical theory is becoming general, musical history is getting some of the recognition it has long deserved, and in occasional instances private teachers are instituting classes in musical appreciation.

To meet this growing feeling of the need for systematic training in topics such as these and to provide a general music education along with specific technical instruction, three large and comprehensive courses for piano students have been placed on the market by as many publishers in recent years. These have had a large sale, despite marked differences of attitude toward such courses on the part of teachers. Many excellent musicians hold that music as an art can not be taught to best advantage by any system which implies its general adaptability to each and every pupil. Others feel that the disadvantages involved are offset by the value of having a definite course before both the pupil and the frequently inexperienced teacher. Too often both teacher and pupil have such a limited view of music that the scope of even an average musical education comes as a revelation, and its disclosure by an ordered course is most desirable. If such courses may be promoted without regrettable commercial entanglements they may accomplish many desirable results.

Definite figures for the number of persons engaged in music teaching in the United States can not be obtained. The census reports group under one heading both musicians and teachers of music, and even a guess at an appropriate separation would be futile. The total under the census of 1910 was 139,310 (male 54,832, female 84,478); in 1920, 130,265 (male 57,587, female 72,678). Without doubt these figures include all those whose occupation is chiefly music, but it is possible that a great number of persons otherwise engaged and reported are more or less involved with music teaching. It is hardly possible to expect definite statements on this point until some form of registration is a State requirement for every music teacher.

A list of music schools and departments compiled in 1921 by one of the musical papers includes 833 such institutions in the United States. Of these, 403 are music departments of colleges, universities, or other educational organizations, and 40 are connected with State normal schools; 390 are apparently conservatories or institutions in which music teaching is the chief object. The percentage of increase or decrease in the total number of schools during the past biennium is so small as to be negligible; in fact, it might altogether be accounted for by the comparative inaccuracy of lists made at intervals of two years. Apparently but two music schools in the country have had unusual incentives for immediate development during the past two years. One school is assisted by an endowment of several million dollars, which has made possible every material facility for an ideal school. The other school has had much smaller financial endowment, but by virtue of community interest and support it has

grown with more than ordinary strides. A number of music schools, East and West, can report imposing new buildings during the past two years, sometimes acquired by gift or endowment, but more frequently made necessary by increased attendance or the need for better facilities.

Two music schools which have had phenomenal growth in recent months are the Eastman School of Music, connected with the University of Rochester, N. Y., and the Cleveland Institute of Music, of Cleveland, Ohio. For the foundation of the former Mr. George Eastman in 1918 enabled the University of Rochester to acquire the Institute of Musical Art of that city; the next year he contributed $3,500,000 for a site, building, and endowment, and has since added largely to this contribution to cover the cost of building and equipment. The Eastman School of Music, which is under the direction of Alf Klingenberg, has grown from a student registration of 506 in September, 1921, to 1,622 on March 1, 1923. The Cleveland Institute of Music, which is not affiliated with any other institution, has grown from an attendance of 130 in June, 1921, to 350 in June, 1922. The theory department has now 150 students. Ernest Bloch is the musical director.

### NUMBER OF MUSIC SCHOOLS.

No available list for the past biennium gives complete and detailed information concerning the number of teachers or pupils in music schools and departments during this period, but a comparison of the music school sections in Sargent's American Private Schools for the years 1919–20 and 1921–22 yields some interesting figures, which are probably a safe basis for computation. Forty-three music schools have provided information in each of these annuals, from Boston to San Francisco, and from Detroit to Atlanta. The institutions are chiefly musical, only a small percentage being college or university music departments. Of the 43, only two report a decrease in faculty or students, and the total decrease is 18 for teachers and 164 for students. On the other hand, 41 schools report a total increase of 147 teachers and 10,515 pupils over the figures of 1,277 teachers and 24,558 pupils in 1919–20. In the handbook for 1919–20 were listed 57 music schools, with 1,507 teachers and 28,532 pupils. In the 1921–22 handbook 85 schools are represented, with 2,615 teachers and 46,709 pupils. Despite the fact that these lists include only the schools advertising in the book, and that in occasional instances the number of neither teachers nor students is given, the figures may be taken as representative of general conditions. The schools are in every part of the United States, and of every size, from the smallest to the largest.

The list of 833 music schools mentioned as the most complete of late date necessarily includes a wide variety of concerns advertising as "music schools." As in the case of the private teacher, there is no legal hindrance if one teacher, or two or three teachers, decide to advertise as a music school, conservatory, or even college or university of music. The unfortunate result is that a considerable number of institutions have the loosest sort of organization and the most feeble curriculum imaginable. On the other hand, there are at least a score of music schools in the country of notable size and high artistic aims. One school advertises an enrollment of 4,000 pupils, and several have above 2,000. In many schools, both large and small, the courses are well planned and comprehensive, and the results may well be compared with those of any other educational institutions.

An encouraging feature in the recent progress of music education is the increasing favor with which music credits are regarded, either for entrance or in course, by the colleges and universities. A summary published in 1922 by the Art Publication Society of St. Louis states that, while in 1918 slightly more than one-half of 229 colleges and universities replying to a questionnaire allowed music credits, in 1922 the same inquiries developed the fact that 232 institutions allow entrance credits in music; 264 allow such credits toward the B. A. degree, and 293 allow credits either for entrance or college work.

The question of a national conservatory of music still receives attention in certain quarters, and one or more bills in its behalf are usually before Congress. A national institute of music, properly administered and free from both musical entanglements and political bias, would be welcomed by many leading musicians of the country as affording an ideal opportunity for the development of American musicians with marked talent. But as yet the rank and file of music teachers have failed to show any particular concern over the matter, and will probably remain apathetic until some distinctly favorable or unfavorable action forces them into some activity.

Noteworthy progress is being made in the United States in the provision of excellent teaching material. Every field is covered by the composition of vocal and instrumental music, and by editing or compiling educational works equal or superior to the best importations of earlier days. Each year sees important additions to the repertoire of these works, and the great American music publishing firms bring them out in profusion. In the department of musical theory numerous treatises by American musicians show their advance in conformity to modern educational principles, and these works are generally supplanting the translations of foreign and ancient methods formerly regarded as indispensable. At least one history of music by an American author has become a standard

not only in this but also in other English-speaking countries. In the departments of acoustics, musical appreciation, biography, and technical treatises on the voice or specific instruments, American writers have made recent and valuable contributions.

The conclusion, then, is that in the past two years decided progress has been made in the large departments represented by the private teacher or the music school. There is a healthy discontent with certain unsatisfactory conditions, and fair progress toward their remedy. There is evidently a marked increase in the number of persons studying music, the material provided for the students is of improved quality, and teachers are awakening to their responsibilities.