DEPARTMENT OF THE INTERIOR
BUREAU OF EDUCATION

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IN SEVEN PARTS

THE PUBLIC SCHOOL SYSTEM OF MEMPHIS, TENNESSEE

REPORT OF A SURVEY MADE UNDER THE DIRECTION OF THE COMMISSIONER OF EDUCATION

PART 5
MUSIC

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LETTER OF TRANSMITTAL.

DEPARTMENT OF THE INTERIOR,
BUREAU OF EDUCATION,
Washington, September 25, 1919.

SIR: I am transmitting herewith for publication as a bulletin of the Bureau of Education the report of a survey of the schools of the city of Memphis, Tenn., made under my direction. I am asking that it be printed in the following seven parts:

Part 1. Chapter I. An Industrial and Social Study of Memphis.
Chapter II. School Organization, Supervision, and Finance.
Chapter III. The Building Problem.
Part 2. Chapter I. The Elementary Schools.
Chapter II. The High Schools.
Part 3. Civic Education.
Part 4. Science.
Part 5. Music.
Part 6. Industrial Arts, Home Economics, and Gardening.
Part 7. Health Work.

Respectfully submitted.

P. P. CLAXTON,
Commissioner.

THE SECRETARY OF THE INTERIOR.

THE PUBLIC SCHOOL SYSTEM OF MEMPHIS, TENNESSEE.

INTRODUCTION.

In April, 1919, at the request of the Board of Education of Memphis, Tenn., the United States Commissioner of Education submitted the conditions on which the Bureau of Education would make a survey of the public school system of that city. These conditions, as stated by the Commissioner of Education, follow:

(1) That the board of education, the superintendent of public schools, and all other public officers and teachers connected with the schools will give me and the persons detailed to make the survey their hearty cooperation, to the end that the survey may be made most effectively and economically.

(2) That the survey committee be permitted to find the facts as they are, and, in so far as may seem advisable, to report them as they are found.

(3) That the findings of the survey committee and such recommendations for the improvement of the schools as may seem to be desirable may be published as a bulletin of the Bureau of Education at the expense of the Federal Government for distribution, first, among the citizens of Memphis and, second, among students of education throughout the country.

(4) That the necessary expenses of the survey, including expenses for travel and subsistence for employees of the bureau detailed for this work, and the honorariums and expenses of the one or more additional persons whom it may be necessary to employ to assist in the work will be paid by the board of education. It is understood, however, that the board will not be obligated for expenses beyond $5,000.

It is my purpose to begin the survey on or before May 12 and to have the field work of it finished in June. The final report will be submitted and printed as early as possible after the 1st of July. Such portion as may be needed by the board in determining their building policy for next year will be submitted as much earlier than the 1st of July as possible.

On May 5 the commissioner was notified that all the conditions named had been agreed to. To assist him in making this study the commissioner appointed the following commission:

THE SURVEY COMMISSION.

Frank F. Bunker, *Specialist in City School Systems, Bureau of Education, director of the survey.*

Thomas Alexander, *Professor of Elementary Education, Peabody College for Teachers, Nashville, Tenn.*

William T. Bawden, *Specialist in Vocational Education, Bureau of Education.*

Hiram Byrd, *Specialist in Health Education, United States Public Health Service.*

Elmer W. Christy, *Supervisor of Industrial Education, Public Schools, Cincinnati, Ohio.*
Fletcher B. Dressler, *Specialist in School Architecture, Sanitation, Buildings, and Equipment, Bureau of Education.*
Arthur W. Dunn, *Specialist in Civic Education, Bureau of Education.*
Will Earhart, *Supervisor of Music, Public Schools, Pittsburgh, Pa.*
Alice Barrows Fernandez, *Specialist in Social and Industrial Problems, Bureau of Education.*
Florence C. Fox, *Specialist in Primary Grade Education, Bureau of Education.*
Ada Van Stone Harris, *Director of Elementary Practice Teaching, Public Schools, Pittsburgh, Pa.*
Carrie A. Lyford, *Specialist in Home Economics, Bureau of Education.*
F. A. Merrill, *Specialist in School and Home Gardening, Bureau of Education.*
John L. Randall, *Specialist in School and Home Gardening, Bureau of Education.*
Willard S. Small, *Specialist in School Hygiene and Physical Education, Bureau of Education.*
George R. Twiss, *Professor of Secondary Education and State High School Inspector, Ohio State University.*

The field work began May 12 and was completed June 7, except that two members of the staff remained two weeks longer.

While the time for the examination of conditions was short, the schools closing for the year on June 13, nevertheless, through careful organization of the work and through frequent meetings of the staff for the discussion of every phase of the problem, definite and positive conclusions in which all concurred were quickly reached. Although the commission as a whole considered every important activity of the work of the system, each member was assigned to the particular field of his interest. The reports of the members of the commission were organized by the director of the survey and transmitted to the Commissioner of Education for his approval. The report is issued in separate parts for general circulation.

THE PARTS TO BE ISSUED.

Part 1. Chapter I. An Industrial and Social Study of Memphis.
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Part 7. Health Work.

This study of the Memphis schools is intended to be a study of policies and of practices, not of persons. The commission has con-

sciously avoided either praising or blaming, crediting or discrediting, individuals. The matter of placing an estimate upon the value of the services which individuals are rendering is the duty of local authorities; it falls outside the province of the survey commission and has not been attempted.

The commission desires to express its appreciation of the courtesy and consideration shown its members by citizens of Memphis, the members of the board of education, the secretary's office, the superintendent and his clerks, and the entire school corps. Without exception, all cooperated to make the investigation as thorough and as efficient as the time would permit.

A special word of appreciation is due the management of the Young Men's Christian Association for providing office rooms and equipment for the staff, without charge, and to the local company handling the Burrough's Adding Machine, which very kindly loaned one of these machines to the staff.

A summary of conclusions and recommendations will be found at the end of each chapter.

PART 5. MUSIC.

CONTENTS.—1. Music in the elementary white schools.—The textbook; rote singing; training voices; beginning of technical instruction; careless teaching; part singing; voice classification; effect of formal examinations; inadequate preparation of teachers; music in West Tennessee Normal School; lack of equipment. 2. Music in elementary colored schools—Contrast between Negroes and whites; faults of instruction; monotones among Negro children; lack of sight-singing ability. 3. Music in the high schools—A. Central High School—Chorus and orchestra; instruments should be provided; selections for appreciation; school credit for outside work; B. Vocational High School—Developing musical interest; recommendations; C. Kortrecht High School (colored)—Qualities of singing; tonal qualities; sight singing; the band; chorus singing should be developed; the best in Negro music should be conserved and developed. 4. General aspects—Musical organizations; interest of chamber of commerce; private instruction among school children; money cost of private instruction; tri-State examining board; supervision in Memphis schools. 5. Summary of recommendations.

1. MUSIC IN THE ELEMENTARY WHITE SCHOOLS.

The list of schools provided members of the survey contained the names of 23 elementary schools for white children. The observations set forth in this section of the report are based on a program of visits that included 16 of these schools and almost one-third of the total number of classes in the schools visited. No cnoclusions are drawn that were not confirmed repeatedly by observations of many classes in many schools.

THE MUSIC TEXTBOOK.

The books of music and other musical material on which the course of study is based are naturally of first interest. Their nature and distribution are likely to represent the pedagogical beliefs and musical standards of the department of music, and the amount of material provided is likely to tell something either of the intelligence and enthusiasm put back of the departmental work, or of conditions in the local school system or in the organization of the whole State educational system which react powerfully upon the provision of text material. Several points in a discussion of this question as related to the schools of Memphis must be reserved for a later page. At this point it need be said only that the school children in Memphis are fairly well provided with a basis text of proven quality, and that the gradation of work, as shown by the distribution or assignment to grades of the various books of the course, is in accord with the in-

tentions of the authors of the series, and is in all essentials in conformity with the standards of accomplishment now generally accepted for each grade.

But the selection of a text and the assignment of the books to the various grades amount to little more than staking a claim. The work undertaken in an endeavor to improve the claim, and the success of this work, as measured by the product brought forth, are matters of still greater interest.

The overwhelming consensus of opinion to-day is that in the first year of school little or no attention should be given to the introduction of the staff and staff notation. At the age of 6 years many children have not acquired the use of their singing voice. The first song attempted in September in a first primary room will often reveal the presence of a very large number of so-called "monotones." This is particularly true in cities that, like Memphis, do not have public kindergartens in connection with their schools; and it is quite true of cities that do have kindergartens, unless the singing in the kindergarten is wisely guarded and directed and is not used solely as a mere vehicle for the transmission of a text. Nor do children at the age of 6 universally have use of a vocabulary of tones and a familiarity with tonal usages such as are acquired through a generous musical experience. If they lack such a vocabulary, it is as foolish to begin to teach them the printed symbols of tones as it would be to begin to teach them the printed symbols of language before they could speak or know the meanings and uses of the words they would be asked to recognize. Finally, music should certainly be presented through the ear, and the aural impressions received should be brought strongly to the attention of the mind, before the mind is diverted to a consideration of symbols presented to the eye that hold no content of ringing tone for the imagination of the learner.

THE QUALITY OF ROTE SINGING.

The Memphis schools are in accord with approved practice in that they limit the work in music in the first year almost entirely to rote singing. The staff is often introduced, it is true, usually in a somewhat hesitating way, at the end of the first year; and because that is too early, it is not related to music in the minds of the children, who go about the work on it in a new frame of mind, as they would go about the study of the Corinthian column. But the practice in Memphis is not vigorous and obtrusive and need not be dwelt upon here.

The rote singing in first primary grades in Memphis is a matter for much graver consideration. It must be said that most of it is bad. The tone production of the children is faulty, the voices being

chesty and stiff; songs are almost invariably pitched too low; there are altogether too many monotones in most of the rooms, especially for the end of a school year, and the songs used are not selected carefully, in obedience to fixed standards of musical value, literary quality, and adaptation to the voice and the mind of the child. Rote songs heard in primary rooms ranged all the way from some of the finer and most widely used songs of Jessie Gaynor, sung with considerable understanding of the purpose of rote singing and with fairly pleasant tone, to the most barbaric yelling the observer ever heard in a so-called educational institution, on the worst song he ever heard tolerated in any such institution—an atrocity entitled "Everybody Calls Me Honey"—that would have been cheap in the mouths of a Broadway tango crowd, and in the mouths of children was an insult to childhood. Of course the teacher who introduced this song is not fit to teach children and should be promptly ejected from the system. Needless to say, the song was not suggested or sanctioned by the supervisor of music. Another type of faulty song, not so objectionable, but much more frequently heard, was the "action" song. In the most striking example of this sort that was exhibited, the children prepared for the song by crouching on the floor and before completing it indulged in some rather violent leaping. There was some rather breathless singing intermittently—when the exercise was not too vigorous—but naturally such tone as was produced was bad. Just what the performance had to do with music was quite obscure. It was undertaken, however, as an exhibit of music work and not as an exhibit of physical training, which it much more resembled.

But more serious than these occasional errors in the selection of songs is the lack of clearly defined standards and an efficient technique in teaching rote songs. Very many times the songs heard were pitched too low. The teachers were often supplied with pitch pipes, and in higher grades, where the pupils sang from notes, usually used them very effectively. There was great carelessness, however, in pitching rote songs. The teacher usually guessed at the pitch, and the guess of a teacher in such case will invariably be too low. In one or two instances, but one or two only, the teacher let the pupils guess, permitting them to start without giving them any pitch. The child with the strongest voice—which was very likely to be the chestiest—then led.

TRAINING CHILDREN'S VOICES.

The proper voice for children is a light, thin, head voice, very beautiful and very flexible, but small and not fitted to produce sonorous masses of tones such as an adult group produces so well.

All unconsciously to the child, without any special vocal exercises of any kind, this voice may easily be established and maintained by a few simple practices. The very first songs should begin with tones located somewhere on the upper half of the staff and range from there downward rather than upward; the songs should never range below middle C, and should "center" always around the middle of the staff or higher; the tone should always be kept sweet and light (which can be done by the teacher giving the song out in a small, unaffected voice); declamatory utterance, with a view of emphasizing some too violent text, should be avoided; the teacher by a casual word or two should lead the children to listen to the tones they are making and wish to make those tones beautiful; the musical sense of the children should be developed in general by considerable hearing of the melodies of songs they are to learn separated from the words, as against the current practice, entirely unnecessary, of giving great attention to the words separately and none whatever to the musical facts of the song separately; only songs that have some real beauty should be chosen, since crude and ugly songs invariably call forth a crude and ugly style of singing (witness the "vaudeville" voice); and finally, as one positive effort, steps to cure monotones should be taken from the first day on.

It is not to be understood that Memphis is believed to be violating all these principles. There is some frightfully bad singing, as we have remarked, but there is also some good singing, and a very great proportion that needs only a very little intelligent effort to make it good. The criticism is that the work does not give evidence of a well-understood and complete system of educational belief. Either such a creed is not formulated or else it is not understood and followed by the elementary room teachers. Another factor may be the lack of knowledge and skill on the part of the room teachers, especially in a year that witnessed great depletion in the ranks of teachers and the induction into the schools of many new and insufficiently trained teachers. But lack of knowledge and skill can explain only part of the shortcomings observed, for these were obviously due more to wrong aims. Such inadequacy, as compared with uncertain aims, works far more unfortunately in the upper grades in Memphis than it does in the lower. The insufficient time given music in the Memphis schools, which will be discussed more at length later, may also bear upon the results in rote singing in the primary grades. Still, the fact remains that more time used efficiently in the present kind of instruction would not produce right results, because the aims are not right and are not clearly discerned.

Lo d and injurious singing on o tones could be easi y and almost immediately corrected. The school system should provide every teacher with a pitch-pipe and should require her to use it.

If a teacher is informed and conscientious, she will have no desire to do differently.

THE PROBLEM OF THE MONOTONES.

The complete inattention given the monotone was most depressing. It does require a considerable knowledge and technique to deal with monotones successfully, and, in view of a number of unfavorable conditions in Memphis, some measure of ill success would not have been surprising. But the impression gathered by the observer was that the school system in general was curiously unaware of or apathetic toward any problem of monotones at all. In numerous rooms a large percentage of children mumbled in unmusical undertone while the remaining ones sang. The result was depressing from a musical standpoint and intolerable from the standpoint of sympathy for the child's welfare, progress, and free participation with his fellows. Practically no comment on this phase of practice was heard from members of the teaching staff, though other features were from time to time mentioned, in terms of satisfaction or regret or inquiry. The omission was the more puzzling in view of the fact that no belief antagonistic to a policy of dealing with monotones was heard expressed. There was formerly, of course, a belief in some quarters that children mumbling in such fashion were unmusical and could not "learn music" anyway. Many a child has had a blight of restraint and self-depreciation flung into his life by this false and cruel charge. Later it was demonstrated by the work of thousands of clever teachers, dealing with hundreds of thousands of children, that if pupils remained in such condition it was not because they were slighted by nature but were unfortunate in their assignment of teachers.

Because there are so few exceptions it may be taken as a safe rule to apply to any and all monotones that they are not aurally defective but vocally awkward. Test their discrimination in pitch and it will often be found quite equal to those who are singing most accurately. Their difficulty is that they have developed only a speaking voice. This voice is stiff, has little range of pitch inflection, and is characterized by coming straight forward from the back of the throat, below the arch of the palate. The singing voice, in distinction, is light, flexible, high of pitch, and has large nasal and frontal placement. The adjustment of the vocal apparatus to produce it is quite different from that made in speaking. A child may never have made such adjustment, any more than he has made an adjustment for whispering, for instance—which is often quite difficult for him. But to assume that therefore the child has no "ear for music" is as wrong as it would be to assume that because he can not at once whisper well he is therefore deaf to whispered tones.

Although positive measures of instruction, rather than mere safeguarding measures, must be adopted to cure monotones, these measures are not mysterious or difficult, or beyond acquisition by any teacher who lends herself to competent instruction for a few minutes. They are current information and in current use in thousands of schoolrooms in the United States. It would be well worth while for the entire primary teaching staff in Memphis, led by the music department, to address itself to this one definite reformative measure. The corps could very easily accomplish it, and the results would be invaluable. At present the monotones themselves suffer, and they corrupt the voices and ears and hinder the musical development of countless others. They are also corrupting the aural development of their teachers.

THE BEGINNING OF TECHNICAL INSTRUCTION.

It is in the second year that methods in teaching music are most sharply differentiated. Here the business of technical instruction is seriously undertaken; and all first steps in instruction of the child are more important than later steps, and must be carefully and sympathetically made. The work in Memphis at this point has much to commend it. The series of textbooks and charts used do not follow the "song study" method, which is the method in favor with the larger part of educational thought to-day. Nevertheless, the department of music has, in an experimental way, inaugurated some of the features of the song-study method, and sought to apply certain phases of that method to instruction. Although that instruction is related to musical material that was not designed for such use, a good result is entirely possible, and the endeavor deserves all praise.

But while the method in second-year work is commendable, there are some faults of other kinds that must be recognized. The quality of tone heard from the pupils was often faulty; and the songs were sometimes pitched too low. The attainment, too, in different schools and rooms was very uneven. In a few rooms, indeed, practically nothing had been accomplished, though the survey was made at the close of a school year. The introduction of staff notation and the development of sight singing had in these cases been neglected, and all that such classes could present was a rote song or two, sung badly. The atrocious song mentioned in an earlier paragraph was, for instance, done by a second-grade class. On the other hand, some examples of very excellent sight singing were heard, and a knowledge of technical relations that was even too advanced to be in right proportion to the musical power of the pupils was displayed by some classes.

A good practice that semed to come with the introduction of technical work in the second grade was the greater use of the pitch pipe by teachers.

In connection with rote songs there was marked indifference to the proper pitch. Whenever the staff notation was followed by pupils and teacher, however, the rule was a rather careful "tuning up." This arises quite naturally from the practice, very systematically followed out in practically all the schools observed, of requiring the pupils to derive their keynote, in any key whatever, from a C pitch pipe. No other feature of instruction in music is so well understood and so uniformly and efficiently carried out by the teachers in Memphis as is this one. Once in a while it delayed the singing; and as will always happen occasionally, a teacher will consume a lot of valuable time by *untuning* the class at the end of a song in E flat by blowing a C pitch pipe and calling it "Do," and then tuning them up again to another song in E flat. But the practice is good in itself, and handled as efficiently as it is it becomes a valuable factor in the training of pupils and teachers alike.

THE READING OF THE SYLLABLE NAMES OF NOTES.

A practice that was observed in connection with all singing from the staff, from second year on, but which began to accumulate its unescapable train of ills in the third year, was the reading, or mere saying, of the syllable names of the notes in a piece about to be attempted in singing. This is a species of work properly classified under the genus "study of mathematical relationships in music." When done incidentally, for an occasional note, it may be unobjectionable, but when done as a basic practice, with full belief in its efficacy, it is a pernicious practice that does much harm.

Syllables are valuable as handles with which to bring tones into the mind. Unless the pupil immediately *hears the tones* when "Do-sol" is announced, or unless when he hears the tones, as on piano, he immediately thinks "Do-sol," his syllables represent no contribution to his true musical development. If the pupils looked at the music and silently thought the syllable *and their associated tones at once*, they would be gaining in musical power. But the syllables were always, under this practice, read in concert by the class in a *staccato* speaking voice. No tones echoed through the minds of the children as they read. Note also that there is absolutely no feeling for the rhythmic movement of the song under this process. The result is that the song is as unknown to the pupils when the dreary reading is completed as it was before; the time has been totally lost. Even this is not the worst. If the process is adopted systematically, and is not offset by much hearing and use of *tones and syllables in association*—implying much exemplification by the teacher and listening

and practicing by the pupils—there will come a day when it is almost impossible to establish this necessary association. The reason is that pupils, lacking it, will at an early stage apply wrong sounds to correct names, or, less frequently, apply right sounds to wrong names. In either case the pupil is being confirmed in musical untruth. If he says "Do-sol" (which may be right) but gives the tones "Do-mi," or says "Do-mi" (which may be right) but sounds "Do-sol," it is obvious that "Sol" soon comes to mean anything, everything, or nothing. To establish its correct musical association after so many wrong associations have been heard is quite out of possibility.

This may not seem serious to the musician or thoughtful reader not in close touch with musical education, but it is as injurious to the child's musical education as it would be to your child's literary education to have him, in his first instruction in reading, look at the word "cat" and have it called "dog" once, "cow" another time, and "cat" another time. Apply this to all words and one realizes what utter chaos may result.

And yet some of the steps connected with this process seem, at first glance, genuinely educational. The child must "think out" or "study out" his music. Truly, given the scale and the staff and the methods of reckoning, he can "think out" the names; but he can not think out tones without having heard them, not in their present exact relationship alone, but in many relationships. One does not give a child certain principles of relationship and a knowledge of certain chromatic signs, and then ask him to *think* how the chromatic scale sounds; he asks him to *listen* to it. After some listening to it and trying of it himself, he may properly be asked to think how it sounds. But note that such thinking is remembering. It can not be done until the child has a store of tonal memories and has associated these indissolubly with names and signs.

From the point now reached, a general and fundamental comment on the work in all the elementary white schools in Memphis may be launched. *The processes of imitation and exemplification are woefully slighted;* and instruction, often at the place where it is most earnest and most systematically promoted, is, for the greater part, instruction of the intellect in recognizing scientific relationships, instead of instruction designed to develop the specifically musical nature and capabilities of the pupils.

CARELESS TEACHING IN EVIDENCE.

Many illustrations of evil results arising from present methods of instruction could be culled from copious notes made in the schoolrooms while music lessons were in progress. One observation made

early in the survey and later repeated many times was that there were an extraordinary number of infidelities to the musical facts of songs previously learned and put in repertoire for familiar singing. In case these were rote songs, as they would be in primary rooms, it was found that often the teacher had taught the song wrongly. More frequently, however, it was evident that the song had been given out correctly, but that it had not been listened to often enough or attentatively enough to insure correct imitation from the pupils.

Songs originally learned by note by the pupils were frequently in the same state. On one occasion in particular the deviation from the printed notation was so great that it amounted to almost an improvisation by the pupils. Admittedly, this betrays carelessness or lack of musicanship on the part of the teacher; but since this song had been learned by note, it also must be evident that little of tonal suggestion was carried to the pupils by the syllable names when they slowly computed them. Once they had left off spelling out notes, they were free, and took the path of least melodic resistance. Still, again, the pupils took the ascending series of scale names, do, re, mi, fa, sol, and applied them to the tones of a descending scale with no perceptible disquietude over the irreconcilability of the two. In another instance a song began with "mi." After "do" was sounded the pupils were unable to sing "mi," and found it only by singing do, re, mi.

It is not to be understood that these and other shortcomings that could be cited were invariably present. What is meant, however, is that most of the faults in the work, except those connected with part singing, can be ascribed to a conception, conscious or unconscious, lodged in the minds of the teachers that instruction in music means implanting a knowledge of staff relationships in the pupil's mind instead of developing his musical capabilities. Often, indeed, as we shall see, instruction swings still further from the path, and does not tend to impart even genuine knowledge.

PART-SINGING.

In the fourth year the new aim in almost all music courses is to develop and establish two-part singing. In this, as in other features, the course in Memphis follows standard outlines. Many important results in musical education depend upon careful training in singing in parts, and consequently a brief discussion of them may not be out of place.

Obviously one important consideration is that of necessity. Sooner or later voices diverge, and unless the ability to sing parts is acquired, nothing but very simple music, limited in range and sung in a comparatively uninteresting way, is possible. All the great

choral music, with its beautiful weaving together of different voice lines, is closed, so far as the joy of participation is concerned, unless part singing is established. Moreover, the instinct and desire to blend voices together harmonically is quite as strong and natural as is the desire to sing a tune. It does not develop as early as the desire to sing in unison, and it is not so strong and is not made manifest so early in the case of the white race as it is with the negro race. But at the age at which it is ordinarily begun in schools there is a marked desire for part-singing.

Of much greater importance, however, is the fact that the practice forms a basis for a far broader and sounder musical education than does singing the melody. The solo or unison song invariably takes on the character of individual emotional expression. The ear, in such case, may easily be closed, and the individual be too active in expression to be at the same time receptive. But when one sings in parts, the impulsive abandonment to an inner emotional urge is tempered by an equally strong receptive attitude to the musical impressions received from without. There is the sense of listening—and listening for beauty of effect—as well as the impulse to expression. Exactly this attitude of harkening for beauty is the one which brings most refinement of spirit, most true culture, both musical and general, to the participant. Again, there is the social discipline, still more strongly marked in orchestral playing, of working in cooperation with others, while yet being responsible for the conduct of a separate but coordinate part. Finally, there is a stimulation to mental effort in comprehending the more complex musical design, and in retaining hold on a part that must blend in proper balance and value into this larger design.

It follows, then, that if part singing is well done in a school system, broad and strong values in musical training are insured through that fact alone. In Memphis the attention paid to part singing and the results in it that came under observation in the first week of the music survey, formed one of the most encouraging aspects of the entire situation. There was much of detail in the practice that was faulty, notwithstanding; but the values secured were so fundamental that smaller shortcomings could be regarded with comparative composure. In the second week, however, the schools visited were, as a rule, far less competent in part singing. The great lack of uniformity in results, which has come to our attention in connection with other phases of the work, was again manifest here. Nevertheless, the balance was favorable; and one may say that in part singing in Memphis more than in any other feature the observer feels that he touches a solid foundation of sound purpose and promising endeavor.

ERRORS IN VOICE CLASSIFICATION.

The faults in part singing in Memphis, even where it was best, were primarily connected with errors in treating voices and only indirectly vitiated the results to the ear and the mind. First of these faults is the pernicious practice, quite generally followed in Memphis, of assigning all boys to the lowest part or parts. There is absolutely no excuse for this practice. It is known to teachers, singers, and directors of boy choirs all over the world that until the change of voice a boy's voice has all the range of a girl's voice, and possibly more, and that the quality is firmer and more impressive. The only assumption that can be taken that is true to the facts is that a roomful of boys and girls at the age marked by the introduction of two-part singing consists of *treble* voices of equal range. All the music in any reputable course, and the course used in Memphis is such, whether it be one-part or the first soprano or the second soprano of a two-part song, lies well within this range.

For the sake of developing all voices consistently throughout all of this range, for the sake of acquainting the pupils with the truth about their voices and their relation to parts, and for the sake of developing the musical brains of the pupils uniformly in the endeavor to hold to a lower part, all children should sing in well-balanced proportion through all this range, and sometimes on the lower part as well as the upper. To confine boys to the lower part is to teach them the falsehood that their voices are lower than those of girls. Again, to restrict them so is to exploit their chest tones until their beautiful register is lost to them and its very existence is disbelieved. On the other hand, to restrict the girls to the upper part is similarly to teach them falsely and in the end to weaken their grasp of music till they are utterly unable to sing anything but the "air." Boys should not be herded into seats on one side of the room and girls into seats on the other. Every row should contain some boys and some girls, seated quite without discrimination as to sex. On one song, or through one day or one week, the pupils, boys and girls, on one side of the room should sing the lower part; on the next song or day or week the other pupils should sing the lower part.

If in first learning a piece the parts are practiced separately, as they often must be, *all* pupils should sing together, first on one part, then on the other. It is a very great waste of opportunity to keep one-half of the class waiting—and growing inattentive—while the other half practices, especially since all voices are adapted to either part, and practice in sight singing might also be gained. No permanent assignment of parts should be made except in the case of rare individuals whose voices are obviously not true to the norm, or un-

til voices begin to change. Then the range of each voice should be ascertained, classified, and provided with music according to the facts.

In some rooms in which two-part singing was heard, both boys and girls were on both parts, but this was exceptional. In general in such rooms, division by sex was the rule. In answer to inquiries the observer was told that in regular seating the boys and girls were usually separated, and that this seating was merely maintained for singing, with the resultant assignment of parts by sex. But even so, the boys might occasionally sing soprano. In singing songs with three treble-voice parts, the second part was occasionally assigned a group of boys and girls mixed, and once, at least, the third part was so assigned. In the main, however, division by sex was retained, and the bad implications of the practice were accentuated by relegating the boys to the *third* part alone. It must not be forgotten, on the other hand, that although the parts were badly assigned they were usually, in the large groups of schools heard the first week, well carried. Too much emphasis can not be placed upon the value of such success in a phase of training of very great importance.

VOICE CLASSIFICATION IN THE SEVENTH AND EIGHTH GRADES.

In the seventh and eighth grades the evil results growing out of wrong voice classification reached a climax. The music used, while good in itself, was often totally inappropriate to the voices in the room, or when it was appropriate was so badly assigned that there could be no hope of success, musical, vocal, or educational.

Good management of singing and instruction in music in the seventh and eighth grades of public schools requires a special technic on the part of the teacher. The technic is not elaborate and is not profound or subtle, but it is very definite and is essential.

The voices of some boys break in the seventh year. Indeed, a small number of voices break in the sixth year. In the eighth year a larger number break. Usually a mere glance at the stature and physiognomy of the boys will reveal to the teacher which ones are entering the mutation period. A trip up and down the aisles while all are singing will enable the teacher to distinguish further the voices that are departing from the juvenile treble voice range, and brief individual voice hearings will complete the teacher's knowledge of the vocal characteristics of the individuals in a group. No matter where differentiation of voices occurs, it must be known and be provided for by the teacher. In fourth and fifth grades the voices may all be considered as equal treble voices, and either part may be assigned any group with practically no danger. In sixth grades a few voices may be found here and there which need some guarding and some special

attention as to assignment of parts. In seventh grades three-part, treble-voice singing is generally maintained; but now and then classes of seventh-grade pupils will be found that include such a proportion of changing voices that music for two treble parts and bass is more appropriate; and always there is the probability that one or more changing voices will be present, will be ill-adapted to the treble voice music normally provided, and will need to be specially instructed and provided for.

In eighth grades a fair proportion of bass voices may ordinarily be expected, and the music commonly prepared for eighth grades is, therefore, arranged for two treble parts and bass, three treble parts and bass, or four parts, mixed voices, with the tenor part sung as a second alto of limited downward range—the "alto-tenor" of public-school music. But exceptional eighth-grade classes will be found that contain no bass voices, or perhaps only one; and these should be given treble voice music, with a carefully considered assignment of the bass voice, if there is one, to some part which the singer understands, can sing, and can sing without destruction of the musical effects possible to the group and without injury to their musical understanding.

Because of these uncertain and constantly varying conditions, one book of music in a series is usually made up to be used in both seventh and eighth grades; and this book will contain a number of songs for treble voices in parts, and a number of songs for two treble parts and bass, three treble parts and bass, or—what amounts to much the same thing, as sung—two treble parts, a tenor and a bass. Some unison songs on the treble clef, and certainly some written on the bass clef, will also be found. The songs that omit the bass clef are sometimes all grouped in the first half of the book, as being characteristically for seventh year, with bass-clef songs in the second half of the book, as being characteristically for eighth year; or they may be mixed throughout the entire book, leaving the matter of appropriate selection and adaptation to the teacher. In either case there is but one thing for the teacher to do—to learn what voices are before her, to instruct the individuals so that they know the capabilities of their voices and the relation of their voices to the degrees of the staff to which they are assigned, and to select music which fits the voices and may be brought to musical effectiveness by the group.

But one difficulty in provision of material arises here. A seventh-year class all treble voices may complete all the treble-voice music provided for seventh year that the book offers. If in their eighth year they are still a treble-voice group, a new lot of music, arranged for the same voices, but perhaps more advanced technically or more mature in character, must be provided. Or a seventh-year class may, because of many bass voices, need bass-clef music. If a special

lot of such music is not provided, there is nothing for the pupils to do but to use their eighth-year music as best they can in their seventh year in school and find it hackneyed when they reach their eighth year. The only satisfactory solution of this difficulty is to have at least double the amount of music that would ordinarily be required for each of these years. Here is the cause for a recommendation as to the provision of material that will be found later in this report.

The practice in seventh and eighth grades in Memphis, with respect to the treatment of boys' voices and the attainment of musical effects, is exceedingly bad. The dread fallacy that boys must sing the lowest part a composer happens to write still obtains. It was depressing to see treble-voice boys invariably assigned the lower part in treble-voice music. It was intolerable to see them, as the surveyor frequently did, assigned the lower part when this was on the bass clef and utterly out of their reach. Seventh-grade classes in which there was not a single bass voice went out of their course to sing songs for two treble parts and bass. The boys, in such case, were all assigned the bass, which they sang in the only way physically possible for them, an octave higher. There was no injury to the voices of the boys, in this case, for they merely looked at bass, and sang treble. There was a little negative injury in warping their voices persistently to the lower treble register. But there was great damage done to music and to the musical understanding of all, because of the extraordinary effects produced by lifting the bass an octave, which brought it at times into collision with the treble voices and at times raised it above even the soprano. One crowning fault which sometimes accompanies this particular evil was not, however, generally present, so far as could be observed; the boys did not rest under the illusion that they were singing real bass, and the mental chaos that would have resulted from so thinking was consequently absent.

If bass and treble voice boys were both present in either seventh-grade or eighth-grade classes, they were all invariably grouped on the lower part. When this was a treble part, basses produced it an octave lower; when it was a bass part, trebles produced it an octave higher. The evil effects of transposing bass an octave higher we have just noted. The evil effect of transposing a low treble part an octave lower is that this usually throws immature bass voices too low. The greatest evil of thus mixing basses and trebles on one part, however, is that the boys with treble voices will invariably try to force their voices down to the bass tones they hear, to the injury of their voices and the utter confusion of their minds. Further, since they can not possibly reach the low tones they so admire, they land half-way between octaves, and produce a stratum of muddy dissonance that is a menace to the musical development of all pupils in

the room. The basses, too, coping with the difficulties of a strange new voice which is very uncertain in behavior, and with a new clef which makes altogether new signals to them as to the tones they are to produce, are soon adrift. In the end the confusion becomes so great that sight-singing attainments are lost, parts are no longer cleanly carried, and singing by ear becomes the real practice. Only one end is then to be expected; the melody will be sung by those to whom it is assigned; all pupils assigned lower parts will possibly sing an occasional chord tone, but will more likely sing the melody in various octaves, together with many dissonant tones that represent their experiments in searching for parts. Instead of this it would be much better frankly to sing in unison, in treble and bass octaves, a small number of songs of limited range; for the ears of pupils are so good that practically all would sing the melody correctly were they not doing it inadvertently, while trying to sing a harmonic part. The advantage to clearness of musical understanding that would result from conceiving and singing correctly the notation that the eye was following is obvious.

THE EFFECT OF THE FORMAL EXAMINATION.

The survey of music in Memphis was conducted just prior to the holding of examinations in music throughout all the grades. In room after room the surveyor was met by the statement: "We have not much to show you. We have not done much singing for two or three weeks, as we have been preparing for the music examination." "Evidently," thought the surveyor, "to pass a musical examination you must first quit dealing with music. What is this music examination that it is more valuable for children than song and sight-reading and aural development?" A glance at the examination questions will reveal the answer. We will take only one or two typical questions.

The first question for grade 3–1 is: "What is a staff?" As in that grade, at that time of year, the children have been singing from the staff for one year and a half and have been calling it familiarly by its name, it is to be supposed that they know what it is. The idea that they should not continue using it unless they can define it is as preposterous as the idea that they should not continue to read books unless they can define "book," or eat apples without first answering the question, "What is an apple?"

While a formal definition is learned precious time that should be used in developing real musical power is lost.

Some of the questions for other grades are as follows: 3–2: "Define clef; measure." 4–1: "Define measure; clef; slur; tie." 4–2: "What is an interval?" 5–1: "What is a scale?" 5–2: "What is a scale?" 6–1: "What is a triad?" 6–2: "Draw short

staff and write principal triads in key of D." It is obvious that such questions can not possibly be answered by children of the years represented except through formal statements literally memorized. A good musician would hesitate if asked to give an irreproachable definition of "scale" or "interval"; but this does not imply that he does not know, for all practical purposes, what it is. It is certain that he would not be a musician if he had spent his time in learning such definitions instead of in acquiring power in dealing with the things themselves.

The questions quoted were in all cases the most academic ones in the lists. Other questions were of much more practical nature, as, for instance: 3–1: "Draw a staff and place do in key of C." 3–2: "Draw a staff and place signature and do in key of D." 4–2: "What does a sharp do to a note?" 5–2: "Give syllable names for the chromatic scale, ascending and descending." 6–2: "What is the signature of the key of A?" Such questions, it is true, deal with knowledge that is essential to musical power. On the other hand, it can not be gainsaid that pupils could be taught to answer such questions correctly and yet be greatly or even wholly lacking in musical power. The formal knowledge, in short, is only incidental, symptomatic. It musical power is developed, such knowledge will be present as a factor in it before the power has advanced beyond a certain point. But the knowledge might be developed to any point without musical power in any degree being present.

Does knowledge of the kind implied by the questions quoted represent, in Memphis, genuine musical power? The answer may be discerned partially in the fact that musical practice was necessarily arrested for two or three weeks in order to learn the answers to the questions; it may be read in the foregoing description of work in music observed in the schoolrooms; it may be found in additional observations that are now chronicled.

In 4–2 grades the question is asked "What does a sharp do to a note?" From the surveyor's point of view, whether the pupils know this or not may best be judged by seeing what they do when they come upon a sharp in singing at sight. Again and again classes of 4–2 grades and more advanced grades sang wrong names or wrong-tones when so confronted; but they could all give a definition of the sharp. In 4–1 grades the question is asked: "What effect has a dot on a note?" Doubtless the pupils could all answer correctly; yet the surveyor had observed that the dotted-note rhythms in "The Old Oaken Bucket," and "The Star-Spangled Banner," sung in room after room, were invariably sung wrongly, because the pupils were unfamiliar with the musical effect of the dotted notes.

THE DEPARTMENTAL PLAN OF ORGANIZATION.

Instruction in music in Memphis is very largely on the departmental plan. A supervisor of music is scheduled to visit each elementary schoolroom once in each 17 days of school. While in the schoolroom she gives a model lesson, which the regular teacher should observe and profit from. The remaining sixteen-seventeenths of instruction is given by a regular teacher in the building. In the first four grades each room teacher is likely to give her own music lessons, though this is not invariable. In the upper four grades some one teacher is likely to be detailed to give the instruction in music to several classes, or even to all classes of those grades in the building. In either case the bulk of instruction rests with a teacher who is not primarily prepared to teach music, but who takes it ex officio, as room teacher, or who is assigned it, presumably because she is better qualified for it than the other room teachers, or, to put it negatively, is not so deficient in music as they are.

This situation is not peculiar to Memphis, but is common all over the United States. The value, even the necessity, of having a supervisor or director of music, as of other special subjects, is generally recognized. The only question is whether the work directed by the supervisor may best be carried on by room teachers working in their own rooms or by one or more special teachers drawn from their ranks and working in several rooms. There are advantages and disadvantages in either plan, and often the choice must be determined by purely local and specific conditions. In general, though, the best results in music are unquestionably in cities and in States where it is the traditional practice to have each room teacher teach her own music. Unless this is done, teachers will not study music as part of their professional preparation and standards will be kept down by the prevailing ignorance. Perhaps, also, the belief that music is a special gift vouchsafed but a few rare individuals, will infect the minds of teachers, parents, and pupils. Further, there will not be a large group of musically instructed teachers to draw the special teachers from, and the special teachers will be the product of studio teachers of music, which means that they will be interested in voice, violin, piano, organ, or some such special line, but will not be in touch with instruction in music in general and will not have a technique of schoolroom practice in music.

Finally, when music is assigned some one teacher in a building, it forces a division on other subjects also. A frequent result is that a school principal selects his best teacher to take the reading, another excellent one to take the arithmetic, and so on until all the "regular" subjects, and all the good teachers, are exhausted. Whoever is left takes music. Every system in which the special-teacher plan

prevails will be found to contain some schools in which the most competent music teacher is found teaching reading or arithmetic, while a teacher with no musical ability whatever teaches the music. Often the principal of the school is not solely responsible for these distributions. The good teacher is likely to be able to teach everything well, music included, and may most enjoy teaching some subject other than music. At times teachers will be found who do excellent work in music, but who distrust themselves to such an extent that they can not be prevailed upon to teach it.

These disadvantages quite offset the one advantage hoped for from the special-teacher plan, of having expert instruction for all lessons in music. In Memphis many of the special teachers are doing very good work, in comparison with what may be conceived as the norm of accomplishment possible to the system in its present state; but how their work compares with what would be accomplished under the room-teacher plan, and to what extent the present norm of accomplishment is due to the very fact that the special-teacher plan is maintained, are subjects for conjecture only.

INADEQUATE PREPARATION OF TEACHERS.

The fact remains quite clear, that present standards of accomplishment are low, and that the musical knowledge of the teachers generally and their preparation for teaching music are extremely weak. No reform cries more for immediate inauguration than this. Again and again the surveyor heard teachers make mistakes in syllable names, in the pitch of tones, and in rhythm. But these bits of false instruction were not so numerous or so grave as other shortcomings arising from lack of musical training on the part of teachers. Like the children, their scientific knowledge was far in advance of their musical power. The serious consequence of this is that their ears do not advise them when mistakes, even of the most egregious kind, are made by the children. Here we find the explanation of countless ills. Nothing else accounts for the unconsciousness toward wide departures from the tune on songs previously learned; for the toleration of false rhythms until these are established; for the indifference toward monotones and bad tone quality; for the acceptance of inaccuracies in pitch on songs sung by note, with the books open before all; for the neglect to reestablish the pupils on parts, when these have all broken down into unison singing; for the inattention to correct classification of voices and assignments of parts among the trebles and basses in upper grades. The fact is either that the teachers do not know that these things are happening, or else their standards of musical education are so low that they assume that such shortcomings are quite normal and unavoidable. Possibly both elements are present in combination. A third explanation that might

be advanced is certainly *not* true; namely, that the teachers are aware of the faults, know that they may be corrected, but have not professional spirit enough to undertake to make corrections. Such a charge would be grossly wrong and unjust, for if ever there was a body of teachers with a finer spirit toward their work and toward the boys and girls under their care, the surveyor has yet to see it. The spirit in the schoolrooms was, in consequence, beautiful. And yet, because it is out of this very spirit that beauty and fineness of feeling spring, the contrast between it and some of the music heard seemed the more strange and difficult of acceptance.

The teachers are not sufficiently educated in music; or rather the small fundament of knowledge and culture that is necessary is not possessed by all the teachers. So much is sure; but where does the responsibility lie?

Primarily, it rests upon those who issue certificates to teachers authorizing them to teach in the Memphis schools. Since the schools of Memphis operate under a special charter issued by the State, and can and do examine and certificate their own teachers, this responsibility rests upon the school authorities of Memphis.

Evidently the requirements have not been made sufficiently rigorous, if Memphis really wishes to have music competently taught in its schools. Certainly in the last two years, during which there has been a great shortage of good teachers, many new teachers have been taken into the schools of Memphis who have small knowledge of music and insufficient preparation for teaching at all.

The State of Tennessee, as the result of vigorous promotive effort on the part of a small group of progressive workers in the cause of music, has now placed upon its statute books a law making the teaching of music mandatory in all the public schools of the State. The enactment is too recent to have produced notable results at present, especially since the past two years have been so disturbed. Within a year or two, however, a favorable reaction should be manifest in Memphis. One consequence will be to encourage greater study of music in normal schools in Tennessee, and in normal schools that send their students into the State of Tennessee, with the result that teachers who enter Memphis will be better prepared to teach music. Another consequence will be that pupils who enter the Memphis schools from the county schools will be nearer up to grade in music than they have been in the past.

MUSIC IN THE WEST TENNESSEE NORMAL SCHOOL.

As bearing upon the question of the preparation of teachers to teach music, an inquiry was made into the work of the department of music in West Tennessee Normal School. It is not necessary to

describe in detail the courses in music there, but a summary of courses and conditions connected with their operation will not be without value. Five courses are offered, each of 12 weeks' duration. Of these the first two—courses 30 and 31—are theoretically required of every student before graduation. Inquiry developed that the requirement is not enforced, and that probably only 30 per cent of those graduating fulfill its conditions. The great majority of the remaining 70 per cent take no music, but a few of them take 12 weeks of it, or half the requirement. These two courses cover elementary musical theory, sight singing, and material and methods of instruction in public schools to the sixth year, inclusive. They are well planned to cover this range thoroughly and efficiently, and if well administered would safeguard the future musical practice of the teacher who had taken them.

With music a State requirement, omission of it on the initiative either of the normal school or any pupil in a normal school seems a strange dereliction. Nor is the omission made in recognition of musical knowledge or ability already possessed by the student. On the contrary, and here is a fact that casts light on the ability of grade teachers in Tennessee to teach music, the statement was made that between none and 5 per cent only of the pupils knew the barest rudiments of music when they came to the school. Evidently, more than 50 per cent know no more when they graduate, if information received is accurate. However, some musical values must be gathered by the students in West Tennessee Normal who do not enter the prescribed courses, as a result of musical activities that come before the entire school. In a general assembly attended by the surveyor the student body sang one or two familiar songs, of folk song and hymn type. The singing was largely in unison, no general attempt at part singing being audible, but the students sang with very good tone and at least average musical effect, as this is found in routine chapel singing. In the music rooms afterward a number of orchestral instruments were seen. These, it was learned, belonged to the director of music, and were used in an orchestra that at the time had 17 members, but prior to the inauguration of Student Army Training Corps work had 35 members. Oboe, bassoon, and 'cello only were missing from the instrumentation. A brass band is also maintained, numbering 30 members before the Student Army Training Corps work began, but only about 15 members since. From advanced courses in sight singing and chorus practice, quartettes, glee clubs, and male choruses are developed. The contribution of these organizations and of private music students to the life of the school can not but have a stimulating effect at least upon musical interest.

But the specific normal instruction in music in the West Tennessee Normal School is not developed as it should be and doubtless will be.

A practice school of some 500 pupils is maintained in connection with the normal school. Each practice teacher works in this school, which is 1½ miles away, twice a week. But no series of music books whatever is used in this school, and the work in music is certainly not such as a graduate teacher who had practiced in it would be called upon to do in a school system that made any pretentions to serious work in music. It is unjust to criticize the music department for these shortcomings, for the instructor in music is engaged for only 9 to 12 hours per week of service. He doubtless gives more, but the full development of departmental work would certainly require the full time of one man.

One change seems desirable in courses 30 and 31, which are the courses designed to prepare teachers for music work in the first six grades of elementary schools. The books on which these courses are based are in use in the other normal schools in Tennessee and are unobjectionable in themselves. But West Tennessee Normal School probably articulates more closely with Memphis than with other cities in the State; or, if it does not do so now, it seems inevitable that it will do so in the future; and the music books used in courses 30 and 31 are not used in Memphis. It would not be difficult to add to the courses named a study of the books used in Memphis and, perhaps, other books that may be used in Tennessee, and this should be done.

Returning now to the question of responsibility for the poor preparation of teachers in Memphis to teach music and the resultant low standards of musical accomplishment in the grades, we can see that these conditions are not wholly of local origin, but represent standards of a day that is passing in the State of Tennessee and in great sections of our country at large. Here is a quotation from an article by Max Schoen, whose work in eastern Tennessee is widely known. It appeared in "The Musician" for November, 1917. The entire article could be quoted appropriately in this report, but length forbids. It should be read, however, by those interested in the investigation with which this report is concerned:

> Four-fifths of the total population of Tennessee live in rural sections. This means that four-fifths of the men, women, and children of the State are practically totally deprived of coming in contact with any musical experiences outside of the occasional singing of a lugubrious hymn at church or at the "singing school."
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> The scholastic population of the State in 1916 was 778,963. Of this number, 606,510, or 76 per cent, were in rural schools. In other words, 76 out of every 100 children now being educated not only do not receive any definite or systematic training in music but do not even have an opportunity to hear any music either in the school, at home, or in the church.

The surveyor is unable to verify a statement made to him in Memphis, that there are only four cities in the State employing

supervisors of music. At any rate, the number is not large. The results are painted by Mr. Schoen in the article quoted, and in another article by him published in "The Metronome," March, 1919, in more positive terms than the surveyor could have used.

The conclusion is that music in the schools in Tennessee is not "in the air," is not abundant, easily accessible, a matter of course in the experience and education of all. Standards suffer in consequence. Musical circles in the cities may and do carry on advanced musical activities, but the schools, drawing pupils from a virgin field, send to the normal schools to be made into teachers individuals with small musical background; and the normal school sends these teachers back to perpetuate the system from which they came. Somewhere a powerful and energetic spirit must arise to break the vicious circle, but the critical must not rail if a musical Messiah—at the salaries paid teachers—does not appear at the moment. Rather there is danger that any but the most robust spirit that enthusiastically undertakes reforms will gradually have his own standards lowered in the face of the wall of indifference and bad practice which he encounters. But it is within the probabilities that many voices at once, from outside or inside school circles, will sound a call for better things until a general awakening will result. Such a simultaneous awakening on the part of all who take part in musical education will have all the force of the advent of a reformer. The question is largely the old one of the responsibility individuals must bear for the perpetuation of a system filled with inertia versus the responsibilities the system must bear for the creation of those individuals who are born of it and are a part of it. Memphis is seeking a way to break the deadlock. She will find it. The fact that a school survey was undertaken and supported in the finest, fullest way by all concerned is proof that consciousness of some need and general desire for some improvements is felt by many.

LACK OF PROPER EQUIPMENT.

When the quickening of a new impulse does begin to operate in the Memphis schools two features not yet spoken of will receive attention. There are not enough pianos in the schools. There should be one on each floor of each building, and one on each floor of each annex to a building. In substitution for some of these pianos, if necessary, or better, in addition to these pianos there should be a number of portable reed organs in the elementary schools. For voice work with children, for purposes of easy and frequent use, and for supplying a necessary instrumental element at a reasonable cost, the portable reed organ is better than the piano. No teacher of music other than a public-school music teacher would

attempt to instruct a child in music through half a dozen lessons, to say nothing of attempting his entire musical education for eight years, in a room destitute of any musical instrument whatever. Yet that is exactly what a teacher of music in public schools often, and frequently without protest, undertakes.

For a thousand purposes of illustration, exemplification, instruction in theory on such points as the composition of major and minor scales, chromatic tones, etc., for giving pitch, for sustaining some part in part singing, for giving harmonic groundwork to unison songs, for provision of essential features of accompaniment, especially where the accompaniment is rhythmically independent of the melody—for all these and many other uses the studio teacher would feel that a keyboard instrument, any keyboard instrument, was indispensable. Four-octave portable reed organs that fill this need perfectly are made by one of the greatest firms of organ builders in this country and are largely bought by boards of education. They can be voiced to an extremely beautiful quality of tone, they are inexpensive, and they are easily kept in repair. Work in a schoolroom in which a lesson is never given without using a piano or one of these organs is so manifestly superior to that in which no such instrument is used, that no argument is needed to convince those who have heard the contrast.

There is an effort in Memphis to put Victrolas and records in the schools. The object is worthy but not imminent. People, and especially children, should know music and make music before they listen passively to elaborate musical selections, perhaps from some opera that is of interest only dramatically, and to an adult. And the Victrola serves little ones in primary grades very poorly. An organ would cost less and would serve the entire school in connection with the music appropriate to the experience and study of pupils in each and every grade. Then, after the children sang well, learned tone and technic and had accompaniments to their songs from the organ, a carefully selected list of records that would be within the comprehension of the grades for which they were designed might well be installed.

Finally, in the day of renewed endeavor, there will be more attention paid by the schools to the study of orchestral instruments by pupils. Small combinations of orchestral instruments may be developed and maintained in most elementary schools that have large enrollment. In the elementary white schools in Memphis this past year there were three such groups. Two were of only five members each, but one group had about 20 members. It would be well worth while to foster carefully such groups, the board of education providing them with music and instruction. Class instruction in violin, as given in dozens of cities in the United States, would be a later

development that might be undertaken. That there would be good response to the plan for developing orchestras seems certain when the significance of a table on music study, included later in this report, is fully realized.

2. MUSIC IN THE ELEMENTARY COLORED SCHOOLS.

Ten of the eleven elementary schools for colored pupils were visited for purposes of this report, and some 40 classes in these schools were heard.

The course of study and a large number of features of practice are substantially the same for the colored schools as for the white schools. On the other hand, there are some differences that are important, and some problems in relation to the colored schools that certainly need separate discussion. If this section of the report is brief, it is not because the subject is unimportant, but because much that was said in the preceding section carries over in application to the schools now under discussion. Only points of difference need to be specially mentioned and described.

We have said that the course of study in these schools is substantially the same as in the white schools. To be more explicit, the course of study in general, the distribution of its content among the grades, and the theory and practice of teaching it are all much as in the white schools. The salient differences are not in the form of study, but in the quality of response to the message of music, as this is influenced by racial and temperamental qualities.

CONTRAST BETWEEN NEGROES AND WHITES.

The Negro undoubtedly has a better ear for pitch and rhythm than has the white, and certainly has an extraordinary harmonic sense. His tendency to improvise an attendant harmonic part, even at an early age, and his desire and ability later to sing in parts, is a salient characteristic. But perhaps more influential, in point of its bearing on the Negro's practice in music, is his tendency to vocalize, and his almost complete freedom from such inhibitions to the impulse to sing as interfere with spontaneous singing in the case of most white races. This capacity to release himself to vocal expression, without self-consciousness or restraint of any kind, gives rise to extraordinary qualities in his singing; and it also gives rise to some doubtful, if not false, conceptions of his musical capabilities.

We forget that this unrestrained impulsiveness results in giving to the hearer a 100 per cent expression of the Negro's musical ability, while in the case of the whites, inhibitions decrease this percentage enormously. Nor should we regret too greatly these inhibitions.

In large part they arise from the restraint, the reserved and reflective type of mind, that characterize what Sir Hubert Parry calls the "responsible" races. Even self-consciousness is quite likely to be the product of a sensitiveness that indicates an advanced type of organism and an enlightened regard for high standards; and at its worst it betrays a self-centered quality that may be objectionable on many grounds, but that does not represent lack of ability. In music the playing of an instrument is a less direct expression than singing; a player may, so to speak, hide behind his instrument. Here, where inhibitions conflict less, the white races reveal their enormous aptitude for music and musical attainment.

The extraordinary talent for pitch, the love for melody and the ability to remember it, the keen sense of rhythm and the enjoyment especially of marked rhythms of irregular type, a fine harmonic sense, and, above all, a quite wonderful verve and abandon in singing were all noticeable features of the music in the elementary colored schools in Memphis. Some factors, however, worked against developments that might be expected as the result of these capacities. First was a lack of attention to musical structure, to form in its balanced relations. Attainment of such balance implies restraint, a natural coordinating power. The singing was often overenthusiastic or capricious. Mention was made, in connection with the white schools, of infidelity to the facts of songs previously learned. The tendency to depart quickly from the notation, to improvise, to add variations was more marked in the colored schools. Spontaneity reached a point where expression was more important than preliminary acquisition. This is not written as altogether adverse comment. It is true; and it is given because it may be helpful in planning a wise course for the future musical development of the pupils.

FAULTS OF INSTRUCTION.

Some pleasant singing was heard in a few rooms, but in almost all rooms the songs were pitched too low, and the tone was therefore chesty and bad, unless the singing was restrained to a very soft degree of power. Almost no pitchpipes were seen, the teachers pitching songs by guess, with the usual result of pushing the voices too low. A large amount of singing heard was simply unbearably loud and strident. Nothing observed in the colored schools was so completely disappointing to the surveyor as this. The children have good ears and voices that are wonderful in their power, range, flexibility, and early development. To train their ears to the bad quality of tone so often heard, and to establish wrong methods of singing and warp the voices downward from their most beautiful register, seemed a great misfortune.

Because of this persistent misdirection and the great range and early maturity of the voices, excessively low singing, that would have been impossible to the voices of white children, was often heard in primary grades; and yet these pupils have also all the beautiful high-head tones of white children. Also an extraordinary amount of singing of melodies an octave lower, by boys in grades as low as the fifth and even the fourth, was observed.

Notwithstanding that the Negro has a natural ear for harmonic effects, but little competent part singing in the elementary schools was heard, and less effort toward its development seemed to be made than was made in the white schools. Perhaps several causes contribute to this condition. Too much impulse toward spontaneous singing does not lend itself well to the careful working out of parts; and although parts might rather easily be extemporized by groups so talented in that direction, or might almost be taught by rote, the use of graded books and the praiseworthy determination to develop a technic of sight singing by work in these books makes such attempts undesirable. Further, and this is a condition that should receive immediate consideration, a great many pupils in some colored schools visited were not provided with books. The fortunate possessors of books often had to share them with others not so fortunate. Such a condition is certain to work against the attainment of good results along almost all lines. Finally, there was a most evident lack of good preparation on the part of many teachers. A number of positive errors were made by teachers who conducted lessons observed; and much more frequently the children were permitted to make errors repeatedly without correction because the teacher did not detect the errors; or else the children floundered hopelessly without receiving instruction that would have righted them because the teacher did not know enough about music to know what their difficulty was. This condition is manifest in the white schools also, as we have seen; but it is manifest in considerably greater degree in the colored schools. Its relation to part singing is simply this, that a teacher who knows little about music may make some progress with the simple music in one part used in the lower grades, but will be unable to hear and guide several parts at once, and give the requisite instruction in connection with the more advanced music of the higher grades.

VOICE CLASSIFICATION BAD.

The practice with respect to the classification of voices and assignment of parts in rooms that contain changing voices is, until eighth grades are reached, bad. The tendency to assign all boys to the lower or lowest part is still manifest, though possibly it is not quite so persistent as in white schools, owing to the fact that many colored

girls wish to sing alto. Trebles and basses are also, as in the white schools, constantly joined on the same part; but there is now this important difference—in the white schools, they were most frequently joined on bass parts, and in the colored schools they are much more frequently joined on treble parts. The reason is found partly in the different grading of the musical material used and partly in a natural difference between the voices. In the colored schools treble-voice material is carried throughout the seventh and into the eighth year, but the voices mature early and large numbers of bass voices were therefore found singing the lower treble part. In white schools, on the contrary, bass clef material is carried down into the seventh year, but voices mature later, and treble voices in large numbers were consequently found singing on the bass part. Both plans are faulty in not providing for the pupils music notated in truthful accordance with what they really sing; but of the two, the assignment of bass voices to treble clef leads to less distortion of musical effect and does less damage to the understanding of the learner.

FEW MONOTONES AMONG COLORED CHILDREN.

In spite of the vagaries of teachers in fixing the pitch of songs, there are comparatively few monotones in lower grades in the colored schools of Memphis. A minimum of attention to pitch and quality of tone, as exemplified by the teachers, would quite clear the colored schools of monotones. Higher in the grades there were occasional classes that at times sang badly out of tune. A combination of causes led to such defeats of the naturally good ear of the race. The pupils are not at all proficient in sight singing. Asked to sing at sight, they depended on their weak and untrustworthy knowledge and reckoning instead of on musical instinct, and sang out of tune by intention, so to speak. The pitching of songs in keys that placed some voices on parts in uncomfortable or impossible registers, and the assignment of parts to voices which were not suited to them, helped to create dissonance at times. Persistently heavy, energetic, overenthusiastic singing, as contrasted with pure, beautiful singing that is touched also with the attitude of listening, may be relied upon to create further insensibility to aural facts and consequent dissonance.

LACK OF SIGHT-SINGING ABILITY.

The forms of instruction in the elementary colored schools are, so far as general plan is concerned, not quite so academic as those in the white schools. The genius of the race is for expression, not for academic discussion; and consequently the work in theory bears quite directly upon the musical practice. Thus, the first examination for

3–1 pupils in white schools was: "What is a staff?" The first question for the same grade in colored schools was: "Draw a staff. Place on it a single bar; a double bar; the G clef." Such difference is typical throughout the entire lists of questions. But the success of the colored schools in mastering theory and sight singing is not correspondingly greater. Whether the cause is the poor preparation of teachers, the occasional lack of books, insufficient time, or all of these causes and more combined, the fact remains that in the majority of rooms there is very little sight-singing ability. Results are very uneven, and an occasional room was heard which was distinctly above the average; but a school system must be judged by the general standard of practice rather than by the occasional room, and so judged the sight singing is poor. Nor are methods by any means free from a prevailing academic taint. The practice of first *saying* syllable names throughout a song about to be attempted is very general, and a formal quiz as to the key, measure, kinds of notes, and rests, etc., seems to be the usual routine, though dispensed with at the request of the surveyor. Blackboards frequently bore various symbols of musical notation, such as the staff, the scale in various keys, the letters on the degrees of the staff, and other symbols. Doubtless the pupils could recite well on these, but their books were full of music containing the same notational elements, and if they knew the signs abstractly it did them little good when they were confronted with them in the concrete, for they could not read well. Once or twice when pupils missed tones there was further illustration of a misplaced reliance on scientific thought rather than upon musical training. The failure was due to lack of association of tones with syllable names; the cure would have been found in immediate exemplification and practice. Instead, the pupils were asked to *think* how the tone should sound. They might as well have been asked to think how X sounds. It does not sound at all, unless it has been persistently associated with some sound. And one either knows it or does not; and if he does not, the one recourse is to give it to him.

MINOR DETAILS.

A fondness for motion songs was quite manifest in the rote singing of lower grade classes. In the surveyor's experience this is always a sign of a corresponding inattentiveness to the facts of tone in their appeal to the ear.

In lower grade rooms, a bad practice was noted, at the point where practice on the scale is begun, of teacher and pupils lifting their hands little by little as an ascending scale was sung, and lowering them correspondingly on the descent. No surer way can be found to give the pupils the sense of increasing vocal effort as head

tones are entered; and yet it is true that these tones are easier of production than the lower tones, and should be sung as on a high level, and not as at the peak of a tonal mass broadly based far below.

In learning part-songs there is failure to take advantage of the opportunity for general practice. The parts are practiced separately, each by the pupils only who are assigned that part. So long as the parts are all for treble voices there is no doubt but that there is great advantage in having all pupils practice all the parts in succession. A gain in power of sight singing, a much better conception of the rhythm of the song and of other elements in it that are common to all parts, and a strong unification of the class are resultant values of such general practice.

A difference in the grading of text material, wrong in itself, leads to some good results as well as a number of bad ones. We have already noted the use of treble-voice material in the seventh year work, notwithstanding the fact that many bass voices are always present. The book used is designed for sixth year classes, and is not only ill-adapted to the voices found in seventh grades in colored schools, but is generally under grade for seventh year assignment. This same book is continued in the eighth grades in colored schools in Memphis, where it is still more under grade.

The book designed for seventh and eighth grades is omitted entirely, and in Kortrecht High School, in ninth year, the pupils take up a book designed for eighth and ninth years, and which introduces the bass clef. This retardation and final leap over one book does not work out badly, as we shall see when the high-school work is discussed. The saving factor seems to be that the prolonged experience with easy and simple music in the higher grades enables the pupils to establish themselves firmly in knowledge and ability in music up to that point. In all the years before they have been floundering more or less. In the period of undergrade work they gain control of all the general musical practices that have been essayed earlier but not mastered. Placed at last in music appropriate to their voices and years, and with no essential new feature introduced except the bass clef, they step at once into a sort of musical maturity. Other factors may contribute to the surprising advance made in the upper grades and high school, but without doubt this gathering up of forces is one factor. It would be better yet if the school system worked efficiently at every point along the line of grades and gave to pupils in advanced grades music suited to their voices and not too difficult for their musical abilities as well; but failing in this, a late redemption, even though incomplete, is gratifying. In the white schools, where books are assigned in advance of grade rather than below grade, redemption does not take place, and the work of lower grades is, on the whole, better than that of higher.

AN EIGHTH-GRADE REHEARSAL.

In one elementary school an exceptional and extremely good musical rehearsal was attended. It is notable as showing the extraordinarily good results that are obviously possible but that are attained so seldom. The pupils participating were all of eighth grade and were preparing an operetta for production. The work is quite long and ambitious and very good musically. It is written for four-part mixed chorus, with solos for various voices, choruses for treble voices, and other concerted numbers, and pupils were doing the entire work, solos as well as choruses. As an advanced musical endeavor that brought the pupils into direct connection with a range of musical composition far in advance of anything touched in their daily practice, it was of great value. Moreover, it was costly and required no small amount of effort to produce it, and only a school in which there was an admirable school spirit and a fine attitude toward music could have undertaken it. But, better still, the pupils were doing it very well indeed. Much fine musical feeling was displayed in the sensitive inflections of tempo and in the graces of phrasing. Good dramatic delivery also characterized the work of soloists and chorus. Two features only were open to criticism: The tone was too little shaded, was excessively loud, and at times was even violently strident; and there was a tendency toward a sophisticated and highly conventional style of singing which would have seemed appropriate to the light-opera stage but was certainly out of place in connection with eighth-grade pupils in a colored school. The same tendency toward sophistication, toward imitation of a musical style often flambuoyant and tawdry, had been occasionally observed to a slight extent in the work of classes in other schools. It is hoped that it will be discouraged. It will be far better for the Negro to be sincere and develop his own racial expression in an earnest and profound way than to become a poor imitator of possibly the less desirable aspects of the art of other races. However, in spite of the shortcomings mentioned, the performance of these boys and girls of immature years in a work so ambitious was highly commendable. It was quite the best school singing heard in upper grades in Memphis, and in qualities of spontaneity, precision of attack, volume of tone in dramatic climaxes, and attention to the main demands of dramatic delivery was quite exceptional for eighth-grade students anywhere.

3. MUSIC IN THE HIGH SCHOOLS.

A. CENTRAL HIGH SCHOOL.

Little of systematic instruction in music is attempted in Central High School, and the attempts that are made are dubious and meet

with meager success. An incalculable loss to music in Memphis is the result.

High schools stand between a city's children and its adult citizenship. It is possible in a large city high school, such as this one in Memphis, to obtain musical results of commanding value. If these are attained, the effect upon the whole elementary school system is immediate and far-reaching. No elementary school teacher can remain in an indifferent attitude toward music and toward her own accomplishments in it if the high school is filled with students who, as a matter of course and not as a special dispensation, are given a musical education far in advance of that required of her.

Inadequate preparation in music of elementary school teachers will be overcome because every prospective teacher is required to to have at least a high-school education, and this will naturally include, or should be made to include, music. A high-school orchestra will always strike the imagination of a city, gain its hearty approval and good will, and citizens will begin to prepare their children early to play some orchestral instrument in order that they may become members of it. Younger brothers and sisters of high-school students will gather something of musical outlook and ambition from hearing of the advanced musical activities that characterize the high-school stage. Graduates from high school will enter the orchestra or glee club of their college, or enter music professionally, and give testimony to the value of their high-school preparation in social and professional walks of life. In countless ways, overt and subtle, music will be given a power and prestige that raises it above the rank of an infant subject, and lifts standards in the elementary schools with the quickness and power of an electric shock.

In its effect upon the adult community, the installation of good high-school music is hardly less powerful. Private teachers will have more pupils, and pupils musically more intelligent and advanced, and standards of teaching and of normal musical attainment in the city will rise. High-school students who do not aim at practical or performing musicianship will study harmony or musical appreciation in high school and become sympathetic and helpful members of audiences, and patrons of all good musical endeavors. The entire high-school student body, whether in music classes or not, will gather incidentally a valuable fund of musical understanding from frequent hearing of the high-school orchestra (which soon will contain all instruments of the symphonic orchestra), the high-school chorus, and chorus, orchestra, and soloists together, in school concerts. This general student body will in consequence be that much more interested in the musical activities in the city at large.

CHORUS AND ORCHESTRAL REHEARSALS.

Some regular work is undertaken in Central High School in chorus practice, in orchestral ensemble, and in music appreciation. All the work heard by the surveyor was, because of the approach of the end of the school year, in preparation for the graduation exercises. Musical appreciation was not included, but chorus and orchestral rehearsals were heard.

Music selected for the chorus was good in quality and adapted to the voices of the pupils, but rehearsals were bad in the extreme. The tone quality and voice management of the pupils were commendable, but their musical power was not at all adequate. Blunder after blunder was made and repeated until confirmed. In the second period of the Soldiers' Chorus from Faust, which was one of the pieces rehearsed, the syncopation caused by the tie over every alternate bar threw the pupils quite off, and resulted in their making up a rhythm of their own for the second and fourth measures. Repeated trials brought no improvement, and the rehearsals, in that particular, ended as they began. The pupils came in to these choral rehearsals in small groups, when examinations and recitations in other subjects left them free. All groups heard made the mistake described and invented the same solution. The spirit of the pupils was pleasant, but their accomplishment in rehearsal was negligible. It was all extremely depressing.

The orchestra, while amazingly small for a school enrolling almost 1,200 pupils, was composed of quite competent players who played with good tone, correct intonation, fine spirit, and much accuracy. Evidently the players were a group who have had much orchestral experience. One member, who plays also in the Philharmonic Orchestra in Memphis, told the surveyor that there were many more players on various instruments in the school, but that they did not care to join the orchestra. A table given later in this report shows the amount and distribution of such instrumental study. Of course, if all players in the high school were admitted into the orchestra, the playing would suffer. On the other hand, there is the question whether such a group in a high school should be treated as an orchestra or as an orchestral school. In practice both ends may be attained, either by dividing the players into two or more groups, or by having less advanced players attend rehearsals and play only on such passages as are designated by the conductor or some good players with whom they are seated.

INSTRUMENTS SHOULD BE PROVIDED BY THE BOARD.

The instrumentation of the group consists of six first violins, a flute, a first cornet, a second cornet, drums, and piano. There is

considerable value lost by reason of the violinists all concentrating on first violin. The absence of a bass and other instruments necessary to orchestral richness and variety of tone is regrettable, but as the school owns none of these instruments, their presence is hardly to be expected. Experience has proven that players of any needed instruments can be developed if the school owns the instruments and arranges to lend them to students. Left to themselves, parents and pupils will never provide, in sufficient measure to insure a full instrumentation, the lower strings, most of the wood wind, and at least the French horns of the brass section. Only instruments that have a large and attractive literature, and that are good in solo and numerous small ensemble capacities, will be favored. But parents who do not care to risk the purchase of a bass viol on the chance that their boy may learn to play it, and who would object to having the unwieldy instrument, with its unattractive solo tone, about the house, will gladly encourage their boy to take lessons, practice diligently, and attend orchestra rehearsals faithfully if the instrument is provided gratis. If this is true of the bass, it is certainly true of the horn, trombone, oboe, clarinet, and bassoon. At least the horn and the oboe are not generally studied merely because the small "business" orchestras commonly heard do not make use of them and familiarize the people with them.

MUSICAL SELECTIONS FOR APPRECIATION.

While the surveyor had no opportunity to hear a recitation in musical appreciation, he made a complete catalogue of the music used in this work. He was first struck by the fact that no player-piano rolls were used, and no player-piano was provided or even sought. Similarly surprising was the fact that no part-songs or solo songs sung in unison were used. With respect to the latter, Mendelssohn, for instance, offers a wide range of thoroughly representative and beautiful pieces that would richly repay study. From "Elijah" there is "If with All Your Hearts," "Lord God of Abraham," and "O Rest In the Lord," all of which may advantageously be studied as unison songs, and which are all included in that form in various books of high-school music. Also from "Elijah" there is the trio, "Lift Thine Eyes," and some of the easier choruses. From "St. Paul" there is "But the Lord is Mindful of His Own," "O God Have Mercy," and several chorals—if not some choruses, such as "How Lovely Are the Messengers." From the Ninety-fifth Psalm, "Come, Let Us Sing," is the beautiful and very easy canon, "For the Lord Is a Mighty God." Turning to the same composer's part-songs, few pieces of the kind are more beautiful than his "O Wert Thou in the Cauld Blast," or "I Would That My Love,"

both for two treble-voice parts, and very easy, or his little cycle, "O Fly with Me," "The Hoar Frost Fell," and "Over the Grave," for four parts, mixed voices. By means of these pieces Mendelssohn could be studied in his most characteristic and elevated moods; and in relation to music generally, the students could study the oratorio and its musical forms, the choral, the canon, the song-forms, and many phases of thematic development. And how much better to trace the story of "Elijah," read its noble text and thrilling narrative, and hear some of its music, than to trace the story of "Aida" or some worse opera, and hear illustrations from it. Nor is there any reason, even without a player-piano, for limiting the illustrations, from this composer at last, to choral numbers. His "Songs Without Words" furnish a rich mine of musical material that no student of music and its development can afford to ignore, through which the rise of the romantic in music may be traced, and which can always be played by some pupil in the high school.

The list of records used in Central High School reveals that there is an intention to instill patriotism through their use, or at least to acquaint the students with current and popular expressions of war-time feelings, and a desire to familiarize them with the tonal qualities of various orchestral instruments. With reference to this last aim, it may be said that the violin, cornet, and flute are all familiar to the students through the playing of the high-school orchestra. Further, the phonograph modifies so greatly the real tone of many of the instruments that it is doubtful whether the pupils will ever recognize the reality by reason of having heard the phonographic imitation. It would be far better to develop the high-school orchestra until all the instruments could be heard, *and handled and examined* there in the high school.

The intention underlying the use of many of the records is obscure. There are many records that are absolutely superfluous, because no person could possibly have escaped hearing them in original production during the last four years. Other titles are trivial or ordinary. "Poor Butterfly," "I Hear You Calling Me," "My Rosary for You," "Pensée Amoureuse," by Herbert; "Slidus Trombonus," "Birdie's Favorite," etc., are found. Few of the really great masterpieces of music are included. The lovely Welsh folk song, "All Through the Night," Nevin's "The Rosary," the Anvil Chorus from "Il Trovatore" (for brass band), selections from "Rigoletto," "Lucia," "Aida," "Otello," a Staccato Caprice by Vogrich, a fantasia on Mendelssohn's "Spring Song" are representatives of a better type; and finally in the Peer Gynt suite, Meditation from "Thais," Mendelssohn's violin Concerto in E minor, the Hallelujah Chorus from "The Messiah," "O Rest in the Lord" from "Elijah," "One Fine Day" from Madam Butterfly, and the

lovely Beethoven Trio in C, for woodwinds, the higher regions of musical expressions are entered. But this last group is not represented sufficiently in the catalogue to characterize it, and the majority of the selections are of the first and second types described above.

THE NEED OF AN ORCHESTRA.

A school such as Central High School should have a large and well-equipped orchestra. A military band would also be of great value and would fit in admirably with the Reserve Officers' Training Corps plans of instruction. Chorus singing should be thoroughly organized and supported. It might be elective or required, or both. A good plan would be to have one period per week of required chorus for all pupils, divided into some six or eight large groups, and two periods per week for an elective chorus, or perhaps for a selected chorus instead. The study of music applied under outside teachers should be credited, and the work of pupils applying for such credit should be carefully examined and evaluated. Courses in harmony and in musical appreciation might be offered immediately, but as these subjects must be elective, can be carried only by pupils who have fairly good preparation, and will be elected only by those who have a large interest in music growing out of sound experience and training, it is doubtful how large a following for them would be developed immediately.

A report of the committee on music of the Commission for the Reorganization of Secondary Education of the National Education Association was published by the Bureau of Education as Bulletin, 1917, No. 49. As one of the authors of that report, the present writer takes the liberty of quoting some of its analyses of the values of various courses in music and its general plan for music courses for four-year high schools, with reference to hours and credits:

CHORUS SINGING.

This course should be offered to pupils of all years. Although in the smaller high schools it is not practicable to divide the chorus according to years in the school, in the larger schools such division is preferable.

In interest and articulation with the earlier experience of the pupils, chorus practice appeals especially to students in the earlier years of high-school life; but in respect to voices these years are unfortunate for many pupils, and a wise selection of music material within a limited range is therefore necessary. A careful and frequently repeated examination should be made of each individual voice, and each pupil should be judiciously assigned to the appropriate vocal part.

In the upper classes, the voices being more mature, the pupils are able to undertake a higher type of music, involving not only a greater degree of experience in chorus singing but also heavier requirements for the voices. By separating the chorus classes as suggested, it is possible to develop chorus practice from a type of music easily understood and enjoyed by the immature

singers to a type of artistic music requiring a considerable grasp of structure, thematic development, and musical content.

ORCHESTRA.

This study should be offered in all the years of the high school, both in the four-year plan and in the six-year plan. In the latter case it would be wise to plan two orchestras, a junior and a senior orchestra, the one serving as a feeder to the other. When the high-school course is four years in length, a grammar-school orchestra is desirable for the purpose of developing the younger material for the advanced orchestra of the high school.

The musicianship that results naturally from ensemble playing is more advanced than that which arises naturally from ensemble singing. More hours of practice and preparation are necessary before successful participation is possible; the expression of the musical thought or impulse is less direct than in singing and becomes a matter, therefore, of greater reflection; the mechanical nature of the medium of expression makes sight reading and a knowledge of staff notation more exact; the number and diversity of the orchestral parts—diversity in pitch, tonal quality, and rhythmic procedure—make the whole a richer complex than chorus work presents; and this complexity and variety have attracted composers to orchestral expression for their greatest works. Nevertheless the course in orchestra must be thorough and well organized to attain its best ends. The following recommendations are therefore urged:

First. The instruments should be played in the manner of their solo capacities, the ideals of chamber music, and the refined treatment of each part in a symphony orchestra being ever kept in mind.

Second. Music should be selected that, however easy, still recognizes these particular values for each and every instrument.

Third. The orchestra should be considered an orchestral class or orchestral study club primarily, and a factor for the diversion of the school only incidentally.

Fourth. Each student should be provided with an orchestra part for home study, and should be expected to prepare his music between the dates of the orchestral rehearsals. This requirement is especially important where school credit is given to members of the orchestra.

Fifth. Instruments should be bought by or for the school, to remain school property, and should be loaned, under proper restrictions, to students who will learn to play them. Instruments such as the double bass, timpani, French horn, oboe, and bassoon should be bought. Only by such means can orchestral richness and sonority be secured, the real idiom of the orchestra be exemplified, and advanced orchestral literature be made practicable to the students.

MUSIC APPRECIATION.

Music appreciation as a thorough intensive study of musical form, history, biography of musicians, and esthetics of music is particularly appropriate for the last two years of high school, as prior to these years the mature quality of thought and feeling in great music is largely incomprehensible to any but the exceptional boy or girl. A music experience and a technical foundation that can be gained only in the ninth and tenth years are also necessary. Two years of chorus practice, such as was outlined, or two years of harmony or of orchestra are therefore recommended prior to undertaking a thorough course such as is here implied.

Ninth and tenth year pupils, and more infrequently seventh and eighth year pupils, have nevertheless made excellent progress in music appreciation. The content of such courses, however, should be different from the content of courses for older pupils. In explanation of the difference, it may be helpful to distinguish between musical experience for the pupil and analysis of that experience and the making of generalizations from it. The course for eleventh and twelfth year pupils should be rich in musical experience. These pupils should hear a vast amount of classical music, and a broad and searching study of musical art from various illuminating viewpoints should be based upon that experience. Younger pupils should unquestionably be offered a similar rich musical experience; and this should be adapted to their years, in part by the selections of music, but more especially with regard to the amount and nature of the analysis and contributory study conducted upon the basis of the musical experience gained.

There is, therefore, need for different grades of work designated as music appreciation. These grades may extend from the mere hearing of music, with little or no comment or study, to a form of lesson in which the discussion and study range over the further fields of musical knowledge and criticism.

HARMONY.

Inasmuch as this subject demands primarily quick and sensitive perception and retentive memory, it is especially appropriate to the ninth and tenth years, though it could well be substituted for music appreciation in the last two years. The requisite talent for its study is not so great nor so rare as commonly supposed, but as interest in music is necessary it should be made an elective study.

An academic presentation of the subject, such as that found in almost all the older textbooks, is to be heartily condemned. The following features should be invariable:

(i) Ear training, carried throughout and at appropriate stages involving aural recognition of any interval, any triad as major, minor, diminished or augmented, any seventh chord (as to its intervals), of any tone and of any chord as to its scale relations, of any chord progression, or any modulation as to its harmonic procedure and the keys involved, of organ points, suspensions, anticipation; in short, involving aural recognition of all the harmonic material learned and used through the eye and symbols of notation.

(ii) Instruction in the principles of melody writing; tendencies of melodic tones, melodic contour, motivation, the phrase, the process of coherent musical thought, the period.

(iii) Harmonization of melodies (original or given) rather than harmonization of figured basses. (Thorough bass should be taught, but should constitute only a small part of the practice.)

(iv) Harmonic analysis as revealing accepted musical usage by composers of the chord material presented.

(v) Freedom and musical proficiency in the use of harmonic material. Every harmonic factor is like a new word in the student's vocabulary and is to be used by him in constructing numerous musical sentences until he is familiar with all of its merits, powers, and special qualities.

(vi) Free composition for the development of self-expression through music, the criticisms of these efforts being directed rather to their success in fulfilling the student's intentions than to the details of technical accuracy except in those points which have already been studied in the class work.

APPLIED MUSIC, OR SCHOOL CREDIT FOR OUTSIDE WORK.

Although a number of high schools are now offering courses in applied music—that is, voice, piano, violin, and sometimes even other instruments—on the same basis as the other subjects, the general adoption of this plan can not reasonably be expected for some time to come, if it ever becomes feasible.

It is, therefore, recommended that study of voice, piano, organ, violin, or any orchestral instrument, under special teachers outside of school, when seriously undertaken and properly examined and certified, shall receive regular credit toward graduation. This recommendation is based upon the following considerations:

(i) The proficiency gained in singing or playing by many boys and girls during the high-school period proves to be of great value to them in later life.

(ii) Notwithstanding that most adults believe it desirable for young people to learn to sing or to play an instrument, a severe handicap is put upon them by the necessity of attending, at the same time, to the demands of their school work; and many pupils, including even a number who expect to be musicians, abandon or neglect music during their high-school years, when the greatest progress can and should be made, rather than jeopardize their prospect of a diploma.

(iii) We regard as untenable the assumption, expressed or implied, that any individual would be uneducated if he pursued three or four regular studies per year and added music to these, but would be educated if he pursued four or five studies each year and dropped music.

(iv) We believe that this untenable assumption is due not to any active consideration of the question as to the place of music in an educational plan, but rather to a passive acceptance of traditional academic standards that are now outgrown and should be abandoned.

The plans by which such credits may be offered must be based upon the following considerations: The work of a pupil in applied music must be of a quality and standard that the school can conscientiously accept as equal to the standards maintained in the other studies pursued in the school. To this end it is necessary to be sure that the private teacher is qualified to do his work acceptably, and that the student is faithfully carrying out the lessons of his instructor. It must be ascertained further that the pupil has sufficient musical ability to warrant his spending the energy and time involved, and that he practices faithfully and diligently. The course pursued by the private teacher must be outlined with sufficient clearness to enable the school officials to recognize it as having definite plan and purpose.

TIME ALLOTMENTS AND CREDIT BASED THEREON.

MINIMUM RECOMMENDED FOR FOUR-YEAR HIGH SCHOOLS.

Music courses.	Freshman.			Sophomore.		
	Periods per week.		Units.	Periods per week.		Units.
	Prepared.	Unprepared.		Prepared.	Unprepared.	
Chorus singing		2	1/5		2	1/5
Orchestra	2		2/5	2		2/5
Glee club		1	1/10		1	1/10
Music appreciation		2	1/5		2	2/5
Theory of music (harmony and counterpoint)	2		2/5	2		2/5
Applied music, or school credit for outside work	1 or 2		2/5 to 1	1 or 2		2/5 to 1

TIME ALLOTMENTS AND CREDIT BASED THEREON—Continued.

MINIMUM RECOMMENDED FOR FOUR-YEAR HIGH SCHOOLS—Continued.

Music courses.	Junior.			Senior.			Total units.
	Periods per week.		Units.	Periods per week.		Units.	
	Prepared.	Unprepared.		Prepared.	Unprepared.		
Chorus singing		2	1/5		2	1/5	4/5
Orchestra	2		2/5	2		2/5	8/5
Glee club		1	1/10		1	1/10	2/5
Music appreciation	2		2/5	2		2/5	7/5
Theory of music (harmony and counterpoint)	2		2/5	2		2/5	8/5
Applied music, or school credit for outside work	1 or 2		2/5 to 1	1 or 2		2/5 to 1	8/5 to 4

Remarks:
(1) Orchestra: One period of double length is preferable to two single periods. It should generally be conducted after regular school hours.
(2) Glee clubs: The desirability of granting credit for glee-club work is discussed on page 23.
(3) Theory of music: This subject ordinarily should not be offered until the ninth grade.
(4) Applied music: The amount of credit recommended is based on the fact that preparation involves more time proportionately than for any other subject.

The committee recommends that the time allotment for music appreciation and theory of music be increased whenever feasible to five prepared periods per week with corresponding credit.

Detailed discussions of methods and plans for carrying on all these courses are given in the report, but space does not permit a résumé of these discussions here.

Especial attention is called to the final lines of the "Remarks" under the table, and to the use of the word "Minimum" in the heading to the table. As showing that the word is used advisedly in application to the table, quotation is next made of a description of music courses in operation in one city, and of a plan for making these courses still more useful:

A COURSE OF MUSIC STUDY SUGGESTED.

Chorus singing.—Elective chorus is offered in all high schools. The course of study also prescribes required chorus, and in high schools where physical conditions permit this requirement is fulfilled.

Most of the elective choruses rehearse one two-hour period per week; credit one-fourth credit a semester. Required chorus work is conducted usually one period per week; the credit for this would be the same, except that credit for required chorus is in excess of the 32 credits required for graduation, while credit for elective chorus is accepted as part of the 32.

Orchestra.—Each high school maintains an orchestra which rehearses as a rule one two-hour period per week, though some orchestras are rehearsing more than this amount of time. In some schools rehearsals are necessarily held after school hours, by reason of physical conditions. In two junior high schools the orchestra pupils are in a vocational music course, and their time for rehearsal is a double period (one and a half hours) per day, five days per week.

In the vocational music course the orchestra practice described is credited as one full or regular course. In that course it is not expected that preparation outside of school will be required, and the 10 hours therefore receive the same credit as a 5-hour subject requiring preparation. In the schools running orchestra two hours per week, extra playing done by the orchestra is assumed

to equal a half-hour more, and the course, is therefore credited as a half-subject, with outside preparation necessary—that is, it carries one-half credit a semester.

Harmony.—A two-years' course, five hours per week, requiring outside preparation, and, therefore, carrying one credit a semester as a full subject. The work is based upon the theories of Dr. Goetschius, and his "Theory and Practice of Tone Relations" is placed in the hands of the pupils for reference and as a textbook. Only enough figured basses are used, however, to give the student a good grasp of thorough bass. Almost from the start the course assumes the nature of elementary composition, and the student is led to compose melodies and little compositions in which the chord material is used to effect as attractive a musical result as possible. The purpose is to develop musical appreciation and cause the student to enter upon a quest for beauty, as well as to give him an intellectual grasp of chord material. In short, the course has back of it the aims, applied to music, that lie back of a course in English composition, as related to literature.

Musical appreciation.—A two-years' course, five hours per week, requiring outside preparation, and, therefore given one credit a semester. The method is to work outward from musical material, which is played or sung until it is made familiar to the student, to a knowledge of form, biography, and history, and an understanding of the principles of musical æsthetics, in order to give the student sympathetic understanding in place of what would otherwise be vague musical preferences.

The study of music applied under outside teachers.—The teacher of music in each high school supervises the records, and, therefore, the faithfulness of each student's work.

In addition to the foregoing courses the course following is now submitted for adoption in the same city:

INTENSIVE MUSIC COURSE WITH VOCATIONAL OUTLOOK.

(1) Students may major in music.

(2) Work to center around *practical* (performing) *musicianship*, with a complement of general musical knowledge; the technical work to consist of individual practice alone (under outside instruction, and in the case of instruments not used in ensemble work), or of *individual and ensemble practice*, as appropriate and necessary features in case of all ensemble instruments.

(3) Work to carry 1¼ credits a semester, or 10 credits to graduate. Time, about 12½ hours per week.

The plan is to offer this balanced course for all studying solo or ensemble instruments, and at the same time enable students who do not wish this course entire, because of prior accomplishment of some of its features, or because of no vocational interest in music, to emphasize greatly one or another of its factors at the expense of the others; as harmony alone, 5 hours per week (as now offered); or 10 hours of individual practice and study alone, outside of school; or ensemble practice 10 hours in school; or musical appreciation alone, 5 hours in school (as now offered), etc.

It is, therefore, proposed:

1. To offer 10 hours per week, under careful supervision and instruction, in ensemble practice within schools. This to meet the needs

of the avocationally interested, or the advanced students vocationally interested.

2. To permit various degrees of participation in this ensemble practice, as one double period, three double periods, etc., for those who take it as a feature of the balanced major course.

(Credit: Laboratory hour credit; 10 hours, a credit a semester; other numbers of hours, as part of balanced course, in proportion.)

3. To offer Harmony (ninth and tenth years, in Intensive Course), as at present, Appreciation (eleventh and twelfth years in Intensive Course), as at present, 5 hours, with preparation, per week.

4. To permit those who take Harmony or Appreciation as part of the balanced major course to enter three of the five periods per week, with a smaller amount of written work or research work. (This can be done without minimizing the values of five-hour work and without creating serious division in the classes.)

Examples of various possible courses, all major, under the plan.

Harmony or Appreciation.	Technic with Theory (outside).	Technic (individual, outside teachers).	Technic ensemble (in school).	Total.
6[1]	0	7	.....	13
6	0	0	7	13
6	0	5	2	13
0	6 to 10	0	6 to 2	12

[1] Three hours, prepared.

From all the foregoing recommendations and outlines a course should be shaped for Central High School. It is not so important that the plans be large at first as that they be of right quality and tendency. Growth and intensification will come in full measure and in due time, if courses are begun that really begin to develop the wonderful latent musical possibilities of the high-school boys and girls of Memphis.

B. VOCATIONAL HIGH SCHOOL.

While no formal instruction in music is offered in the Vocational High School, the musical activities incidentally carried on and the active attitude of the school toward these activities proved most interesting. Music is certainly a real factor in the life of this school. The only question is as to the extent and form of the superstructure that should be built upon the very reliable foundations now laid.

MUSIC AT THE GENERAL ASSEMBLY.

A general assembly, 45 minutes in length, is held once a week in the school. Two or three songs by the whole school are sung on

every regular assembly program. In case of extra assemblies the nature of the program for which the school is assembled determines the amount of music. It may be a lecture which leaves no time at all for music; but there is a strong inclination to break into song, and whenever a program can be made to provide an opening, some time is given to singing. Such a special assembly was called at the time of the music surveyor's visit, and the school sang several songs. They were all done in unison, without any effort at part singing, and, from the standpoint of a conductor of advanced choral music, the results were rough; but everybody sang with spirit and earnestness, and the live, energetic spirit of the school was expressed in the singing. A teacher of English and expression conducted the songs with real enthusiasm and skill and with the manifest approval of the group. This same teacher directs all the musical activities of the school, and brings to the task musical capabilities, personal qualities of leadership, and an earnest devotion that are of inestimable value to the development of music in the school. None of the work that is here described would be developed except for such leadership.

In addition to general singing on assembly programs, much attention is given to the presentation of special musical numbers by proficient pupils. The influence upon the musical interest of the entire student body of having individuals thus present solos for voice, or for piano, violin, or some other musical instrument, can not fail to be good.

WAYS OF DEVELOPING MUSICAL INTEREST.

In several other ways the musical interest that is in the school finds expression and is revealed to the investigator. Much special music is prepared for commencements, class plays, general entertainments, and other school occasions. The Dramatic Club (under the same teacher) presents a play every semester, and music in connection with these plays is given a prominent place. A phonograph and records belonging in the school are used in connection not only with Spanish and French classes, but to provide music for special luncheons in the school lunch room and for general exercises. There is also the nucleus of an orchestra in the school. First assembled in November, 1917, it was formally organized in March, 1919, and was preparing, during the period of the school survey, to play for the school's commencement exercises in June. The instrumentation consists of four first violins, four second violins, cornet, drums, and piano. It was surprising to learn that the school system made no contribution to the support of the orchestra, but that the organization was maintained by the dues of its mem-

bers and by contributions from the graduating class. Work so earnestly done and of such value to the participants and to the whole school system deserves more encouragement.

The curriculum in a vocational school is likely to leave but scant time for cultural subjects, so called, and it might be necessary in Vocational High School to sacrifice some of the recommended music courses included in the table given under Central High School. But the very great strength of music as a vocational study has lately come to be recognized with startling suddenness. The table in a later section of this report which shows the vocational interest in music in Memphis high schools, where music has not been emphasized at all strongly, should be studied carefully. To supplement that table, it may be stated that in Pittsburgh, Pa., in 1916, after systematic instruction in music had been offered in high schools for only about four years, an inquiry into the vocational interest in music in the high schools similar to the one made in Memphis developed the fact that over 6½ per cent of all high-school students reported some degree of vocational interest. Nor should it be feared that the vocational interest will rob music of any of its cultural value or vocational study of it taint the spirit of musical study. There is a vitality in art that can not be destroyed by a secondary vocational aim; and when the idealism of young people is joined with this artistic appeal of the subject the atmosphere of vocational music classes becomes precisely that of so-called cultural classes.

With experiences and observations in mind that confirm these judgments, recommendation can confidently be made of a type of music work suitable for Vocational High School. It is recommended that combinations of outside specialized technical study, with ensemble practice and theoretical study within the school, be organized and offered. The draft of intensive courses in music given on a foregoing page of this report in the section devoted to Central High School gives detailed suggestions for such courses.

C. KORTRECHT HIGH SCHOOL (COLORED).

The aspects of music in Kortrecht High School can not be better described in brief than by saying that they exemplify further the qualities of singing by certain eighth-grade pupils described at the conclusion of the report on elementary colored schools. Nothing but chorus singing, with the attendant instruction in theory, is done; but this chorus singing is marked by great interest and earnestness, a quick response to a number of qualities of musical feeling, considerable proficiency in part singing, and a rhythmic energy and volume of tone that lead to quite effective results. There are imperfections of technic and tone, it is true, but where there is such spirit

there is certain to be continued development that will in time eliminate these imperfections. To discuss them in detail should not create an impression that they are felt to be basic and formidable.

The practice of continuing treble voice music through the eighth grades has been mentioned in the discussion of music in the elementary colored schools. The first singing heard in Kortrecht High School was by a large group of eighth grade pupils, who did a two-part song for treble voices. All boys—and there were 19 of them—were assigned the alto part, all girls took the soprano part. Most of the 19 boys were basses with well-developed bass voices, but a few of them still had treble voices. The surveyor's field notebook has this memorandum: "Remarkably fine carrying of parts, of contrapuntal independence, *from memory*."

The words "from memory" were heavily underscored. It is because the "ear"—or discrimination and memory for tones—that such a performance implies is surprising, as contrasted with what we would expect of the white race. The expression "what we would expect" is used advisedly. There is some doubt in the surveyor's mind as to whether the white race lacks the musical intuition that would enable them to perform such a feat, or whether their habit of mind is such as to restrain them from the impulse and the reliance upon intuition that would lead them to attempt it.

The writer has conducted a chorus of 1,200 white boys and girls through a very elaborate cantata, Keurvel's "A Festal Day," written variously for two, three, or even four treble parts, and with a symphony orchestra accompanying, which the pupils sang, throughout its 45 minutes of length, absolutely from memory. There was no faltering on entries of parts or in melodic accuracy. These pupils were from sixth, seventh, and eighth grades. Whether a chorus of colored children could have learned to do this more quickly can not be stated. The significant fact is that white children and their teachers are not generally disposed to make such an attempt at all. Probably the disinclination arises from an intuition that it is hazardous and unwise; and probably the inclination of the colored race to do this very thing arises from an intuition that it is not at all hazardous for them. It is impossible to be certain. Only a protracted series of the ear and musical memory tests devised by Dr. Carl Seashore, of the University of Iowa, would lead to certain knowledge. It would be a most interesting and valuable work to give these tests in the most careful way to large groups of colored and white pupils, and publish the results.

The tone in this chorus was too heavy, and the head tone, potentially so beautiful at this age, was little developed. Some humming was done by the group, and the surveyor hoped this humming would develop in the next song a better voice placement, but it failed to

do so. There is no doubt, moreover, that the practice of having basses persistently restricted to the treble clef, in combination with boys with treble voices, who sing an octave higher, is pernicious. These boys with treble voices perhaps suffer most, for they are continually trying to sing the parts in the way their deeper-voiced associates sing them. It is certain that they believe these parts belong down in the octave that they hear.

In this school, as in the elementary school in which the cantata was in preparation, some supplementary octavo music was noticed lying on the pupils' desks. It was pleasant to learn that this music was purchased by the board of education, in preparation for commencement, and that the board made similar contributions for earlier commencements, so that a library of supplementary music is gradually being acquired.

The pupils of the tenth and eleventh years combined gave another most interesting chorus rehearsal. The first song was arranged for three treble parts and bass, but although bass voices were present in great numbers the bass part was omitted. All boys were assigned to the third of the treble parts. Almost all so assigned were basses, but one or two who did not have such depth of voice sang as low as they could, which was somewhere between the two octaves. The dissonance was not noticeable in the ensemble, for naturally these scattered voices had little power when pushed down to their lowest limits. The injury is not to the musical ensemble, but to the musical understanding and the voices of those individual pupils. A long piece of supplementary music, in preparation for commencement, was next sung. Here at last, the only time in the colored schools, the basses were heard on music written on the bass clef. The song was for four parts, mixed voices, but the tenor part was omitted. The upper two parts were well carried, but the bass was not well established. A little listening tour among the rows of basses revealed, as might be expected, that many of the basses were still aiming an octave lower than the notes they saw. If the bass notes were high, they succeeded in getting the tone in a low octave; if, they were low, they sang as low as they could, and landed between octaves. Having amazingly good ears, these boys usually veered into a chord tone, whether they struck *their* tone of the chord or not. But it admits of little doubt that this uncertainty arises from protracted association with a clef which does not indicate the tones that their voices produce.

This group, by request of the surveyor, tried a new song at sight. It was arranged for four parts, mixed voices, but only the soprano, alto, and bass parts were attempted. The pupils sang by syllables, after displaying, through answers to questions, good knowledge of

technical facts. The parts were very well read and very well carried. The voices of the basses here and, indeed, of the students generally, were of extraordinary richness and power. The surveyor's notebook contains this comment, "Wonderful voices and wonderful ear for parts. No inhibitions in singing; but the tone is much too strong, is quite strident."

THE KORTRECHT BAND.

It was learned that for a long period of years prior to February, 1919, Kortrecht High School had maintained a brass band of some 20 members. It was evident from the accounts given of this band that it was held in great favor and was of inestimable value in the school and to large sections of the community as well. Nothing better could be done for Kortrecht High School than to reorganize this band at the earliest possible moment after the disturbance of conditions caused by the war has been overcome. Here is a vehicle of expression for which these students would have extraordinary aptitude, and which would cause valuable reactions upon the participants and the entire student body. The tone of band instruments, because of its fullness and power, is not only attractive to a race of their temperament, but it calls forth the more virile and well controlled phases of their musical responsiveness. The idiom of band instruments, separately and in ensemble, is characterized by weightiness of progress and by firm, incisive rhythms that similarly appeal to what is best in their types of feeling. The discipline of band practice, with its number of parts to be fitted together in fine coordination, is as great as that of orchestral practice, and is felt by the listener as well as by the performers.

Again, the band is connected with patriotic and military use in the thought of all people, and it acquires something of heroic character from those associations, as well as from its natural idiom of expression. Best of all, its uses are along avenues that are much more frequently open to the colored people than are those in which the orchestra, the piano, or the pipe organ finds use. Vocationally, therefore, there is a reasonably good outlook for the colored band musician. Many of the orchestral instruments, such as the oboe and bassoon, are rarely used except in the symphony orchestra, and their mastery by a colored musician, for purposes of orchestra work, would have but small vocational outlook. But these same instruments are used in large concert bands, and there the outlook would be brighter; and for all the other instruments used in band there is every promise. Small orchestras offer a field for the colored musician, and cornets, clarinets, trombones, and drums, used in band, carry extensively over into the orchestral field. The flute also, while not used in

small bands, is useful in large bands and in any small combination of orchestral instruments. The saxophone, unwillingly admitted by most band leaders into the military-band family, and not tolerated at all in the large orchestra, is yet gaining a firm foothold in band work; and in small combinations of instruments played for dances, dinners, and in cafés and similar places, it offers more lucrative possibilities than almost any instrument, notwithstanding its small claims to such a position. In short, if to the band instruments we add violin and bass, we have a large group of the instruments that promise best returns to the colored player. Many of these instruments are common to both band and orchestra, with the strings left over for orchestra, and some of the larger horns left over for band. Such being the balance, and in view of the above arguments, the band seems to be the best point of attack in Kortrecht High School. To develop an orchestra subsequently from the band would seem to be a wiser endeavor than to begin with orchestra and later develop a band from orchestra. Because of both its idiom of expression and the vocational prospects it opens, the band seems most appropriate.

Courses in harmony and in musical appreciation are not recommended for Kortrecht High School. At present they lie outside both the range of needs and the range of interests of the students in general. They lead where the students are not going. Exceptional individual talent should be given every opportunity and all assistance toward development, but such cases should be treated specially. Our schools can make expensive provision only for the development of the majority.

Credit for outside study, duly examined and approved in the light of inflexibly high standards, should unquestionably be given. To stimulate such individual musical endeavors is certainly right and imperatively right. Because of both avocational promise and possible vocational outlook, individual musical study may mean much in the life of the person studying; and success along either line will be a benefit to society at large.

CHORUS SINGING SHOULD BE DEVELOPED.

Chorus singing such as is now done, improved gradually by better assignments of parts and better tone production, should be developed to the uttermost. The Negro loves to sing, and he *can* sing, so wonderfully that he gives untold pleasure to himself and to the whole world. In his hours of relaxation is there anything better that he might do? Here he must find his soul, the soul of his race, and learn to express it, and by expressing it develop it.

THE BEST IN NEGRO MUSIC SHOULD BE CONSERVED AND DEVELOPED.

There is but one untoward outcome to guard against; he should be true to the development of his own nature by holding to that which attracts and exalts him and not yield to the human tendency to try to advance along lines of development appropriate to different natures. To this end the musical leaders of the race should hold fast to the best in Negro music and develop it in accordance with its germinal tendencies until a racial art is grown. Burleigh's songs even now point the way. Meanwhile portions of the traditional forms of the musical culture of other races that amalgamate readily with the quality of expression of the Negro need not be shunned; in fact, can not be avoided. Just as the Negro has taken the musical scales of our modern white races and molded them to his uses, so will he take other features of our music. The prime need is for him to cling meanwhile to his own traditional songs and his own paths of development of them. Happy will that day be when some musician and educator of the colored race produces school-music books filled with music true to racial qualities upon which the children of his race may come into full realization of all that is best in the normal potentialities of their natures.

4. GENERAL ASPECTS OF MUSIC IN THE COMMUNITY AND IN THE SCHOOLS AND THE RELATIONS BETWEEN THEM.

The first hasty and, it must be confessed, somewhat hazy generalization that came to the surveyor in Memphis was that the southern people do not so much have art as they live art. In other words, many of the qualities of life that art hopes to bestow on humanity are there without the art that tends to produce them. As typical of these qualities we may mention the quick response to all that appeals to the feeling and imagination, the prevalence of a large humanitarian sympathy, a love of human living rather than a predilection for mechanizing life toward material production, and an abundant love of beauty, whether it be the beauty of nature, beauty in the furnishing of the home or the shop window, or taste in dress. There is a comparatively unhurried acceptance of life; and the spirit of art is largely that of appreciation of the graces and beauties and fine qualities of life as it is (if we live it right), while the spirit of industrialism is largely that of hectic remaking of the world according to some man-born plan which man fancies will make it yield to him satisfaction.

Is the old tradition of the South, this tradition of refinement, culture, hospitality, to be overborne by the pressure of a mechanistic system of industrial life? John Collier warns us that a culture

(meaning by a culture the sum of the moral, esthetic, and social creeds of a race) does not perpetuate itself automatically. The culture of Athens perished until for ages it was not even a memory in the human stock that descended from its period; the culture of Florence perished likewise. So, he says, may the culture of our forefathers perish if none seek to conserve it. Is the South seeking to conserve that which has given it its place in story, its charm and value in the eyes of the world? It is probably on the verge of ceasing to *live* art; will it further fail to *have* art that will work toward preservation of its old spirit? Out of art and high traditions that migrated across the Atlantic with the first Virginians did the old culture spring. In the wilderness art as something objectified was forgotten, but the spirit of it survived. Will the spirit now perish? And if it does, must not the art be revived that first gave it birth in order that a new birth may come?

In the adult community strong forces are working to preserve musical art, develop it more richly, and make it function in the lives of the people. It will be a lasting pity if it does not take deep root in the lives of a people so predisposed toward it. There is danger, instead, that it will be put on a shelf as something remedial, to be applied at night to heal the ills which the day has generated. Art so conditioned, art that is not an expression of the full life of a people but is instead antidotal to their real life, is a dead thing, a shallow hypocrisy.

FACTORS IN CONSERVING AND DEVELOPING MUSICAL ART.

Where can art be put into the lives of the people in a basic way—be put, so to speak, into their cellular tissue, to become a part of them, and not something too objective, which they possess or seek to obtain possession of? In the schoolroom. There the basic development must begin. In the adult community the tendencies developed should merely be finding natural expression. The question to which we are addressed, therefore, is whether the schools in Memphis are doing their part, and whether the music in the city outside is an expression of that which the schools have created, or, instead, whether the musical forces in the city are performing a dual rôle of developing the musical tendencies of the community and expressing them at the same time. It should be said that there is, of course, no sharp line of division. In any city there will always be large developmental forces at work outside of the schools, and always the schools, to some extent, will be a field for the expression of development thus originating outside. In a normal situation, however, there will be an almost perfect balance between the two,

with respect to the extent to which they exchange duties, and with respect to the power with which each discharges its own characteristic responsibilities. Normally, each will contribute to and stimulate the other.

We have seen what the schools of Memphis are doing; we are forced to acknowledge that the city is doing better. These are the facts that force the conclusion.

The schools have done little or nothing to develop orchestral playing. Yet since 1906 there has been almost constantly in the city an orchestra of almost symphonic proportions containing a large number of players who were, at the time of their membership, either students in high school, or who had been students in high school while getting the musical training that enabled them to attain to membership. Moreover, the musical life of the city is more nearly up to standard than is the musical life of the schools.

A brief survey of musical activities may serve to confirm this.

MUSICAL ORGANIZATIONS OF THE CITY.

The Philharmonic Orchestra Association we have already referred to. It was succeeded by the Beethoven Orchestra, which, in turn, developed into the Memphis Symphony Orchestra. It is true that this, the most ambitious attempt, was not long continued; but the fact that Memphis, some nine years ago, developed even for a time a symphony orchestra, is significant. Though it was broken up, the impulse survived, as represented again by the Beethoven Orchestra. Finally came the Soldiers' Aid Choral Society and Orchestra, the instrumental part of which is now in process of development again into the Philharmonic Orchestra Association. Never has this light quite gone out.

In 1918 Memphis paid approximately $5,700 for band music in her parks. This provided a band of 25 men and conductor, playing seven concerts per week for a period of 10 weeks. The band was constant in personnel during that period, and therefore had the one indispensable condition for a good ensemble. Cities of equal size can be found that appropriate more than this amount for the same purpose, but taking all cities of approximately equal population in the United States, the amount Memphis paid is probably far above the average. In Detroit, a much larger city, the appropriation in 1917 for the same purpose was $11,000; for 1919 it was $17,500. In a report on this feature of community life very lately received from a number of cities, Detroit states: "The difference is accounted for by the fact that there was an increase in the wage scale and because the number of men in the band was increased from 32 to 40. Their season is

from June 22 to September 1, inclusive." This quotation is made as giving evidence that other cities have encountered the increase in wage scale that threatened to deprive Memphis of her park concerts at the time the surveyor made his inquiries. As in almost all cities, community singing was a feature of the Memphis programs during the war. It is to be hoped that such singing will not be thought of as appropriate only to war time.

An organization that has performed a large service for Memphis generally, as well as for its own membership, is the Beethoven Club. The practice which this organization follows of giving Saturday afternoon concerts free to the public, though the club defrays the cost of the auditorium for the purpose, is most praiseworthy.

In 1916–17, and again in 1917–18, the club maintained a public school music committee, and for a time this committee undertook a series of programs given in the schools for the pupils. The movement met with hearty appreciation from the schools, but was gradually discontinued, largely because of the difficulty, always encountered in such endeavors, of obtaining throughout a long period the services of a comparatively small group of members to sing and play at the hours during which the schools are in session. Several persons connected with the schools commented regretfully to the surveyor upon the abandonment of the movement. The Beethoven Club also gives three artists' concerts each season and maintains a study class for its members which meets twice each month. Its connection with the orchestral developments discussed above was exceedingly earnest and helpful.

Besides this large organization, Memphis has the Rennaissance Club, the Morning Musical Club, and the Repertoire Club, all of which confine their activities to their own membership, and represent those earnest groups which in every city carry, by indirect means, a large stimulation to the better thought of the community. In the Piano Teachers' Association, however, another type of organization is encountered. There is always opportunity for progress and promise of it when professional people gather together. Moved by unity of purpose, affiliated by like experiences and similarity of ideals, and having definite and practical connection with the affairs to which they turn their attention and efforts, they are capable of effecting lasting improvements. The Piano Teachers' Association of Memphis proved to be no exception. Though an organization of comparatively late birth, and by the implication of their title devoted to a limited interest, they are scanning the whole Memphis field earnestly, with the single desire, in the surveyor's judgment, of giving a better musical life to the people of the city.

THE INTEREST OF THE CHAMBER OF COMMERCE IN MUSIC.

The chamber of commerce of Memphis has a music committee. Ordinarily if a chamber of commerce has a music committee at all, it restricts its functions to providing incidental music for occasions in which the organization is interested for other than musical reasons. The music committee of the Memphis Chamber of Commerce did better. It turned impresario and brought to Memphis the Scotti Opera Company for two nights of opera. The appearance of the opera company in Memphis was its first. Evidently the committee retained some of its business acumen in the venture, for it cleared $1,500. Now it is suggested that this be held as a fund to finance the development of high-school orchestras, and that the chamber of commerce repeat the undertaking from year to year for the continued benefit of such a fund. The plan is ideal. If it were carried out, Memphis would not only accomplish local results that would appear to be little short of miraculous, but it would gather a reputation over the United States that would exceed the reputation it has as a lumber center. This is not said idly; it is a prediction. The plan continued vigorously would challenge the attention of leaders of thought along social lines all over the United States; and these form a large and commanding group.

It is perhaps needless to say, after giving an account of such a brilliant achievement, that the chamber of commerce supports all endeavors looking toward the development of community music.

Memphis supports two series of concerts annually, one of which aims chiefly to present in due season all of the greatest pianists of our day, as well as some of our great orchestras; and the other of which brings to Memphis brilliant assemblages of leading operatic singers and attractions not less noted from other musical fields. The only limitation, indeed, to the provision of all that is best in music seems to be the lack of a large, comfortable, and acceptably located auditorium. This is a misfortune common to many cities; but in Memphis even this handicap will probably be soon removed.

A STUDY OF THE EXTENT OF PRIVATE INSTRUCTION AMONG SCHOOL CHILDREN.

The private teachers of music in Memphis have not by any means been idle. One of the inquiries prosecuted in Memphis in connection with the music survey was the amount of private study of music undertaken by pupils from the third year in school to the senior year in high school, inclusive. The tables following give the results of the inquiry. It is unnecessary to repeat the questionnaire here, as the table shows what questions were asked.

White schools, elementary—grades 3 to 8, inclusive.

Number taking lessons		833
Number reporting cost		756
Subject of specialized study:		
Piano	735	
Voice	4	
Violin	65	
Cornet	4	
Harp	2	
Organ	1	
Bugle	2	
Fife	6	
Drum	4	
Guitar	1	
Ukelele	16	
Banjo	1	
General music	6	
Cost reported:		
Per month		$4,677
Cost in 9 months		$42,093

This table has been greatly condensed. Much additional comment and explanation are needed.

All of the white elementary schools are not represented, and some that are represented are not fully accounted for. The schools not included at all are Church Home, Lauderdale, Leath Orphan, Open Air, Jefferson Street. Of these, Lauderdale is probably the only one that would have greatly increased the totals. Schools reporting, but probably incompletely, are Leath (third grade missing), Madison Heights (third grade missing), Pope (eighth grade missing), and Smith (fifth, fourth, and third grades missing). The close of the school term came too early after the omissions had been discovered to permit of renewed inquiry.

The results were reported and tabulated by schools and grades. It would be possible, therefore, to show the geographical distribution of study, and the distribution according to age, but it was thought that this additional detail would not have value commensurate with the space it would occupy and the difficulty of quick interpretation that it would cause.

The distribution by subjects of study gives an aggregate of 847 pupils studying, which seems irreconcilable with the total of 833 reporting any study. The discrepancy is explained by the fact that 14 of the 833 pupils study two special musical subjects. Piano and violin, or piano and general music, are frequent combinations.

The table is extraordinary in point of certain omissions. It seems inconceivable that not a single pupil reported the study of flute, clarinet, trombone, violoncello, or bass. There is the utmost need

for stimulating the study of these and other orchestral instruments by organizing little groups of any orchestral instruments whatever in every school where a nucleus of two or three instruments can be formed, and then making strenuous effort to supply the instruments needed for richer effect, in the order of their value to the group. *The purchase of instruments to be owned by the school is imperative.* If the board of education can not purchase them or can not purchase enough of them, private contributions from outside sources and proceeds from concerts and school entertainments should be secured and used. It is doubtful whether many cities of the size of Memphis would show such a narrow outlook upon the field of orchestral instruments. Surely these missing instruments are known and loved for their beautiful musical possibilities. On the other hand, the presence of students of the harp in elementary schools is almost as extraordinary in a favorable way. Very few cities of even much greater size would disclose a single such student.

The fife, bugle, and drum students are created through the activities of the Boy Scouts. No one wishes to restrain them in the least; but why not develop the drummers into tympani players, the buglers into trumpet or cornet players, the fifers into flute players? They would be all the more competent in their original capacities.

The vogue of the ukelele must be accepted as gracefully as possible, it seems. Yet parents might be advised to spend money in giving their children instruction on some instrument that has real music written for it, that has, indeed, a noble literature and broader musical possibilities, and that the child will not be ashamed to play after he is 20 years of age.

The number of lessons per week taken by each pupil was stated in the reports and was tabulated, though not included in the table. Two lessons per week are taken by the great majority of pupils.

A number of additional facts could have been ascertained from the reports, as, for instance, the average cost per lesson, and this cost in different neighborhoods and for different instruments. A detailed analysis, however, would have extended quite beyond the proportions of space which this one inquiry deserves.

We pass to the next table.

Colored schools, elementary grades, 3 to 8, inclusive.

Number taking lessons	191
Number reporting cost	174
Subject of specialized study:	
Piano	170
Violin	14
Voice	14

Colored schools, elementary grades, 3 to 8, inclusive—Continued.

Subject of specialized study—Continued.	
Cornet	3
Drums	1
Ukelele	1
Cost reported:	
Per month	$352.03
Cost in nine months	$3,168.27

Carnes and Charles Avenue schools are omitted. The omission of Carnes probably diminished the totals greatly. One school is probably incomplete, but not in such measure as seriously to affect the total.

Two pupils are evidently pursuing two lines of study each.

The variety of subjects is reduced below that shown in the preceding table.

The average cost per lesson is only about one-third that disclosed in the table of white schools.

As bearing on what was said regarding the probable liking for band instruments on the part of the colored students, it should be observed that 3 of 191 pupils are studying the cornet against 4 of 833 pupils in the preceding table.

The percentage of study of the ukelele and banjo is lower.

The questionnaires submitted to high-school students embodied two inquiries not included in those submitted to the pupils in elementary schools. One of these inquiries was designed to bring forth facts that would disclose the amount of vocational interest among high-school students; the other aimed to discover the amount of study undertaken and abandoned, and to ascertain the causes that lead pupils to "quit taking music lessons." In pursuit of the second inquiry these two questions were asked: "If you are not taking lessons now, have you taken lessons in the past?" "What were your reasons for quitting?" Unfortunately, preceding questions had inquired whether pupils were at present taking lessons, and what special study they were pursuing, if they were taking. The result was that pupils who had taken lessons but had quit conscientiously reported the name of the instrument they studied when they were taking. This accounts for the great excess of students of piano, plus violin, plus voice, etc., over the total number of students now taking lessons, or over the number that have taken lessons. It will be observed in evidence of this fact that the total of all numbers under the separate subject headings almost equals the sum of those now taking and that have taken lessons. A little study of the table, which follows, will make this clear.

Central High School.

Number taking lessons		146
Number that have quit		230
Subject of specialized study:		
Piano	289	
Voice	10	
Violin	27	
Cornet	7	
Harp	1	
Fife	1	
Drums	2	
Ukelele	4	
General music	29	
Cost reported:		
Per month		$930.15
In 9 months		$8,371.35
Reasons for quitting:		
Moved	29	
Lack of time	81	
Not interested	76	
Health	8	
Finances	11	
Would not practice	3	
Vocational experiences and aims:		
Have earned money	16	
Now earn money	9	
Expect to earn	9	
As critic	2	
As performer	24	
As teacher	34	

Fortunately the pupils who have quit taking music lessons did not state the cost of their former lessons. If we assume that the $930.15 per month is the cost to the 146 pupils now taking, an average cost of $6.37 per month per pupil is obtained. This is a reasonable general average, and the outcome is sufficient evidence that only cost of current lessons was reported.

The remarks under the table for white schools on the distribution of subjects of study and the startling omission of many instruments apply here. The harp, it may be noted, again appears as a subject.

Among the reasons for quitting, which are the usual ones, lack of time is prominent. This fact should give weight to the arguments for crediting outside musical study. The total number giving reasons for quitting is 208; the number reporting is 230. Only 22 state no reason.

The report of vocational interest is unexpectedly large. The school gives so little standing to music that one would expect even robust interest and ambition to decline. Nevertheless, 34 students profess a vocational interest or experience, or both. Of these, 25 have earned or are earning money. The value to the student of these incidental

earnings is very great; and in later life one may observe anywhere the number of persons who pursue some business or profession other than music, but who earn as much in music as in their avowed pursuits. All of the 34 expect to teach, 24 of them expecting also to play or sing professionally, and 2 expecting to teach and serve as musical critics as well. Have these 34, and others who would be developed by proper conditions, no claims upon the school system? They are only 3 in every 100, it is true, but schools in which music is broadly and intensively developed give a much larger percentage. And how many pupils in every hundred are going to follow any one other line of activity?

The tables for Vocational and Kortrecht High Schools may be scanned largely in the light of these observations.

Vocational High School.

Number taking lessons		6
Number that have quit		13
Subject of specialized study:		
Piano	12	
Voice	1	
Violin	2	
Cornet	1	
Fife	1	
Drums	1	
Ukelele	1	
General music	2	
Cost reported:		
Per month		$44.00
In 9 months		$390.00
Reasons for quitting:		
Moved	5	
Lack of time	4	
Not interested	1	
Health	1	
Vocational experience and aims:		
Have earned money	1	
Expect to earn	5	
Expect to be musician	4	

For explanation of the discrepancy between the number taking lessons and those taking piano, etc., the reader should refer to the comments made on the table for Central High School.

In addition to the analyses of preceding tables, which apply as well here, it may be pointed out that in this school five of the six pupils who are now taking lessons expect to gain at least a part of their livelihood through music, and four expect to become musicians, which probably means that they expect to gain all their livelihood through music. There is such musical impetus in this school that if

the practical musical advantages recommended for it herein were offered the numbers of students interested would undoubtedly increase. Probably vocations now taught in the school are not thought to be superior, but if music is equal to shop work why not spend a fraction of the sum necessary to install shop work in installing courses in music. Much could be done with little expense except for the salary of a teacher.

Kortrecht High School.

Number taking lessons		29
Number that have quit		27
Subject of specialized study:		
Piano	40	
Voice	3	
Violin	2	
Cornet	1	
General music	12	
Cost reported:		
Per month		$6.57
In 9 months		$59.13
Reason for quitting:		
Moved	11	
Health	6	
Finances	7	
Vocational experiences and aims:		
Have earned money	13	
Now earn money	5	
Expect to earn money	45	
As critic	3	
As performers	5	
As teacher	35	

This table is full of interesting implications. The cost of instruction is exceedingly low, less than $2 per month per pupil on an average, and most of them take two lessons per week. In connection with this, the number that have earned, are earning, or expect to earn money by means of their music should be noted. Obviously, these students of music teach others at an early age and at a low price for the instruction. The percentage vocationally interested is exceedingly high. Taking the number 45 as the total so interested (since within this 45 it is possible that the others are all grouped), we find that over 11 per cent of the pupils in the school expect to earn money through music. Of these, 35 expect to teach, 5 expect to be performers, and 3 expect to be critics. Of course, these last students do not know what this claim implies; but there is little question but that the entire 45 intend to earn and will earn money by means of music, largely through teaching others and playing. The desire to have at least some little instruction in music is practically universal with the colored people. It is not

important what relation their possible attainments may bear to the development of the great music of the world. The important query is what relation it bears to their contentment, pleasure, and well-being in life. Do not these results in Kortrecht High School give any suggestions as to the future racial life of the Negro and what must be done to minister to it?

THE MONEY COST OF PRIVATE INSTRUCTION.

These tables can not be left without a word or two more of comment. In the aggregate they show that 1,265 boys and girls in the Memphis schools are studying music outside of school at a cost of at least $54,000 annually. This figure is for lessons during nine months only and is probably too low. One is impelled to ask why citizens who have such regard for a subject that they will spend this sum annually for it will take such small interest in advancing much more economical instruction in the schools. True, public schools do not, except in a few cases, teach pupils individually to play the piano, but they can and should give instruction that would stimulate the child's interest in his outside musical study, give him far greater intelligence and taste, and save many hours of instruction from his music teacher on rudiments that he should have learned in school. In short, the schools can and should give the special student everything musical except the specific technic of his special branch, and they should awaken his desire to undertake that and become proficient in it.

THE TRI-STATE MUSICAL EXAMINING BOARD.

In connection with the private teaching of music in Memphis full value must be attached to the work of the Tri-State Musical Examining Board. No better effort can be made in the cause of music than to improve standards of teaching by guarding against the operations of poorly prepared and unprofessionally-minded teachers. Strong efforts have been made in several States to have music teachers certified by the State, but little has been accomplished. It was most encouraging to find that Tennessee, Mississippi, and Arkansas are banded together in a movement that, while it does not crush out the incompetent teacher, yet does give high authority and recognition to all competent teachers who wish to aid the cause of music and the cause of the music teacher by coming within its operation. The Tri-State Examining Board was founded in 1914 and was incorporated under State laws in 1917. A careful study of the handbook issued by the organization gives indubitable evidence of its high standards, wise regulations, and efficient administration. The function of the board is to give examinations to all applicants upon pay-

ment of the examination fee, and to award to those who are successful certificates of proficiency and ability to teach. These certificates may be accepted unquestionably by students and parents as giving full assurance of the entire capability of the instructor. The board will undoubtedly do much to raise standards of teaching in the three States in which it operates. It would be well for other States to adopt like measures.

As has been admitted, music in the public schools of Memphis does not have the quick forward look and the optimistic energy that characterize some of these features of musical life in the community outside and in the State. But as we glance in review at these latter we are struck by the fact that those features that are most progressive are comparatively recent. The teaching of music in all the schools of the State has been required for two years. The activities of Max Schoen in the eastern end of the State do not greatly antedate the State requirement; and Mr. Schoen tells us that the East Tennessee Normal School only since that date doubled its musical requirements for prospective teachers, and that teachers and the large rural population alike are quite uneducated musically. His efforts have been greatly in the direction of preparing teachers to teach at least the crude beginnings of music. The West Tennessee Normal School is of late date and has not provided for an adequate program of musical instruction. The Tri-State Musical Examining Board dates only from 1914, and its charter only from 1917. The chamber of commerce brought the Scotti Opera Company to Memphis only last year, and the suggestion to use the fund acquired for the benefit of a school orchestra movement is later yet. The private teachers have performed a large service, but why are there not musical developments in Memphis that would give impetus to the study of the flute, clarinet, trombone, violoncello, bass, and other instruments? The schools could not be expected to be first in creating interest in these. Even the cornet is but slightly studied.

The conclusion is irresistible that the State is undergoing a general musical awakening, is acquiring an ever more acute consciousness of itself musically, and of the needs and possibilities of those outside the circle of a small group musically advanced. But it might be asked whether the public schools should not lead in all such progressive awakenings in the community. Perhaps they should; but they do not. Public schools deal with children, largely of tender age, many of them mere infants. The parents are the constituency of the schools, and the schools try to bring these children up to the sort of an education that the majority of the parents hold in dim conception as the right one. The public schools are, therefore, prone to follow and not to lead. If music does not seem a vital, an urgent thing to the majority of parents, then music will not be vigorously

taught. It would be interesting to know just how many parents have helped to demote music in the esteem of grade teachers by asking to have their children excused from it. It would be interesting to know how much interest has been displayed by parents—not groups of musicians, who will always be regarded as special pleaders, but just average parents—in the form of inquiries to teachers as to how their children were doing in music, and would not the teacher take especial care that their children learn music, etc.

But while the public schools in Memphis have not taken the initiative, and while we can understand, in part at least, why they have lagged, it is their clear duty to meet the present advancing demand by a response that will not only balance it, but that will in turn cause the demand to again advance. What must be done to so meet it? We have indicated in great detail some changes that should take place. A few words as to administrative plans remain to be said.

THE SUPERVISION IN MEMPHIS SCHOOLS.

In the music department of the Memphis public schools there are two supervisors for white schools and one for colored schools. In white schools a supervisor visits each elementary schoolroom once in seventeen school days, in colored schools the supervisor visits first and second grades once a month (20 school days), grades above the first and second once in two weeks, the high school once every week.

The time prescribed for music by the school authorities is 75 minutes per week, or an average of 15 minutes daily, to be distributed as seems best. This is not enough, except for first grade classes. It is difficult to see how a supervisor in white schools can stay even 15 minutes in a room on the occasion of her visits. As one supervisor teaches three days each week in Central High School and only two days in the elementary schools, but seven days of supervisory work are possible in the week. In the 17 days during which all elementary rooms are visited there are thus 23 days of actual supervisory work from the two supervisors. But the schools which they must visit have a total of 369 rooms, which gives an average of 16 rooms per day to visit and instruct. Geographical distribution of schools always affects the time element, and causes loss of time. Adequate supervision includes the giving of model lessons, observation of the work of the grade teachers, conferences with individual teachers, conferences with individual children, and perhaps consultation with the principal of the school and occasional special rehearsals for some program. All of this can not possibly be done in the time allotted. On the other hand, visits at greater intervals than now held would be altogether too infrequent. The situation needs close and strong

supervision, what a noted superintendent once alluded to as "short-arm blows." The supervisor in colored schools visits first and second grades too infrequently, but stays 20 minutes in a room in all of her visits to first, second, and third grade classes, 30 minutes in all intermediate rooms, and 45 minutes with each group in the high school, which she visits once a week. Each high-school group has in addition two 15-minute periods per week for music. The length of lessons given by the supervisor is satisfactory, but such lessons are too infrequent. More supervision is needed.

In addition to visits to all schoolrooms, supervisors conduct meetings of teachers in which they give instructions in the content and methods of instruction for the outlined course. These meetings are held once a month each for two groups, one group consisting of teachers of first, second, third, and fourth grades, the other of teachers of fifth, sixth, seventh, and eighth grades. Attendance on these meetings is mandatory. A weekly meeting is held in addition, which is open to teachers of all grades who wish to attend.

The total outlay in the school year 1917–18 for music in the public schools in Memphis was $3,540. This was paid in salaries to the three supervisors. Such other items of expense as were incurred were so small as to be negligible. This is probably a low record for expenditures for music.

The surveyor believes in the future of Memphis, the future of her schools, and the future of music in her schools. There is native culture there, native talent, sympathy, good impulses, and motives by the score, and no bad ones. The time has come now when these must work in practical ways to achieve the values that belong to them. They have been idle or misapplied, not dead.

5. SUMMARY OF RECOMMENDATIONS.

1. Provide a copy of each of two or three good books of rote songs for the desk of every first and every second grade teacher. (This would devolve upon the board of education.)

2. Provide every teacher with a pitch pipe and require and instruct teachers in its use. (Board of education and music department.)

3. Restrict compass of first-grade songs to middle C as low tone, second-grade songs to an occasional B flat as low tone. (Music department.)

4. Issue a carefully selected list of rote songs for first and second grades and require teacher to stay within this list or to use no other songs except on approval of the music department. (Music department.)

5. Recommend specific songs that begin on C, third space, treble clef, or higher, to be used in first grades at the beginning of every semester. (Music department.)

6. Instruct all first and second grade teachers in methods of correcting monotones and proceed vigorously and systematically to put the methods into practice. (Music department.)

7. Discard most of the motion songs—at least, all that have any large muscle movements—and songs that deal with rough narrative subjects. (Music department.)

8. Develop the light head voices of teachers and children and secure a tone about one-half as loud as that now in use, but that will be pure and flexible. (Music department.)

9. Teach rote songs by first singing them *entire* two or three times over, words and music, to the children, using a small, pure voice, pronunciation forward, at the lips. Then sing a phrase at a time, each phrase repeated several times, and do not let children sing it back to the teacher till she feels they will do it successfully. Continue so to the end, occasionally singing connectedly all phrases from the first up to the point then reached. Have quiet, sensitive attention, the children listening intently to the teacher. Do not say words separately except in case a word is misunderstood by the children and mispronounced. Then tell the children what the word is, but do not ask them to recite the text. (Music department.)

10. Begin individual singing in first grade and continue it to sixth grade, inclusive, at least. Such singing is to be on music that the class has sung acceptably in concert. Have two children—the first two in a row—stand. The first sings a phrase; as he finishes and sits down, the second child sings the second phrase; and the third child stands as the second begins. The phrases should flow smoothly. Do not be afraid to supply a phrase or help if a child falters. Do not stop and drill a child until the attention of the class wanders. It is not a lesson; it is making each child individually responsible for his part and is informing the teacher of the extent of her problem and the abilities of her class. Also, the practice supports attention throughout a drill that entails many repetitions. (Music department.)

11. In second grade begin ear training by having pupils syllabize short successions, such as 1–3–5, hummed by the teacher, and then write them. *Take these fragments from the music of the current lesson.* Continue this practice into the advanced grades. Make it involve recognition and writing of each new rythmic and tonal feature. (Music department.)

12. Do not permit pupils to sing wrong tones to right syllables or wrong syllables to right tones. Be ready to supply the tone or name they are likely to miss or stop them and exemplify it and have them sing it back individually if necessary. (Music department.)

13. Do not begin two-part singing till fourth year. (Music department.)

14. Have some boys and some girls on *each* vocal part up to the seventh year, but not necessarily including that year. (Music department.)

15. In seventh and eighth years find out what the register of the various children's voices are and assign each to a part that conforms to that register and is notated on the staff exactly within that register. (Music department.)

16. Provide much supplementary music for seventh and eighth grades, some of it for treble voices alone, some including bass clef. Use either kind in either seventh or eighth grade, according to the voices present at the time. (Board of education and music department.)

17. In practicing part songs for treble voices have *all* pupils sing and learn each and every part successively by syllables, then words. Then try the group on the parts together. (Music department.)

18. See that teachers and boys understand the voices of boys in seventh and eighth grades, the bass clef in relation to the treble clef, and the voices of the boys in relation to both of these clefs. (Music department.)

19. Never permit both basses and trebles to sing the same part, except in a unison song. (Music department.)

20. Abandon music examinations. If proper written work is given and the teacher is as observant of the singing as she should be, the status of every child will be known better by daily work than it can be by an examination. At least examine only pupils whose daily work is known to be well below average. (Music department and superintendent.)

21. Discard stereotyped definitions that afford only a memory test and give no indication of musical power. (Music department.)

22. Restrict theoretical knowledge to knowledge of the music being sung and believe that the test of it is found in the musical capability of the pupils. (Music department.)

23. Abandon so-called "music appreciation" *study* in eighth grades—at least until eighth-grade pupils can make music themselves that the hearer can appreciate. (Music department.) (N. B.—This does not mean that the pupils may not advantageously *hear* good music, be filled with a good musical experience.)

24. Ascertain in every school every semester what orchestral instruments are being studied by pupils in that school and how far advanced each pupil is. (Music department, through teachers.)

25. Invite professional players of orchestral instruments, singly and in groups, to come to the seventh and eighth grade classes in as many schools as possible, and describe and illustrate the uses of their instruments. (Music department.)

26. Speak often of various orchestral instruments and school orchestras. Encourage study of the instruments and the organization of school orchestras. (Music department.)

27. Provide music, equipment and at times instruments for school orchestras. (Board of education, music department, citizens.)

28. Require every teacher, present and incoming, to give evidence of a necessary minimum of musical knowledge, or acquire it within a given time. (Board of education.)

29. Work as rapidly as possible toward abandonment of the departmental plan of instruction. (Music department.)

30. Increase the time allotted to music in second, third, fourth, fifth and sixth grades to 100 minutes per week, in seventh and eighth grades to 100 or 125 minutes per week. These are average allotments over the United States. (Board of education.)

31. Supervisors should allow an average time per room in each school visited of at least 20 minutes. This should be done even if at present, as a result, a supervisory visit to each room could be made only once a month. (Music department.)

32. Supervisors should give a model lesson in each room visited, ascertain the status of the work undertaken by the teacher since the supervisor's last visit, outline the work for the next similar period, make a beginning on such new work as the teacher feels will be difficult for her, and explain to the teacher the manner of continuing the work begun. If time is too short for instruction of the teacher appoint a time when the help may be given. (Music department.)

33. Provide more pianos and at least one portable organ for each school as rapidly as possible. (Board of education.)

34. Increase supervision in the white elementary schools by assigning two supervisors to that division alone. (Board of education.)

35. Employ an additional teacher of music, preferably a man, who is a thorough musician and has had educational training or experience, or both, that render him capable of teaching the entire range of musical subjects outlined herein in the table of courses and credits given under "Central High School," and who knows orchestral and band work sufficiently well to develop and conduct orchestras and bands. He need not play any of these instruments proficiently, but should be able to score well for them and guard the students' form of playing. He should be assigned to Central High School, but should be in direction of all high-school music. It should be his purpose and duty to develop as rapidly as possible the forms of work in each high school recommended herein in connection with our discussion of the music in each high school, and

such other courses, or modifications of those courses, as he might think desirable and wise. (Board of education.)

36. In Vocational High School the teacher who is now directing the music there, and teaching other subjects also, should be given more time to develop the music under the guidance, and with the assistance of, the head teacher of high school music in Central High School. In time a music teacher on full time will be needed for this school. (Board of Education.)

37. In Kortrecht High School the present teacher and supervisor of music should continue to teach and develop the music there, under the direction of the head teacher of high-school music, and according to the suggestions made earlier in this report, as these may be modified by the head teacher of high-school music. (Board of Education.)

38. Orchestral and band instruments should be provided in all high schools as liberally as possible, to be the property of the schools, but to be loaned to serious and dependable students *who make application for them*. No instrument should be bought until some such student makes application for it, unless for an immediate provision of a set of band instruments. In loaning these instruments the board of education should be protected by some such form of contract as the following, which is the one in use in Pittsburgh, Pa.:

MEMPHIS PUBLIC SCHOOLS.

Memphis, Tenn., ----------, 19...

This is to certify that I, John Doe, of Central High School, Memphis, Tenn., have received from Mr. Blank, teacher of music in the Central High School, one double bass, one bow, one waterproof cover, one carrying strap, all in good condition, the cost of which, in September, 1918, was $92.

It is understood that this instrument with its appurtenances is to remain in my possession only during my membership in the Central High School Orchestra; at the conclusion of my membership, the instrument, with its appurtenances, is to be returned to Central High School in as good condition as is described above. Also, I am to bear all expenses for perishable adjuncts, such as strings, reeds, etc. I am to be financially responsible for loss of, or damage to, the instrument or appurtenances, and I am not to lend, rent, or sell the instrument to anyone without the written consent of Mr. Blank, or the authorized teacher of music in Central High School.

----------[SEAL.]

39. It should be possible for a student to graduate from high school with one-fourth of his total quota of credits made in music.