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# MUSIC EDUCATION IN THE UNITED STATES

SCHOOLS AND DEPARTMENTS OF MUSIC

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## LETTER OF TRANSMITTAL

DEPARTMENT OF THE INTERIOR,

BUREAU OF EDUCATION,

*Washington, June 23, 1908.*

SIR: I have the honor to transmit herewith the manuscript of a report on the present status of music education in the United States, prepared by Prof. Arthur L. Manchester, of Converse College, South Carolina, and to recommend its publication in the Bulletin of the Bureau of Education.

This report has been prepared in accordance with an urgent recommendation of the Music Teachers' National Association, conveyed through the president of that organization, Prof. Waldo S. Pratt, of the Hartford Theological Seminary. Professor Manchester, who had been appointed by the executive committee of that association as chairman of the committee to consider the gathering of statistics concerning music education in the United States, kindly consented to edit this report for the Bureau of Education. The detailed information upon which it is based was collected through the statistical division of this office in cooperation with Professor Manchester.

The growing recognition of music as an essential part of our plan of public education, and a peculiarly rich and vital part of our public education, emphasizes the need of such information as is embodied in this report. The latest publication of this kind issued by the Bureau of Education was that which appeared in the year 1886. The subject is so large that unfortunately it has been found impracticable to include in the paper here submitted an account of music as taught in our public elementary schools. This part of the subject is reserved for later treatment.

Very respectfully,

ELMER ELLSWORTH BROWN,

*Commissioner.*

THE SECRETARY OF THE INTERIOR.

## FOREWORD.

In no profession or field of educational activity is there available so meager an amount of accurate data upon which to base plans for future development or to use in the determination of results achieved as in that of music. There is no coherence in the general scheme of music education, and there can be none while so little is known concerning what is done in the field of musical endeavor. To define the status of music education in the United States has been practically impossible. The utter lack of systematic courses of instruction, the widely varying standards of merit, and the absence of cooperation upon the part of those engaged in music teaching not only have made impossible any accurate computation of the results which have accrued from music education, but are serious obstacles in the way of future development.

Musicians are not yet fully agreed among themselves as to what constitutes music education. The definition still varies according to the standpoint of the definer. The composer, the performer, the theorist, the pedagogue, will each interpret it in the light of his own specialty. It is this lack of system, this indefiniteness of aim, that have repelled those who mold educational opinion, and have caused them to withhold from music that educational value which its votaries claim for it, but which has been obscured by the desultory nature of music instruction. Yet, despite this serious defect, its claims have impressed thoughtful investigators. This lack of system could not entirely hide the evidences of good work being done, and the desire for a more complete and exact knowledge of what is really being accomplished, of the real status of music education in this country, has been felt not only by members of the musical profession, but by those interested in educational movements generally.

It is known that large sums are expended annually for music instruction, that many students and teachers are engaged in it; but what its real proportions are, to what extent it is becoming systematized, what attitude independent schools of music and institutions having music departments maintain toward it, just how serious is the purpose of those who are active in the musical profession, what grade of work is demanded by institutions that announce graduate courses of study, and how these grades are determined are questions

to which satisfactory answers are not now to be given. It is to supply data for the determining of these points that the present inquiry is undertaken. It is not the intention of this inquiry to give decisions as to any point at issue; it simply proposes to lay before those interested certain accurate and authoritative information upon which they may base their own judgment.

The field to be covered is too large to be included in a single inquiry. The scope of this investigation, therefore, is confined to music education in independent schools of music and in institutions maintaining music departments. It is obvious that that largest of all fields, the work of the private teacher, could not be included in this inquiry, and it was thought best to begin the gathering of musical statistics with the work done in the institutions which really dominate educational policies, musical and otherwise.

The purpose is to secure definite information regarding:

1. The organization of and manner of conducting these schools and departments.
2. The number of instructors employed, with branches taught, and number of hours per week devoted by each instructor to instruction in each subject.
3. Number of students enrolled, with requirements for entrance, and the shortest period for which students are received.
4. The nature and scope of subjects included in the curriculum, with requirements as to time devoted to each, requirements for graduation (with or without degree) or for certificate, and the number of students who have received such degrees or certificates within a definite period of years.
5. The manner of advancing students from grade to grade, with methods of examination and marking.
6. The correlation of music and non-music courses.
7. Amount expended on music instruction and value of plants devoted to musical purposes.
8. Existence of libraries, with number of books contained therein, and number of museums of musical instruments, with information as to their size and character.

Two questionnaires were prepared, and were sent by the Bureau of Education to---

Independent schools of music,  
Colleges and universities,  
Colleges for women,  
Normal schools, and  
Secondary schools.

The lists of these institutions were gathered from various sources, about 3,500 receiving the first questionnaire. The second was sent only to those whose replies to the first indicated that they could satisfactorily furnish certain additional information.

This inquiry being the first of its kind, difficulties were met, for the solution of which no precedents were available. To be authoritative and reliable it must be discriminating, yet it had no power officially to settle the many vexed questions certain to arise during the course

of the investigation. Among the points which came up for settlement at the outset were:

What shall be the standard of equipment and efficiency demanded to insure listing in the report?

What really constitutes a "school of music"?

What distinction shall be made between schools conducted solely for profit, and those whose aim primarily is educational?

How shall these standards and distinctions be determined?

These are important questions. Their settlement affects the value of the inquiry, yet the statistician has no authority to pronounce judgment.

It was decided, therefore, that in preparing the questionnaires for the inquiry effort should be made so to frame the questions that the answers to them, if properly given, would practically determine these points, the statistics, when published, furnishing evidence to discriminating readers regarding the work done by the institutions replying to the inquiries. To this end, the questions relating to organization and management of finances; to instructors, students, courses of study; to graduation requirements and correlation of courses, musical and nonmusical; to methods of examination and of determining grades, were given particular attention, and have proved to be effective in drawing out the information desired. As was intended, the replies are significant, not only for the precise information they give, but equally so for indicating the attitude of the institutions toward music education.

Naturally, a first inquiry expends much of its effort in breaking ground. Indifference, and even positive disinclination to supply information are met; yet it is hoped that the statistics secured not only will supply definite information heretofore lacking, but will also contribute something, at least, toward the coordination of music schools and uniformity in their courses of study, and be of assistance to those who are striving to have music placed on an equal footing in the scheme of education with other subjects in the curriculum.

Acknowledgment is made to Prof. Waldo S. Pratt, of the Hartford Theological Seminary, and to Prof. F. A. Parker, of the University of Wisconsin, for assistance in securing data.

ARTHUR L. MANCHESTER.

SPARTANBURG, S. C., June 1, 1908.

"Illustrative of the complexity of this question is an instance called to my attention in the course of correspondence concerning this phase of the report. A 'Conservatory of Music,' with a title national in character, consisted of one back room on the upper floor of a city building, access to it being had amidst a rather forbidding conglomeration of rubbish. The faculty consisted of one teacher—the proprietor. There was not even an attempt at well-defined, coordinated courses of study. Yet it had taken to itself a high-sounding title, and posed as a school of music. This 'institution' is long since dead, but there are many others still in existence, masquerading under similar names.

# THE STATUS OF MUSIC EDUCATION IN THE UNITED STATES.

## I. HISTORICAL DEVELOPMENT.

In order to an understanding of the present status of music in the United States a careful study of the different elements which have united to produce present conditions is necessary. Music is complex; it has its scientific, aesthetic, pedagogic, and cultural aspects, each also complex in character and providing material for serious and long-continued study, each influencing the development of the others. And in proportion as emphasis is laid upon one or the other it is given a bent of development having a strong bearing upon the symmetrical unfolding of the art of music as a whole. So many factors are thus present in the cultivation of music that for the establishment of a thoroughly efficient system of music education the utmost care is essential to the preservation of the proper balance between them. Instrumental music, including various instruments and the orchestra; vocal music, including solo singing, choral singing, opera, and oratorio; theory, including grammar, form (architectural structure), and composition; the meaning of music as exemplified in these various manifestations; and last, but far from least, the state of musical taste among the people, are factors which must be understood, for they are capable of pedagogic treatment. It is readily seen that the teaching of any one phase of music should be conducted with the reciprocal nature of all musical effort clearly kept in view, yet the failure of musicians in this respect is shown in the history of music education from its beginning until within the last ten years.

It would be well if the historical summary which follows could enter enough into detail to give a more complete view of music history in this country, but the limits of the work forbid, admitting only such facts as bear upon the development of its pedagogic side. In order that those who may wish to pursue the subject further may do so, a bibliography of the history of music in America is subjoined.

## BEGINNINGS OF FORMAL MUSIC EDUCATION.

Formal music education has been developed chiefly through the activities of private teachers, independent music schools, and the

teaching of music in the public schools and in colleges and universities. Efforts in all these directions have been influenced and modified by the establishment of orchestras and smaller bodies of instrumentalists in various cities, and the introduction of opera in a few of the largest cities in the country; but regarding these proceedings present limits forbid the entering into detail. Formal music education began with the institution of singing schools, whose purpose was the improvement of church music by teaching youths and adults to sing by note. They were doubtless stimulated by an increasing interest in church music growing out of the crude psalmody of the Puritans. Their educational value was small, those who conducted them possessing slight musical equipment. Their social features had more to do with their popularity than their educational advantages. They were peripatetic, moving about from place to place. Despite their weaknesses they stimulated desire for better things, and the interest they aroused resulted in the formation of choral societies, which later developed into permanent bodies between which and the music festival a direct relation can be traced. The first of these societies was that at Stoughton, Mass., which had its beginning in 1786 and which still exists. In 1815 the Handel and Haydn Society of Boston was founded. This society exerted an increasing influence on musical progress, and is still in existence, its records forming a valuable contribution to the history of musical development.

Musical conventions, which are still held in various parts of the South, were a combination of the old singing school and the choral society. Held in some convenient center, they attracted participants from quite considerable distances. At the conclusion of a more or less serious series of lessons in note reading and the rudiments of music, a concert was usually given, which the public was invited to patronize—largely for the benefit of the conductor. While the work of these conventions was lacking in finish, greater good was accomplished by them than we in this day are prone to give them credit for.

The value of these early efforts lay principally in their direct contact with the people. The modicum of musical instruction provided by them broke ground for later and more pretentious instruction and led to the discussion of methods of teaching, but was less influential than the spreading of musical culture among the people which ensued.

With the growth of interest in music naturally came the effort to train children in the rudiments of music, and a number of pioneers in this field began work early. N. D. Gould, of Boston, organized classes for children in 1824, or earlier, as William Tuckey had previously done in connection with the charity school attached to Trinity Church in New York about 1753. But the title of founder of this phase of music teaching really belongs to Lowell Mason, who went

to Boston from Savannah in 1827. He was better qualified for the work he undertook, not only by reason of his musical equipment, but also because of his study of the Pestalozzian principles of teaching and his possession of marked zeal and personal magnetism. His ideas as to the place of music in general education were definite and advanced. In 1832 he organized the Boston Academy of Music, outlining plans for the promotion of music education in various ways, including the instruction of children and the establishment of normal courses for teachers. This institution soon attracted 1,500 pupils, a significant indication of an awakening interest which needed only well-directed efforts for its rapid advancement. His labors culminated in 1836 in permission from the authorities for trial classes in certain public schools in Boston. The results were so satisfactory that in 1838 Mason was placed in charge permanently. He continued in this service, however, only until 1841, when he was succeeded by B. B. Baker. Mason's normal classes attracted teachers from a wide area, and efforts based upon his methods were initiated in several other States in the East.

New York was also taking steps in the direction of teaching music to children. In 1835 Darius E. Jones taught for some time in one of the city schools with sufficient success to insure permission to continue at the option of the local board, provided no expense was incurred and regular studies were not interfered with. Attempts to gain a definite place for musical instruction, however, were not successful, no effective recognition of music being given until about 1853. The earnestness of its advocates was indicated by their willingness to provide the first pianos introduced in the New York schools by paying for them themselves or by means of concerts given by the children.<sup>a</sup> Efforts in Cincinnati, where Lowell Mason's brother, T. B. Mason, organized music classes similar to those in Boston, eventuated in the introduction of regular instruction in the public schools under the direction of William Colburn. Pittsburg dates the beginning of its instruction in music about 1840. N. D. Gould, to whom reference has already been made, states in his book, *Church Music in America*, that he was active in establishing singing schools in Massachusetts, New Hampshire, Rhode Island, New York, and New Jersey from about 1820, and especially after 1830. Of these labors he was very proud, expressing extreme satisfaction that he could look back upon the fact that he was the first to introduce the formal teaching of children to sing.

Such were the beginnings of what, after the interruption of the civil war, which seriously retarded efforts of this nature, became the

<sup>a</sup> See paper by George F. Bristow in *Proceedings of the Music Teachers' National Association for 1885*.

great public school system of music education. Devoted as these men were to the work they had entered upon, there was sown even at this early date the seeds of that misunderstanding and narrowness of view which have been prominent in music education during all its history in this country. Conflict between these teachers, who based their work on the psalmody of the period; and those professional musicians who cultivated music as an art, began to develop at once, and a mutual depreciation arose.

With the practice of music, in its earliest stages, largely vocal, there was comparatively little demand for the services of teachers of instruments; but with the growth of musical taste, the making of pianos, and the cultivation of orchestral music, the number of trained musicians engaged in teaching gradually increased in the eastern cities, until there were scattered about in various parts of the country a sufficient number to produce a marked impression upon the art ideals of the country. This number was largely increased and its influence strengthened by the settlement in America of refugees from Europe during the decade from 1840 to 1850, and after the civil war it became an important factor in music education. The diversity of interests of those engaged in teaching, the conflict of opinion as to what should hold the most important place in the development of music, and the great increase in the number who took to teaching it as an easy way in which to make a living or secure pocket money, soon resulted in confusion and the setting up of false standards, which exerted a baneful influence on the whole system of music education.

#### SCHOOLS AND CONSERVATORIES OF MUSIC.

The early enterprises which might be dignified by the name of schools were of doubtful character and were devoted solely to the rudiments of music, and, in all probability, were given an impetus by singing classes. The first music school in the true sense was that projected by Eben Tourjée, of Fall River, Mass., and put into operation at East Greenwich, R. I., in 1859. Later, Tourjée started a conservatory at Providence, and, in 1867, founded the institution that, in 1870, was incorporated as the New England Conservatory of Music. Before this (in 1863) he had spent some time in Europe investigating methods there and studying with Haupt and other prominent teachers. His ideas were progressive and sound, and his talent for organization enabled him to carry them out with good effect. He was the first to introduce class instruction in other subjects than singing. His perception of the interrelation of the various branches of the musical art was clear, and it was his purpose to work out a well coordinated curriculum. The New England Con-

servatory has stood for serious music study ever since, and has grown in size and influence until it is probably the best known institution of the kind in America.

Many institutions, with similar aims and established about the same time or at later periods, have become integral parts of the American musical education system, exerting great influence on American music life. Among them may be mentioned the Boston Conservatory of Music, established by Julius Eichberg (1867); the Chicago College of Music, Ziegfeld (1867); the Cincinnati Conservatory of Music, Miss Baur (1867); the Oberlin Conservatory of Music (1867), now incorporated with Oberlin College; the Philadelphia Musical Academy (1869); Dana's Musical Institute at Warren, Ohio (1869); the Cleveland Conservatory of Music (1871); the Detroit Conservatory of Music (1875), and others of later founding. With these have sprung into existence a host of independent schools calling themselves conservatories, local in influence, whose methods of procedure and artistic ideals vary according to the purposes of their founders. Some of them doubtless are sincere in their aims, and strive to do work as thorough as their resources permit; but in too many cases mercenary motives are behind their establishment, and their entire workings are dictated by a commercial spirit.

#### DEPARTMENTS OF MUSIC IN COLLEGES, ETC.

The institution of departments of music in colleges is so intermingled with the founding of these independent schools that no sharp line of distinction can be drawn as to their early history. Here, too, the motives animating those concerned have been mixed. While serious educational aims have inspired some, in many instances expediency has ruled the situation, and the treatment of music education in colleges, particularly those for women, and in secondary schools has been one of confusion, and, too often, of low standards. The larger institutions are notable exceptions. As early as 1837 a society known as the Harvard Musical Association, composed of alumni of Harvard College, announced as its ultimate object—

The advancement of the cause of music, particularly in this university. We would have it regarded as an important object of attention within its walls, as something which sooner or later must hold its place in every liberal system of education—and that place not accidental or a stolen one, but formally recognized. We that love music feel that it is worthy of its professorship, as well as any other science.

This statement, quoted by Ritter in his "Music in America," is a forerunner of many such avowals in recent years. While the object was not immediately realized, nearly thirty-five years elapsing before Harvard fully met the desires of its promoters, the time

has come when not only in that university but in others such recognition is accorded. But it was not until 1860 that a movement in that direction was made, and then it was step by step. First an instructor in music was permitted to do some teaching in certain subjects as an irregular part of the curriculum. Notable instances are Harvard, with John K. Paine, who began his work in 1862, reaching a full professorship in 1876; Oberlin College, Fenelon B. Rice, in 1869; Vassar College, Frederic Louis Ritter, in 1867; the University of Pennsylvania, Prof. Hugh A. Clarke, in 1875. Then came the granting of credit for certain courses in music toward the degree of A. B., Harvard taking the lead in 1870. Next followed the final step of granting credit toward entrance for musical qualifications, which has been taken only within the past six or eight years.

#### PROGRESS MADE.

The steps in the development of formal music education here concisely stated have occupied more than a century in the taking. If the progress made during that time does not compare favorably with that in other fields of educational effort, it should be remembered that many incentives so prominent in the others have here been lacking. Music has not been considered so vital a part of the political, moral, and social life of the nation as those arts upon which depends the earning capacity of individuals. Not only were its exponents compelled to clarify their own views concerning its purposes and methods, to find themselves, in short, but also to make head against a public opinion dominated by strong utilitarian ideals. The absence of unifying agencies has weakened, and too often nullified, the efforts of musicians, leaving them solitary and unsupported in their attempts to build up an educational music system. Yet, unsatisfactory as are many present conditions, the change from the unmusical psalm singing of the Puritans, the ambitious rather than musically satisfying concert performances of fifty years ago, and the low state of musical taste of a large part of the nineteenth century, to the artistic concerts, the immense attendance upon public performances, and the higher state of musical culture and critical acumen of the people now witnessed, is indicative of a long stride forward.

#### WORKS ON THE HISTORY OF MUSIC IN AMERICA.

Those who wish to investigate more fully the growth of music and music education in the United States are referred to the following publications, and to the list of works on music education on pages 83-84:

Brooks, Henry Mason. *Olden-time music; a compilation from newspapers and books. With an introduction by Professor Edward S. Morse.* X. Boston, Ticknor and company, 1888. [ix] xx, 283 p., front., illus. 12°.

"The design of this work is to give some account of music in 'ye olden time' in New England."—Pref.

Elson, Louis Charles. The history of American music. With twelve full-page photographs and one hundred and two illustrations in the text. New York, London, The Macmillan company, 1904. xiii, 380 p., incl. illus., plates, ports., front. 4°. (The history of American art, ed. by J. C. Van Dyke.)

"General bibliography," pages 367-368.

[Howe, Granville L.] ed. A hundred years of music in America. An account of musical effort in America during the past century . . . together with historical and biographical sketches of important personalities. W. S. B. Mathews, associate ed. Chicago, G. L. Howe, 1889. ix, 6-715 p., illus. (incl. ports., facsim.), 8°.

Music Teachers' National Association. Papers and proceedings, 28th annual meeting, Oberlin, Ohio, June 26-29, 1906. [Hartford, Conn.] published by the association, 1906. 200 p. 8°.

----- 29th annual meeting, Columbia University, New York City, Dec. 27-31, 1907. [Hartford, Conn.] published by the association, 1908. 284 p. 8°.

Ritter, Frédéric Louis. Music in America. New ed., with additions. New York, C. Scribner's sons, 1890. xiv, 521 p. 8°.

"Musical examples," pages 508-513.

Ryan, Thomas. Recollections of an old musician. New York, E. P. Dutton & Co., 1899. xvi, 274 p., pl., port. 8°.

Sonneck, Oscar George Theodore. Early concert-life in America (1731-1800). Leipzig, Breitkopf & Hartel, 1907. 338 p. 4°.

Bibliographical footnotes.

## II.—RESULTS OF THE INQUIRY.

The statistical tables contained in this work are based on questionnaires sent out by the Bureau of Education in 1907. Replies were received from 1,088 institutions. Of these, 381 gave no information which could be used, or were not organized institutions; 112 colleges, normal schools, and universities reported no music departments maintained; the remaining 595 furnished more or less completely the information desired. Financial statements were not made by 348 of this number. The resulting statistics have been classified so that the tabulations for independent schools of music, colleges and universities, colleges for women, normal schools, and secondary schools appear separately. A study of tables 6, 7, 8, 9, and 10 will show that the most important institutions in each class are represented. With perhaps two or three exceptions, all the leading independent schools of music are included. In each of the other classes institutions most influential in educational work have responded. In the 1906 Report of the Commissioner of Education, 577 institutions of higher education, not including schools of technology, are reported as replying to the inquiries of the Bureau. Two hundred and eight of these institutions, including those of highest rank, have responded to this first specific inquiry for detailed statistics regarding music instruction. It is fair to believe, therefore, that the statistics herein given truthfully reflect the conditions now existing in organized music education.

## INCORPORATION OF SCHOOLS.

It will be noted that of the 595 schools reporting, 281 are incorporated, 170 not incorporated, and 144 do not reply to this question. The following table gives this information in detail:

Class of institutions.	Incorporated.	Not incorporated.	Not reporting.	Total.
Independent schools of music	24	34	3	61
Colleges and universities	65	37	49	151
Colleges for women	48	2	7	57
Normal schools	30	29	27	86
Secondary schools	114	68	36	218
Total	281	170	144	595

In schools which are not incorporated the financial management is usually in the hands of the director or proprietor. In the majority of cases the director and proprietor are one.

## INSTRUCTORS AND SUBJECTS TAUGHT.

The total number of instructors in independent music schools reporting is 607. The number in each school varies from one to fifty-six. In many schools specialists and lecturers are called upon for special instruction, giving only a few hours a week to the institution. The hours per week devoted to their respective schools by individual instructors range from two to sixty. The average number for each instructor in the schools reporting is twenty. The subjects taught refer mainly to performance and composition and professional training. The various instruments, voice culture and singing, and theoretical subjects, with more or less attention to esthetics, comprise their curricula. In the largest conservatories modern languages are taught as a part of courses in singing, and dramatic action and operatic repertoire are given considerable attention. Technique, interpretation, and repertoire are the chief desiderata.

Of 334 universities and colleges for both sexes and colleges for women responding to the inquiry, 95 report no departments of music. In many of these glee clubs and orchestras are maintained by the students, but no specific instruction is given. The number of instructors engaged in 208 of these institutions is 974. The number of hours per week devoted by each to instruction ranges from two to forty. The majority give practically their entire time to the institution with which they are connected. The average number of hours per week for each instructor is twenty and one-half.

The subjects taught are the same as in independent schools of music. Instruction is given in practical music, from elementary work to concert playing and singing, theoretical subjects, history of music, and esthetics. While each is organically connected with its college or

university, educationally the tie binding them in the majority of cases is elastic, and they are managed as independent music schools, with the same musical aims and ideals. In universities and colleges of the highest grade, however, theoretical subjects, including harmony, counterpoint, canon, fugue, and composition are the institutional courses, practical music being totally ignored in some, and only incidentally cultivated in others. In them, as well as in a considerable number of smaller institutions, musical appreciation, including form and analysis, is offered as a regular course.

Replies were received from 130 normal schools, 98 giving statistics which could be embodied in this report. Vocal music, with especial reference to its use in the public schools, is the leading subject, many schools maintaining no regularly organized music departments. In those which do, the subjects and methods and aims of instruction are similar to those in the institutions already mentioned. Two hundred and twenty-five instructors are reported as engaged in giving music instruction in normal schools.

A statement of the work in secondary schools would be a recapitulation of what has already been said, with the addition that the standards of excellence and efficiency do not as a rule compare favorably with those in the institutions of higher education. Of the 228 schools reporting, 46 per cent employ one or two instructors whose entire time is given to the institution and whose duties are to give instruction in piano, singing, organ, violin, and theory. There are schools among the number reporting which have well-organized departments and well conceived courses of study. In some mention is made of the advantages accruing from the study of music in connection with subjects in the literary departments, and in a few instances the completion of a high-school course of at least three years is required before graduation in music. Attention here, as in many institutions in the other classes, is directed mainly to performance, with some emphasis on theoretical subjects. The number of instructors reported is 700.

#### STUDENTS ENROLLED.

The total number of students enrolled is 77,359. According to the Report of the Commissioner of Education, the enrollment of students in colleges and universities for 1907 was 149,700. The enrollment of music students in 208 of these institutions was 26,743, over 17 per cent of the entire number. Entrance requirements exist in very few instances. The shortest period for which students are received is five weeks in certain of the independent schools. The majority of schools do not receive students for a shorter period than ten weeks. In colleges and universities the shortest period is one

term or semester. The following table gives the number of music instructors and students in 1907, and the number of graduates and students receiving certificates in the last five years:

Class of institutions.	Schools reporting.	Instructors.	Students.	Graduates in last 5 years.	Students receiving certificates in last 5 years.
Independent schools of music	61	607	17,122	1,962	1,971
Colleges and universities	151	680	18,971	1,652	633
Colleges for women	57	294	7,772	491	323
Normal schools	98	225	18,994	653	86
Secondary schools	228	700	14,500	634	636
Total	595	2,506	77,359	5,392	3,649

#### NATURE AND SCOPE OF SUBJECTS.

An examination of the music courses offered by the institutions replying to this inquiry classifies them into—

Theoretical and æsthetic courses,

Practical or applied courses,

Cultural courses.

To the first class belong all such subjects as foundation principles, harmony, counterpoint, canon, fugue, composition, form, history, of music, and orchestration; to the second, all courses in the mastery of any instrument and of singing, and to the third, those courses offered for the purpose of developing an appreciation of music, including foundation principles, enough of the grammar and form of music to give an understanding of its structure, history, and analysis of compositions.

The scope of these courses varies with the resources and seriousness of purpose of the institutions offering them. In those of the highest rank, they are well planned, carefully coordinated, and thoroughly carried out. In independent schools of music there are no entrance requirements. In a number of leading colleges a knowledge of rudiments is demanded as an entrance requirement. As has already been indicated, in a large majority of institutions the courses in practical music occupy the foremost place in the curriculum. This is so largely the case that it can truly be said that the nature and scope of music education is still chiefly confined to the development of a greater or less degree of virtuosity in performance, with a considerable amount of attention given to instruction in foundation and theoretical principles. Many independent schools of music, it is true, and a large number of colleges and universities, and a smaller number of secondary schools demand work of the most exacting nature; their courses are thorough, comprehensive within their limits, and at their completion reach a high standard of artistic excellence. But in the greater number of institutions of all classes

the coordination of courses has not reached so satisfactory a stage, and performance overshadows all else, the standards here also differing considerably.

The time required for the completion of these courses indicates their nature and scope. Some institutions offer certificates at the end of two years of instruction; others on completion of a stated portion of the regular course for graduation. Some schools name from three to seven years as necessary for graduation; others, again, give no time limit, setting instead a standard of accomplishment which must satisfactorily be met before graduation.

## ILLUSTRATIVE CURRICULA.

It is obvious that the educational value of a course of study does not lie in a statement of its requirements, however comprehensive and systematic that may be. A paper course may be a model of excellence, but unless its provisions are properly carried out and its requirements strictly met, its worth educationally is nil. It is certain that too great differences in standards exist in schools offering practically the same courses. Hence the mere cataloguing of courses is not a criterion as to the educational status of the schools offering them. Yet the following curricula, offered by representative institutions, whose standing is such as to assure intelligent enforcement of course requirements, are significant as showing the care which is being taken by institutions of serious purpose to properly coordinate the various branches of musical instruction into a comprehensive educational scheme. The fact that these curricula are typical is indicative of widespread efforts on the part of musical educators to provide such schemes of music education, and gives evidence of a purpose which, in time, must also bring about a greater uniformity of standards.

The curricula cited are offered by certain universities and colleges and independent music schools representative of those which have replied to the inquiries of this investigation. They illustrate the purely theoretical courses offered by institutions which do not give instruction in practical music and by those which combine theory and practice. The curricula from independent music schools are from a metropolitan conservatory with ample resources and from a smaller school, located in a small city, which is typical of the larger number of such institutions. Entrance requirements are given where such exist, and the entrance requirements of one institution, which stands almost alone in this particular, are given in full.

The first two courses are offered by independent schools of music—the first by one with a good endowment and large receipts from tuition; the second from a conservatory which is dependent upon its tuition fees alone for support.

## CURRICULUM NO. 1.

## LIST OF SUBJECTS TO BE TAUGHT.

Acoustics.  
 Conducting.  
 Elements of music (notation, rhythm, etc.).  
 Ensemble playing.  
 History and aesthetics of music.  
 Interpretation, instrumental and vocal.  
 Languages in their relation to music.  
 Music dictation.  
 Music form and analysis.  
 Music pedagogy in all its branches.  
 Opera singing.  
 Oratorio singing.  
 Organ playing.  
 Organ structure.  
 Pianoforte playing.  
 Score reading and playing from the old clefs.  
 Sight singing and sight playing.  
 Song singing.  
 Stage deportment and dramatic action.  
 Stringed-instrument playing (violin, viola, violoncello, double bass, and harp).  
 Theory: Harmony, counterpoint, and composition.  
 Vocal culture.  
 Wind-instrument playing (clarinet, oboe, horn, trumpet, flute, etc.).

## COURSES OF STUDY.

All regular students will be required to follow a prescribed course of study designed to impart a broad and liberal knowledge of the art. It is not the wish that instruction shall be given only to persons who intend to follow music as a vocation. A thorough musical education is offered to all who desire seriously to learn the art, be their purposes what they may. There are regular and special courses in each branch of study. For the former, no formal entrance examination is required. Applicants are examined, but solely with a view to assigning them to the course of study for which they seem best fitted. Nevertheless, should students, in the regular courses, through want of capacity or industry, fail to disclose satisfactory results, they will not be allowed to continue their studies. In order to be admitted to the special or artists' courses, applicants must satisfy the director as to the degree of proficiency already attained, and if deemed necessary by him must pass an examination. The institute also provides a course of study for persons who do not play upon an instrument of music, sing, or compose, but who are lovers of music and wish to enhance their enjoyment of it by learning to listen to it discriminately, with understanding and appreciation of its beauties. Such listening is also an art capable of cultivation.

The duration of the courses of study varies according to their nature and the rate of progress made by the student. Instruction is individual, but there is also class work, so that each student has the benefit of the instructor's criticisms of his fellows.

The amount of time which a student of any of the principal courses is expected to spend at the school differs according to the nature of the course and the grade of the student. As a rule, he will attend two whole forenoons or afternoons per week, with now and then an additional hour for special lectures, etc. This time would include two half-hour individual lessons in the principal subject. In addition to this, there would be at least one hour of harmony or counterpoint, one hour of ear training and dictation, one hour of sight and choral singing, and one or two hours for lectures.

Attendance at recitals, rehearsals, etc., would probably add an hour or two per week to those enumerated above.

Additional lectures instituted from time to time will be open to all regular students without extra charge. It is the policy of this school to open as many avenues of information as possible to all its students.

## EXAMINATIONS AND DISTINCTIONS.

Examinations will be held at stated intervals, and students will be rated according to their ability and the progress they have made. To all students who pass satisfactorily the final examinations in the prescribed, or, as they have been termed herein, "regular," courses of instruction, diplomas will be issued. Students completing any one of the special courses will receive a certificate. Teachers' certificates will be bestowed upon all students who shall successfully pass through any one of the teachers' training courses. Holders of diplomas will form the alumni and alumnae of the institute; holders of certificates will be termed associates.

The courses have been outlined as follows:

## SINGING.

## REGULAR COURSE, THREE YEARS.

Vocal culture—tone placing, vocalises, interpretation.  
 Ear training: sight singing, music dictation, choral practice.  
 Elements of music: notation, intervals, rhythm, etc.  
 Theory of music: melody writing, harmony, form, analysis, counterpoint.  
 Piano playing: for general musicianship.  
 Languages: Italian, German, French.  
 Attendance on lectures, recitals, rehearsals, and concerts.

## ARTISTS' COURSE FOR CONCERT AND ORATORY.

(Post-graduate.)

Songs: Italian, German, and French.  
 Recitative and aria.  
 Study of the standard oratorios.  
 Advanced theory.  
 Languages: Italian, German, and French.  
 Declamation and stage deportment.  
 Ensemble singing, with other solo voices, choruses, and orchestra.  
 Attendance on lectures, recitals, rehearsals, and concerts.

## ARTISTS' COURSE FOR OPERA.

(Post-graduate.)

Study of the standard operas, old and new.  
 Advanced theory.  
 Languages: Italian, German, and French.  
 Declamation.  
 Stage deportment and dramatic action.  
 Chorus and ensemble practice.

## SPECIAL TRAINING COURSE FOR TEACHERS.

(Post-graduate.)

Vocal culture.  
 Ear training: sight singing, music dictation, choral practice.  
 Advanced theory.  
 Languages: Italian, German, and French.  
 Pedagogy.  
 Anatomy of the vocal organs.  
 Attendance on lectures, recitals, rehearsals, and concerts.

## MUSIC EDUCATION IN THE UNITED STATES.

## PIANOFORTE.

## REGULAR COURSE, THREE YEARS.

The piano—technic, touch, phrasing, interpretation, etc.  
 Ear training—sight singing, music dictation, choral practice.  
 Elements of music—notation, intervals, rhythm, etc.  
 Theory of music—melody writing, harmony, form, analysis, counterpoint.  
 Sight playing—ensemble practice with two pianos and with strings.  
 Attendance on lectures, recitals, rehearsals, and concerts.

## ARTISTS' COURSE.

(Post-graduate.)

The piano—technic, touch, phrasing, advanced interpretation.  
 Advanced theory.  
 Ensemble playing in chamber music and with orchestra.  
 Attendance on lectures, recitals, rehearsals, and concerts.

## SPECIAL TRAINING COURSE FOR TEACHERS.

(Postgraduate.)

The piano—technic; touch, phrasing, interpretation, etc.  
 Ensemble playing.  
 Advanced theory.  
 History of the pianoforte and its music.  
 Pedagogy.  
 Practical experience in preparatory teaching.  
 Attendance on lectures, recitals, rehearsals, and concerts.

## ORGAN.

## REGULAR COURSE, THREE YEARS.

The organ—technic, touch, phrasing, interpretation, registration.  
 Ear training—sight singing, music dictation, choral practice.  
 Elements of music—notation, intervals, rhythm, etc.  
 Theory of music—melody writing, harmony, form, analysis, counterpoint.  
 Organ structure.  
 Organ accompaniment.  
 Attendance on lectures, recitals, rehearsals, and concerts.

## STRINGED INSTRUMENTS: VIOLIN, VIOLA, VIOLONCELLO, HARP.

## REGULAR COURSES, THREE YEARS.

The instrument—its technic, phrasing, interpretation, etc.  
 Ear training—sight singing, music dictation, choral practice.  
 Elements of music—notation, intervals, rhythm.  
 Theory of music—melody writing, harmony, form, analysis, counterpoint.  
 Piano playing—for general musicianship.  
 Ensemble playing.  
 Attendance on lectures, recitals, rehearsals, and concerts.

## ARTISTS' COURSES.

(Postgraduate.)

The instrument—advanced technic and interpretation.  
 Advanced theory.  
 History of the instrument and of its music.  
 Study of chamber music.  
 Ensemble playing with orchestra.  
 Attendance on lectures, recitals, rehearsals, and concerts.

## ILLUSTRATIVE CURRICULA.

### SPECIAL TRAINING COURSES FOR TEACHERS.

(Postgraduate.)

The instrument—its technic from the normal standpoint.  
Practical experience in preparatory teaching.  
Advanced theory.  
Pedagogy.  
History of the instrument and of its music.  
Study of chamber music and ensemble playing.  
Attendance on lectures, recitals, rehearsals, and concerts.

### ORCHESTRA COURSES.

Courses for all orchestra instruments and under teachers representative of the best French, Belgian, German, and Italian schools have been established. They include the following instruments:

Double bass.	Horn.
Bassoon.	Oboe.
Clarinet.	Trombone.
Flute.	Trumpet.
All percussion instruments.	Other wind instruments.

In each case the prescribed course covers, in addition to the principal subject:  
Ear training—sight singing, music dictation, etc.  
Elements of music—notation, intervals, rhythm.  
Theory of music—melody writing, harmony, counterpoint, form, analysis.  
Ensemble playing—orchestra practice.  
Attendance on lectures, recitals, rehearsals, and concerts.

### POSTGRADUATE COURSE IN THEORY.

Music form.	Double counterpoint.
Music analysis.	Fugue.
Applied counterpoint.	Instrumentation.

Practical composition in all forms.  
Score reading, vocal score in the old clefs, orchestra score.

### PREPARATORY CLASSES.

Under the supervision of the principal teachers, students in the special-training courses for teachers (piano or strings) will give lessons, designed to familiarize them with the practical work of teaching elementary pupils who are not yet members of the regular or special courses. The preparatory courses are open to persons of all ages and both sexes, and will prepare them for admission to the regular courses.

### LECTURE COURSE.

Subscribers to the lecture course have the right to attend all the lectures and recitals given at the institute.

Following are the subjects for the current year:

The Beethoven symphonies.  
The development of vocal art.  
How to listen to music.  
The history of music.  
Music as a culture study, its individual and community value.

This lecture course is specially designed for persons who wish to increase their capacity for musical enjoyment without making a practical study of the art. The

lectures are illustrated by the performance of music of the highest and most representative kind. It is not enough to read about music, or hear about it, or even to hear it in a purposeless way. It must be heard intelligently to be fully appreciated; and it is the purpose of this course to teach students to listen intelligently.

This curriculum, offered by a school of music well able to carry out its provisions, is a careful attempt to properly coordinate the various subjects germane to the complete music education of teacher, performer, or composer.

#### CURRICULUM NO. 2.

The following courses are from the catalogue of a conservatory which is a type of many scattered throughout various sections of the United States. Its support is derived solely from its tuition fees. With a still larger number of conservatories whose resources are smaller it represents the predominating class of independent music schools.

#### PURPOSE OF INSTRUCTION.

It will be the constant endeavor of our instructors in music and drama not only to ground pupils thoroughly in the theory of their art but to give them a finish in execution. Whether students take up their work purely from a motive of self-culture or for a professional career, the method of instruction should be the same. The demand to-day is for practical results, and we need public criticism to ascertain our true merit. For this reason our pupils will be called upon often to appear before audiences.

#### COURSES OF STUDY.

The conservatory offers systematic courses of instruction in piano, voice culture, organ, violin, violoncello, and orchestral instruments, in orchestral and ensemble playing; all theoretical branches; art of conducting and history of music, and in the art and science of teaching. They comprise five distinct departments of study, as follows:

1. Introductory course or general musical instruction.
2. Advanced course.
3. Teachers' course.
4. Diploma course.
5. Postgraduate course.

#### INTRODUCTORY COURSE.

This course is open to any student wishing to pursue musical study without reference to graduation, or to prepare for either of the more advanced courses offered. No previous knowledge of music is required. This course includes the elementary classes in which children from seven years upward are taught the principles of music in such a manner as to stimulate true musical appreciation and to lay the foundation for the more advanced work in vocal and instrumental music.

#### ADVANCED COURSE.

This course is especially offered to advanced students. Applicants must have had musical training and evince sufficient ability to insure progress in their work.

#### TEACHERS' COURSE.

The preparation of teachers being so important to every successful school, a special course of study calculated to give a thorough training in methods of teaching has been

introduced. A special teachers' certificate will be given to those students who have satisfied the following conditions:

Candidates for graduation are required to have sufficient mastery of some instrument or the art of singing to give a private recital; have pursued studies in the art of teaching, and had practical experience in teaching under the supervision of their teacher for at least one year. The theoretical requirements for this course are the same as in the diploma course.

#### DIPLOMA COURSE.

The diploma course is open to any person who is qualified to pursue more advanced studies. It furnishes thorough training for entrance into professional life, although it is not restricted to students having such an end in view. No prescribed order of study is laid down, as the varied needs of the students demand an elasticity in the course which precludes the possibility of an adequate statement of required work. The student has to pass an examination so arranged as to demonstrate artistic skill in performance and an accurate and thorough knowledge of the theoretical, historical, and critical aspects of music as an art. Candidates must give a creditable and adequate public performance of a programme as required by the mentioned models, also satisfactorily prepare without aid a composition given fifteen days in advance, read at sight a composition of medium difficulty, and pass successfully the required examination in theory and history of music.

The diploma course may be pursued still further, and for such advanced work a special postgraduate certificate will be issued.

#### POSTGRADUATE COURSE.

The postgraduate department has for its object the more complete development of those who desire to prepare themselves for positions of large responsibility in the higher walks of the musical profession.

Candidates for admission to the postgraduate course must previously have completed the regular course in the conservatory, and have received its diploma.

#### VOICE CULTURE.

Tone work—physiology, breath control, voice placing.  
 Enunciation—attack, release, vibration, legato. (Vowels, diphthongs, and consonants.)  
 Sight singing—staff notation, rhythm, ear training, harmony.  
 Repertoire—interpretation and classification.

#### SONG, ORATORIO AND OPERA COACHING.

Pupils desiring to acquire the true rendition in oratorio solo singing, as exemplified in the interpretation of the great singers and conductors, can secure the necessary knowledge and thus equip themselves for public performances.

#### ENSEMBLE CLASSES.

Students who have acquired fluency and experience in piano, violin, or violoncello playing are most earnestly advised to enter one of the ensemble classes, thus gaining experience in ensemble playing and accompaniments and acquiring a knowledge of the best chamber music and other instrumental compositions.

#### SIGHT-READING AND SIGHT-SINGING CLASSES.

These classes afford to pupils an excellent practice in reading at sight, develop the sense of rhythm, give experience in ensemble work, and familiarize the student with the compositions of the great masters.

## EXAMINATION FOR DIPLOMAS.

Graduating diplomas are awarded to students who have studied at the conservatory and who successfully pass the examination which the graduating rules of the conservatory demand.

The following examinations will be required:

*Piano*.—Performance of a composition given fifteen days in advance and prepared by candidate without assistance.

Reading at sight.

Elementary theory.

Advanced theory (at least one year's study).

History of music.

Acceptable performance of five complete compositions from the works of standard composers, including a concerto.

*Voice*.—Rendition of a composition given eight days in advance and prepared by candidate without assistance.

Rendition at first sight of a composition (words and music).

Rendition from memory of one or more selections from a repertory of six belonging to the oratorio, opera, or song literature.

Elementary theory.

Advanced theory (at least one year's study).

History of music.

Fair piano technique.

*Violin and other orchestral instruments*.—Performance of a composition given fifteen days in advance and prepared by candidate without assistance.

Performance of a composition at sight.

Elementary theory.

Advanced theory (at least one year's study).

History of music.

Performance of a composition from a repertory of six.

*Organ*.—Performance of a composition given fifteen days in advance and prepared by candidate without assistance.

Elementary theory.

Advanced theory (at least one year's study).

History of music.

The candidate must give an acceptable performance from a repertory of six compositions.

## MODEL FOR GRADUATION.

## PIANO-FORTE.

Bach—prelude and fugue.

Moscheles—concerto in G minor.

Beethoven—sonata Op. 26.

Chopin—nocturne in F sharp, fantasia impromptu.

Brahms—ballade in D, intermezzo.

Weber-Tausig—invitation to the dance.

## VOICE.

Arias from oratorios and operas.

Group of songs from best German composers.

Group of songs from best Italian and French composers.

Group of songs from best English and American composers.

Candidates are required to be able to accompany songs of medium difficulty.

Violin and organ models to be decided by the directors of the respective departments.

## LECTURES ON HISTORY OF MUSIC.

Our free list further includes a course on history of music. This course comprises a series of lectures in which a full analysis of music in its development from ancient times to the present day will be given. The lectures are both instructive and interesting. The following course is scheduled for this year:

1. The Chinese, Japanese, Hindoos, and Egyptians.
2. The Hebrews, Assyrians, Arabs, Greeks, and Romans.
3. Early Christian church music. Efforts at notation and part singing. Popular music in the middle ages: The troubadours, minstrels, minnesinger, meistersinger.
4. Development of polyphony. The old French and Netherland schools. Luther and the German chorale.
5. The classic era of Italy. The different schools. Beginning of oratorio and opera. Instrumental music and instruments.
6. The old French opera. Germany under Italian influence. Bach, the first of the German classicists.
7. The era of the classic composers in Germany. The development of the pianoforte.
8. The Romantic school.
9. French and Italian opera during the last two centuries. Wagner in Germany.
10. The more modern composers, singers and virtuosos. American music. The status at present.

The curricula Nos. 3 and 4 are offered by universities of high rank, the first giving instruction in theoretical subjects only, the second having a completely equipped school of music and giving instruction in both theoretical and practical music. The first grants credit in music both at entrance and toward a degree; the second, toward a degree only.

## CURRICULUM NO. 3.

## ENTRANCE REQUIREMENTS (HARMONY).

The examination will be adapted to the proficiency of those who have studied harmony in a systematic course of three lessons a week through one school year. In this study, some training in pianoforte playing, and the ability to read chorals and moderately easy piano pieces at sight are necessary. This course is equivalent to music 1. The work will consist chiefly of exercises written on figured basses in which all the triads and seventh-chords are to be employed progressively. Exercises must be written in a clear and well-formed notation.

## COURSES IN MUSIC.

The aim of the courses is twofold:

1. To provide a thorough training for students who intend to follow the musical profession as teachers and composers.
2. To offer a course of technical study to those who wish to devote themselves chiefly to musical criticism and literature, and for the cultivation of musical taste.

Course 1 is the necessary introduction to all the other courses, except music 3. Proficiency in playing the pianoforte is of great advantage to the student in all the courses, and in 1, 2, 5, 6, and 7 is required. Advanced players on the violin, violoncello, and other orchestral instruments, and vocalists, may take music 1, provided they are able to play chord exercises on the piano.

Courses 1, 2, 5, and 6 must follow each other in regular order.

Course 3 requires practical knowledge of vocal or instrumental music.

Courses 2, 2a, 2b, and 4 require knowledge of harmony.

Courses 5 and 7 require knowledge of harmony and counterpoint.

Students who intend to take only one course in music, for the cultivation of musical taste and general knowledge, are recommended to elect music 3, as best adapted to this end.

Students who intend to specialize in music, by taking several courses, or to try for honors in music, are required to elect music 1 in their first year in college. Students for honors must take the courses in the following order:

Freshman year, music 1.

Sophomore year, music 2 and 4.

Junior year, music 2a or 2b and 5.

Senior year, music 6 and 7.

Music 3 must be taken either in the sophomore, junior, or senior year.

Students for honors in music who enter college in the sophomore year must take the courses in the following order:

Sophomore year, music 1 and 3.

Junior year, music 2, 2a or 2b, and 4.

Senior year, music 5, 6, and 7.

Students who wish to try for honors in music must consult with their instructor in harmony and the head of the department before the end of the first year.

#### DESCRIPTION OF COURSES.

##### 1. *Harmony.*

The fundamental principles of the theory of music are embodied in the study of harmony, which treats of the different chords in their natural relations and combinations. The subdivisions of the subject are as follows: Intervals, or the measurement of the difference in pitch between one tone and another; triads, seventh, and ninth chords with their inversions and resolutions; chromatically altered chords; augmented chords; cadences; suspensions; passing and changing notes; organ point; modulation.

The work consists of written exercises on basses (both figured and unfigured) and the harmonization of given melodies in three and four voices. These are corrected by the instructor out of the class room and subsequently discussed with the students individually. Many exercises are also worked out on the blackboard by the students.

Modern Harmony, by Foote and Spalding, is used as the basis of the instruction. The treatises of Frot, of Chadwick, and of others are used as reference books, and supplementary illustrations and explanations are given in the class room. The course is open and specially recommended to freshmen.

##### 2. *Counterpoint.*

Counterpoint applies the principles of harmony to the melodious treatment of the several voice parts in combination. The study of this subject naturally follows that of harmony and develops the contrapuntal facility necessary to all forms of composition.

The work will include the free harmonization of chorals and melodies, the various orders of counterpoint, the contrapuntal treatment of cantus firmus in different voices, and simple forms of free composition.

Spalding's Counterpoint will be used as a text-book.

[2a *hf.* *Vocal counterpoint, with analysis of choral works of the great composers. (Half course.)*]

This course is supplementary to music 2. Exercises and analyses and short vocal compositions.

Particular attention will be given to the composition of original pieces in the various styles, i. e., for men's voices, for women's voices, for mixed chorus, and also for solo voice with accompaniment.

[\*2b hf. *Medieval or modal harmony and its application. (Half-course.)*]

The object of this course is to give a clear understanding of modal harmonization as applied to the accompaniment of plain song, and to prepare the student for the intelligent study of the contrapuntal master works of Palestrina and other early composers.

The course is open to students who have a good knowledge of harmony and counterpoint, but can be taken only with the consent of the instructor.

Text-book, Niedermeyer's *Gregorian Accompaniment*.

Reference books, Dickinson's *Music in the History of the Western Church*; Haberl's *Magister Choralis*, etc.

3. *History of music from the time of Palestrina to the present day. Lectures, reading, and reports.*

This is a literary course, which does not require special technical skill; it is open to all students who have practical knowledge of vocal or instrumental music.

Instruction is given in the form of lectures. The growth of music from ancient to modern times is traced in outline, including the history of early church music, the origin and development of the modern scales and counterpoint, and the choral music of the early Flemish and Italian masters. The history of the opera, cantata, and oratorio is studied in detail.

Special attention will be given to the compositions of the great masters of the eighteenth and nineteenth centuries, and also to the tendencies in the development of music at the present day.

Vocal and instrumental works are performed in the class room. An æolian orchestrelle is also used to illustrate the work of the great composers.

The following text-books are recommended: Dickinson, *The Study of the History of Music*; Riemann's *Musical History* (Augener & Co., London); Ambros, *Geschichte der Musik*, 4 volumes (Leipzig); Von Dörmann, *Musik-Geschichte* (Hamburg); Fetis, *Histoire de la Musique*, 4 volumes; Langhans, *History of Music* (Schirmer, New York); Naumann, *History of Music*, 2 volumes (London); Bonavia Hunt's *History of Music*; Rockstro, *History of Music* (Scribner & Welford, New York); Ritter's *Student's History of Music* (Dison Company); Grove's *Dictionary of Music* (Macmillan & Co.); *Famous Composers and their Works* (J. D. Millet Company, Boston); *Life of Mozart*, Jahn, 2 volumes (Novello, London); *Life of Bach*, Spitta, 3 volumes (Novello, London); Finck, *Life of Wagner* (Scribner, New York); *Lives of Handel, Haydn, Beethoven, Schubert, Schumann, Wagner*, and other great composers (Macmillan series).

4. *Musical form, with analysis of the works of the great composers, and collateral reading.*

This course requires knowledge of harmony.

A knowledge of musical form (or thematic construction) is essential to the thorough understanding and appreciation of the works of the great composers, as embodied in their symphonies, overtures, chamber music, sonatas, etc.

A selection of the most important instrumental works of Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Chopin, Liszt, Brahms, Tchaikowski, and other modern masters will be analyzed by the students and played on the pianoforte in the class room by the instructor and others. An æolian is used in the performance of symphonic works.

The following text-book is used: Prout's *Musical Form*.

Collateral reading is required in these works: *Evolution of the Art of Music*, Parry; *The Sonata Form*, Hadow; *The Pianoforte Sonata*, Shedlock; *Beethoven and His Nine Symphonies*, Grove.

5. *Canon and fugue.*

Canon and fugue are the most advanced forms of polyphonic composition, and require a thorough knowledge of harmony and counterpoint.

The object of this course is to perfect the contrapuntal technique of the student, and to prepare him for the study of the larger and freer forms of composition.

The work will be based largely upon the fugal works of Bach and will consist of practice in writing canons of all varieties, and in the analysis and composition of fugues.

There will also be practice in the simpler forms of free music for voices and for various instruments.

Jadassohn's Canon and Fugue (Breitkopf) and Prout's Canon and Fugue are recommended as text-books.

#### 6. *Instrumentation.*

This course requires knowledge of harmony and counterpoint.

The work of this course consists of: 1. Lectures on the characteristics and tone quality of the various orchestral instruments. 2. Analyses and descriptions of the most important (vocal and orchestral) works of Handel, Bach, Haydn, Gluck, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Von Weber, Berlioz, Liszt, Wagner, Brahms, and other modern composers. 3. Exercises in orchestration, with various combinations of instruments, strings, wind, and brass. For this purpose chorals, national airs, and short selections from the works of various masters will be used.

The services of professional musicians will be employed in the class room to exhibit the tone quality, compass, and technical peculiarities of the string and wind instruments of the modern orchestra. Original compositions scored by members of the course will be played in rehearsal by the orchestra of the New England Conservatory, so that students may hear the effects of their orchestration.

The following text-books are used: Prout's *The Orchestra*, 2 volumes; Berlioz's *Instrumentation* (Ditson Company). The following authors will also be referred to: Gevaert, *Instrumentation and Orchestration* (Paris); Marx, *Kompositions-Lehre*, Volume IV (Leipzig); Lobe, *Lehrbuch der Musikalischen Komposition*, Volume II (Leipzig); Jadassohn's *Instrumentation*.

#### 7. *Free composition.*

This course is intended primarily for those students who are specializing in music, and can only be taken with the consent of the instructor.

It will consist of the analysis and composition of chamber and orchestral music. As some knowledge of orchestration is required, it must be preceded by, or taken in conjunction with, music 6. Arrangements have been made whereby successful compositions may be performed.

#### AUXILIARY SUBJECTS.

Students of music are strongly advised to strengthen their work in music by pursuing some of the courses in German, French, and Italian--on account of the important musical literature in these languages--in the history of the fine arts, and in acoustics.

#### DEGREES: THE DEGREE OF BACHELOR OF ARTS WITH DISTINCTION.

The degree of bachelor of arts with distinction will be awarded in two grades, cum laude and magna cum laude. The requirements in music will be as follows:

1. Eight approved courses, five of which shall be in music (including music 1, 2, 5, and 6), and three in modern languages--German, French, or Italian. Those who show that they have acquired outside the college course a thorough knowledge of harmony will not be required to take music 1. The same rule applies to music 2. Students who intend to become candidates should confer with their instructor at the opening of the sophomore year.

2. One or more special original compositions in large form must be presented to the committee before May 10 of the senior year.

## HONORS.

Honors of two grades—honors and highest honors—are given at graduation for great proficiency in a department. Honors in music are given on the following terms:

1. The candidate must have taken all the courses and have passed all the examinations with distinction.

2. He must present original compositions in strict and free form.

The ability to read French and German is required of candidates for honors in music.

## CURRICULUM NO. 4.

There are two general courses in the school of music, viz. (1) the collegiate course and (2) the academic course.

I. *The collegiate course.* In this course the requirements for admission are the same as for the general courses in the college of letters and science, or for adult special students, together with such proficiency in some department of music as is stated in connection with the outlined courses of study. A graduate's diploma will be granted on the completion of this course. Four years of study are required, including the courses in musical theory, harmony (one year), and history of music, or their equivalents.

II. *The academic course.*—This course is open to persons not members of the university, and also to university students who do not desire to enter the collegiate course pursuant to graduation. Students of this course may, however, be admitted to the musical classes of the university, but will not be considered candidates for graduation or for a diploma. If, however, at any time, such students should be transferred to the collegiate course, they will, on satisfying other conditions, receive credit for studies previously taken. A certificate of excellence will be granted to worthy students of this course on examination after not less than three years of study.

## I. COLLEGIATE COURSE.

## PIANO.

The courses in piano and singing have been arranged to cover a period of four years.

Applicants for admission will be expected to play music of the grade of Mozart's Sonata in D major No. 3, Peters edition; Loeschhorn, Op. 52 and Op. 66; Bach, Little Preludes.

*First year.*—Heller, Op. 46 and 45; Czerny, Studies in Velocity; Jensen, Op. 32; Bach, Inventions and English Suites.

*Second year.*—Bach, Well-Tempered Clavichord, Kullak, Octave School, Books I and II; Cramer, Studies; Czerny, Fingerfertigkeit; Marneuf, Mécanisme.

*Third year.*—Tausig, Studies; Kullak, Book III; Gradus ad Parnassum, first half; Czerny, Toccato; Chopin, Preludes.

*Fourth year.*—Moscheles, Op. 70; Gradus ad Parnassum, second half; Chopin, Etudes.

It is not supposed that a rigid course can be given which will meet the requirements of individual students, but the foregoing outline represents, in a general way, the character of each year's work. Etudes especially are named, because they indicate grade and character of requirements more clearly than can be done otherwise. On the other hand, these studies are supplemented by ample selections from classic and modern authors for use in the parlor or concert room.

Upon graduation students will be expected to play acceptably from memory selections of the grade of Chromatic Fantasia and Fugue by Bach, Sonata Op. 90 by Beethoven, Concerto in G minor (one movement) by Mendelssohn, La Filleuse by Raff, and Second Rhapsody by Liszt.

## ORGAN.

No previous knowledge of organ playing is required. The student must be well grounded in piano playing, be possessed of a correct technique, and be able to read plain four-part music.

The course of study is continuous, beginning with Stainer's Organ School or Whiting's First Six Months on the Organ, and following with the larger works of Rink and Best, supplemented by special studies by Thayer, Buck, Ritter, Schneider, Volckmar, and others. Selections from Bach's organ works, Mendelssohn's sonatas, and the compositions of modern composers are used.

Careful training is given in playing church music and voluntaries, the use of stops, and the mechanism of the instrument.

## VOICE.

The student must be able to read plain music and must have had an amount of training equal to the first half of Concone's Fifty Lessons, and comprising the usual technical study for the same period.

*First year.*—Tone placing, breathing, and phrasing; ballad singing and the sostenuto style; technical and other studies of the grade of Bonoldi's Six Vocalises, Sieber's Vocalises; Marchesi's Exercises, Op. 21, Book I.

*Second year.*—Concone's Fifteen Vocalises; Schubert's Manual of Vocal Technique; Marchesi's Vocalises, Op. 21, Book II; German and French songs, and easy oratorio and operatic arias, and recitatives.

*Third year.*—Schubert's Special Studies; Bordogni's Bravura Studies, and operatic and oratorio selections.

*Fourth year.*—Studies in bravura by Lamperti and Bordogni; cadenzas and larger forms of execution.

On graduation the student will be expected to sing acceptably selections (according to voice and school) from such songs and arias as He Was Despised, Angels Ever Bright and Fair, I Know That My Redeemer Liveth, and Thou Shalt Break Them, by Handel; With Verdure Clad Rolling in Foaming Billows, and In Native Worth, by Haydn; If With All Your Hearts, It is Enough, and O Rest in the Lord, by Mendelssohn; Infelice, by Verdi; Roberto, tu che Ador, by Meyerbeer; Una Voce and Pro Peccatis, by Rossini.

## VIOLIN.

*First year.*—Hermann, Scale Studies; Kayser, Violin Instructor, I and II; Herbert Ries, Violin School, Part I; easy melodious solos.

*Second year.*—Kayser, Violin Instructor, III; Kayser, Etudes, Op. 29; Schubert, Violin School, IV; Herbert Ries, Violin School, Part III; solos by Viotti, Rodé, De Beriot.

*Third year.*—Schrader, Violin Technique; De Beriot, School, Part II; Etudes by Dont, Kreutzer, and Schubert.

Solos by De Beriot, Leonard, Vieuxtemps, and Wieniawski.

## THEORETICAL STUDIES.

## MUSICAL THEORY AND CHORAL PRACTICE.

A one-year course, twice a week, in the general theory of music, including notation, scale construction, intervals, distinctions of rhythm, etc., combined with a practical study of sight reading and choral singing.

This course is especially recommended to all students, whether of instrumental or vocal music, as furnishing a substantial foundation for all other work; it will also be found useful for those who contemplate teaching in public or similar schools.

HARMONY AND COUNTERPOINT.<sup>a</sup>

The student must be able to read and play simple four-part music.

*First year.* Review of scales, and intervals, triads, seventh chords, augmented sixth chords, modulation, synopsis of suspension and appoggiatura.

*Second year.* Detailed treatment of modulation, suspension, appoggiatura, etc.; harmonizing melodies, simple strict counterpoint.

*Third year.* Double counterpoint, canon, and fugue.

## HISTORY OF MUSIC.

A course of lectures twice a week, extending through the year. In the first semester the lectures give a general survey of music before the Christian era and down to the eighteenth century.

The second semester is devoted to the eighteenth and nineteenth centuries.

## MUSICAL COMPOSITION.

A year course, twice a week. One year of harmony is required as preparation.

## II. ACADEMIC COURSE.

There are no requirements for entrance. Students are received and graded according to ability and amount of previous study. This course in all departments leads up to and overlaps the collegiate course. Students after reaching the proper stage of preparation may be transferred to the collegiate course, or may remain in the academic course, the work of the last three years being identical in both courses. But no certificate of excellence will be issued to any student who is not thoroughly fitted to enter the third year of the collegiate course.

## CURRICULUM NO. 5.

Curriculum No. 5 is offered by a college for young women which maintains a well-equipped school of music in connection with its collegiate department. Credit is given in music toward the A. B. degree for work in practical music. Students are advanced from one course to the next higher only after examination before the full music faculty. It will be noted that in the course leading to the degree of associate in music subjects in the collegiate department are correlated with the music courses. These subjects must be passed by examination in the collegiate department.

## ENTRANCE REQUIREMENTS.

For unconditioned admission to the freshman class in the course leading to the degree of associate in music (A. Mus.) the applicant must offer the entrance requirements in music, and seven units of preparatory work, as follows: English (3), mathematics (3), and history (1).

For conditioned admission to the freshman class in the courses leading to the associate in music degree, students must offer five units in the literary subjects outlined above. Every condition, however, must be removed by the end of the junior year.

<sup>a</sup>The courses in counterpoint, etc., and in musical composition are inserted here under their proper headings, because they are frequently taken as electives, but they represent graduate work for the students of the school of music.

Entrance requirements in music apply only to those registering for the degree of associate in music. The preparatory course in piano, voice, violin, and organ, needed in order to enter the freshman class in the associate in music course, is described in course 1, and this preparation can be given at the college to such students as have not had it before coming.

## CURRICULUM FOR THE DEGREE OF ASSOCIATE IN MUSIC.

FRESHMAN YEAR.		SOPHOMORE YEAR.	
	Hours.		Hours.
Mathematics .....	3	English .....	3
English .....	3	Physics .....	3
Piano or organ or violin or voice .....	6	Piano or organ or violin or voice .....	6
Theory .....	1	Theory .....	1
Harmony .....	1	Harmony .....	1
Ear training .....	1	Ear training .....	1
Total .....	15	Total .....	15
JUNIOR YEAR.		SENIOR YEAR.	
	Hours.		Hours.
French or German .....	3	French or German .....	3
Piano or organ or violin or voice .....	8	Piano or organ or violin or voice .....	8
History of music .....	1	Counterpoint .....	1
Theory .....	1	History of music .....	1
Harmony .....	1	Ensemble .....	1
Theme .....	1	Theme .....	1
Total .....	15	Total .....	15

## COURSES OF STUDY.

Courses are offered in pianoforte, violin, organ, and voice, leading to the degree of associate in music (A. Mus.) and a purely theoretical course is offered to candidates for the degree of bachelor of music.

Candidates for the degree of associate in music must take--

- (a) Courses 1, 2, 3, 4, 6, 7 in theory,
- (b) Courses in academic department, and
- (c) One of the following: Courses 1, 2, 3, 4, 5, 6 in pianoforte, or violin; 1, 2, 3, 4, 5 in solo singing; 1, 2, 3 in organ.

\*Candidates for the bachelor of arts degree may be given credit for six hours of music provided they complete courses 1 and 2 in theory and one of the following in practical music: Courses 1, 2, 3 in pianoforte; 1, 2, 3 in solo singing; 1, 2, 3 in violin; or 1, 2 in organ.

## PIANOFORTE.

*Course 1.*<sup>a</sup>—Technical studies: Easy Etudes, Faelten and Porter. Kinder Übungen, Book 1, Kohler. Czerny, Op. 599, Books 1 and 2, Kohler, Op. 190. Kohler, 157. Czerny, Op. 139. Duvernoy, Op. 176. Burgmüller, Op. 100. Loeschhorn, Op. 65, Books 1, 2, and 3. Loeschhorn, Op. 38, Book 1. Kohler, Op. 50. Le Couppey, Op. 26. Bertini, Op. 100. Sonatinas by Clementi, Diabelli, Merkel, Lichner, Handrock, Kuhlau. Pieces at discretion of teacher.

*Course 2.*—Technical studies: Kohler, Op. 242. Czerny, Op. 299, Books 1 and 2. Czerny, Op. 279. Berens, Op. 61. Books 1 and 2. Heller, Op. 46 and 47. Krause, Op. 2 and 6. Octave studies by Vogt, Wilson G. Smith, Czerny, and Turner. Bach's Little Preludes and Fugues. Sonatinas, Easy Sonatas and Variations of Haydn, Beethoven, and others. Schumann Album, Op. 68. Lyrical pieces, Op. 12, Grieg. Selections from Reinecke, Gade, and others. Mendelssohn's Songs without Words.

<sup>a</sup> This course is preparatory to entrance into the course for the associate in music degree.

*Course 3.*—Technical studies: Czerny, Op. 299, Books 3 and 4. Berens, Op. 61, Books 3 and 4. Heller, Op. 45 and 46. Duvernoy, Op. 120. Octave studies continued. Bach Inventions (2 parts). Haberbier, Op. 53. Lebert and Stark, Part II. Sonatas by Haydn, Mozart, Beethoven, and others. Mendelssohn's Songs Without Words. Field's Nocturnes. Selections from other composers.

*Course 4.*—Technical studies: Cramer, Lebert, and Stark, Part III. Czerny, Op. 340 and 40 Daily Studies. Gradus ad Parnassum. Kullak Octave Studies. Bach Inventions (three-part). Sonatas. Selections from Chopin, Mendelssohn, Grieg, Raff, and others.

*Course 5.*—Continuation of studies of course 4. Moscheles, Op. 70. Mendelssohn, Preludes and Studies. Bach, 48 Preludes and Fugues. Kessler Studies. Chopin, Etudes. Sonatas and selections from different composers.

*Course 6.*—Interpretation: This course is devoted to the perfecting of work done in previous courses and the preparation of a public recital which is required for graduation.

A postgraduate course is also offered, in which the higher and more difficult works of the great masters are studied.

## SOLO SINGING.

*Course 1.* Rules for Breathing and their Practical Application; Formation of Tone; Tecla Vigna Studies. Exercises by Concone, Book I and II, Op. 9 and 10; Sieber, Op. 92-97; Simple English Songs.

*Course 2.* Tecla Vigna Studies; Slow Trill Portamento, etc.; Exercises, Concone, Book III and IV; Panofka Book I, II; Lutgen Daily Exercise; Songs of Medium Difficulty from English and German composers.

*Course 3.*—Difficult exercises in vocalization, musical embellishments; exercises, Panofka, Book III, IV; Nava, Aprile, Vaccari; song studies from the English, German, Italian, and French schools.

*Course 4.*—Finishing studies by Paer, Marchesi, Righini; studies of oratorio and stand-ard opera.

*Course 5.*—Interpretation: This course is devoted to the acquirement of repertoire and the preparation of a public recital which is required before graduation.

All pupils who are prepared to do so are required to attend regularly the choral society rehearsals and to take part in occasional public performances.

## VIOLIN.

*Course 1.*—Elementary exercises. Scales in first position. Bowing exercises. Studies: Ch. de Bériot, Violin School, Part I. Tours Elementary Violin School. Kayser, Op. 20, Book I. Sevcik, Method for Beginners, Op. 6.

*Course 2.*—Finger and bowing exercises. Scales. Kayser, Op. 20, Books II and III. Dont, Op. 37, Wohlfahrt. Hans Sitt, one hundred studies, Book I. Solos: Dancla, Airs Variés. Duets by Dancla, Mazas, etc.

*Course 3.*—Bowing exercises. Scales. Studies: Dont, Mazas, Casorti, Sevcik, Sitt. Solos: Alard, Dancla, de Bériot. Duets: Dancla, Pleyel.

*Course 4.* Scales (three octaves). Arpeggios. Thirds. Sevcik, Violin School. Kren, Etudes. Fiorillo Etudes. Solos: de Bériot, Airs Variés. Concertos by Viol. Rode. Sonatas by Handel, Mozart, and Haydn.

*Course 5.*—Scales (three octaves, in thirds and octaves) Arpeggios. Sevcik Violin School. Fiorillo Etudes. Rode Caprices. Solos: Svendsen, Wieniawski, Beethoven, Alard, Ries, etc. Concertos: Rode, de Bériot, Mozart, Kreutzer. Sonatas: Tartini, Mozart, Nardini, etc.

*Course 6.*—Scales in thirds, octaves and tenths. Arpeggios in the higher positions. Rode Caprices continued. Kreutzer Etudes continued. Campagnoli, seven divertissements. Solos: Wieniawski, Saint-Saens, Lalo, Vieuxtemps, Sarasate, Hubay, Brahms, and others. Concertos: de Bériot, Bach, Spohr, Bruch, Mendelssohn. Sonatas: Bach, Beethoven, etc.

## ORGAN.

Thorough and systematic courses are given, no student being allowed to graduate until she is a thoroughly competent organist. The history and construction of the organ is taught.

For entrance to the associate in music courses in the organ department, students must have completed courses 1, 2, 3 in pianoforte, passing the examination therein.

The following courses outline the work required for graduates and include the Italian, French, German, English, and American schools of composition:

*Course 1.*—Schneider Pedal Studies, Bach, First Preludes and Fugues (Book VIII of Peters Edition), Mendelssohn Sonatas, Easier Concert and Church Compositions by Cappocci, Mailly, Gounod, Guilman, Du Bois, Faure, Lemaigre, Salome, Merkel, Rheinberger, Kroeger, Foote, Hammerel, Fink, Carl and Smith.

*Course 2.*—Bach, Concert Preludes and Fugues, Guilman and Widor Sonatas, Rheinberger Sonatas, and the more advanced works of the composers named in Course 1.

*Course 3.*—Advanced technical work and the preparation of concert repertoire.

In addition to the courses outlined above, special attention is given to accompanying, hymn playing, and the performance of all forms of church and concert music. A public recital is required before graduation.

## THEORY AND HISTORY.

*Course 1.*—Music as a language; analogy between music and language; notation of pitch, duration, force, timbre or color; the scales; tempo, rhythm; accents; physical basis of music; vibration of strings; overtones; tempered scale; pitch; classification of vibrations.

*Course 2.*—The orchestra and its instruments; the string section; the wood wind; the brass; instruments of percussion; the orchestral score; musical groups; embellishments; musical form; figures and their treatment; thematic development; precursors of the sonata; the sonata; other sonata forms; symphony; contrapuntal forms; monophony, homophony, polyphony.

Courses 1 and 2 aim to give a knowledge of the structure of music and develop an appreciation of its content.

*Course 3.*—The scale, elements of melody; exercises in melody writing; intervals; harmonic structure; tonality; principal triads of the scale; distribution of parts; four-part harmony; connection of principal triads in four-part harmony; close and dispersed harmony; inversion of triads; chord of dominant seventh; chord of ninth and inversions; harmonizing melodies.

*Course 4.*—Continuation of work of course 3; minor and diminished seventh on leading tone; diminished triad; secondary triads; modulation; passing notes; suspensions; chromatically altered chords. The aim of courses 3 and 4 is to give thorough understanding of the grammatical structure of music and to enable students to harmonize themes with facility.

*Course 5.*—Counterpoint: The study of contrapuntal forms; contrapuntal treatment of voice parts; practical work at keyboard and written exercises.

*Course 6.*—Music of antique races; first Christian centuries—Hucbald, Guido, Franco, etc.; minnesingers, meistersingers, etc.; epoch of the Netherlands; Palestrina and the Roman schools; Orlando di Lasso and the Northern Italian masters; the Renaissance and rise of opera and oratorio; the German chorale; English madrigal writers; instruments and instrumental music in sixteenth and beginning of seventeenth centuries.

*Course 7.*—Bach and Handel, Haydn, Mozart, and Beethoven; the romantic composers; dramatic music in Italy, France, and Germany; Wagner and his music dramas; composers of last twenty-five years.

## FOR DEGREE OF BACHELOR OF MUSIC.

Evidence must be produced of—

- (a) Having received a good general education.
- (b) Having employed at least four years in the study and practice of music.

The candidate will be required to pass three examinations, separated by intervals of not less than one year.

The first examination will consist of harmony in not more than four parts. The second examination will be in harmony and counterpoint in not more than five parts, canon and fugue in not more than four parts. Before entering for the third examination, the candidate must compose an exercise containing five-part harmony and fugue (in at least four parts), and canon, with an accompaniment for organ, piano, or string band, sufficiently long to require twenty minutes in performance, and this exercise must be approved by the faculty in music.

The third (final) examination will consist of harmony, counterpoint, canon, fugue (in five parts), with double counterpoint, history of music, form in composition, instrumentation, figured bass reading at sight, and the analysis of the full score of some selected work.

## ENTRANCE REQUIREMENTS.

The following entrance requirements, announced by a leading college for women, which grants credit, under restrictions, in both practical and theoretical music at entrance and toward a degree, illustrate the demands made by colleges which view music as a proper subject for inclusion in the general educational scheme.

## ELEMENTARY REQUIREMENT.

The elementary in music may be either, A, harmony, or B, a combination of a less advanced requirement in theory, with a practical study—piano, voice, violin, or other orchestral instrument.

A. *Harmony.*—The examination will be adapted to the proficiency of those who have had one year's systematic training, with at least three lessons a week or its equivalent. The candidate should have acquired—

(1) The ability to harmonize, in four vocal parts, simple melodies of not fewer than eight measures, in soprano or in bass. These melodies will require a knowledge of triads and inversions, of diatonic seventh chords and inversions, in the major and minor modes; and of modulation, transient or complete, to nearly related keys.

(2) Analytical knowledge of ninth chords, all nonharmonic tones, and altered chords (including augmented chords). [Students are encouraged to apply this knowledge in their harmonization.]

It is urgently recommended that systematic ear training (as to interval, melody, and chord) be a part of the preparation for this examination. Simple exercises in harmonization at the pianoforte are recommended. The student will be expected to have a full knowledge of the rudiments of music, scales, intervals, and staff notation, including the terms and expression marks in common use.

B. The following requirement in theory combined with piano, voice, violin, or other orchestral instrument:

The examination in theory will be adapted to the proficiency of those who have had one year's systematic training, with at least one lesson a week or its equivalent. The candidate should have acquired:

(1) A knowledge of the rudiments of music, scales, intervals, and staff notation, including the terms and expression marks in common use; (2) the ability to analyze the harmony and form of hymn tunes and simplest pieces for the pianoforte, involving triads and the dominant seventh chord and their inversions, passing tones, and moda-

lation to nearly related keys; (3) the ability to harmonize, on paper, in four vocal parts, melodic fragments involving the use of triads and the dominant seventh chord and their inversions, in major keys.

After 1906 the candidate must also meet the following requirements in ear training. To name, as played by the examiner, intervals involving tones of the major scale, the three principal triads and the dominant seventh chord in fundamental position, and the authentic, plagal, and deceptive [*v* (or *v*<sup>7</sup>) to *vi*] cadences; to write a diatonic, major melody of not more than four measures in simple time, involving half, quarter, eighth, and dotted notes (the melody to be played, in its entirety, three times by the examiner).

1. *Piano*.—A practical knowledge of various kinds of touch; the ability to play scales, major and minor, in simple and canon forms, in sixteenth notes (at metronome speed, ♩=100), and three-toned and four-toned arpeggios in sixteenth notes (at metronome speed ♩=75), the ability to play, with due regard to the tempo, fingering, phrasing, and expression, the studies by Hasert, Op. 50, Book 1; Haydn's Sonata in E minor (Peter's Edition, No. 2; Schirmer Edition, No. 2), the Theme and Variations from Mozart's Sonata in A major (Peter's Edition, No. 12; Schirmer Edition, No. 9), Mendelssohn's Songs without Words, Nos. 19 and 49, and Schumann's Romance in F sharp major (Op. 28, No. 2); the ability to play at sight chorales and such pieces as the first twelve numbers of Schumann's Jugend-Album (Op. 68). [A candidate may offer equivalents for the studies and pieces mentioned, on the approval of the department.]

2. *Voice*.—The ability to sing, with due regard to intonation, tone quality, expression, and enunciation, the vocalises of Conecne, Op. 9, and not fewer than six of the following songs (preferably in the English version): Schubert, "Who is Sylvia?" and "Hark, Hark, the Lark"; Mendelssohn, "Morgengruss"; Schumann, "An den Sonnenschein"; Brahms, "Der Sandmann"; Franz, "Widmung"; Grieg, "Das alte Lied"; Chopin, "Mädchen Wunsch"; Massenet, "Ouvre tes beaux yeux"; Paine, "Matin Song"; the ability to play pianoforte accompaniments of the grade of Conecne, Op. 9; the ability to sing at sight music of the grade of hymn tunes by Barnby, Dykes, and Stainer, and of the studies in Abt's Vocal Tutor, Part III. The student must also give evidence of having an accurate ear and of having laid a good foundation in the development of the voice. [A candidate may offer equivalents for the songs mentioned, on the approval of the department.]

3. *Violin*.—The ability to play, with due regard to bowing, fingering, tone, intonation, and expression, such studies as those by Dont (Op. 37), Mazas (Op. 36), and Kreutzer, and such pieces as the moderately difficult solos of Spohr, Wieniawski, Godard, and Ries; the ability to read at sight such music as the second violin parts of the string quartets of Haydn and Mozart.

4. Students wishing to be examined in the playing of other instruments should correspond with the music department.

**NOTE.**—Students considering submitting music for entrance to college are advised to correspond with the department, stating in detail what their preparation has been in theory and especially in the practical subjects. In the latter students must give evidence of thorough foundation work in the technique of the piano, voice, violin, or other instrument, in addition to being able merely to play or sing the actual requirement mentioned.

Certificates will not be accepted in music.

#### CORRELATION OF MUSIC AND NONMUSIC COURSES.

In the correlation of music and nonmusic courses, colleges and universities lead. The attitude assumed by independent schools of music appears to be similar to that taken by schools of technology

in general education; they take the position that they are professional training schools, and naturally concentrate their efforts on turning out composers, pianists, singers, theorists, and pedagogues. They do not consider nonmusical subjects to be an essential part of their curricula. Yet in the best of these schools there is shown a recognition of the value of broader culture and an inclination to include such subjects as will increase the efficiency of their graduates. The New England Conservatory of Music has recently established a reciprocal relation with Harvard University, through which students in the conservatory can attend courses in English, French, and German literature, English composition, fine arts, physics (especially acoustics), and public speaking. In college and university music departments gratifying progress has been made in the correlation of courses with those of other departments, demanding, in a very considerable number of institutions, a greater or less amount of collegiate work as a part of the graduate course in music. Reciprocally, music as an elective is receiving credit as a subject in baccalaureate courses.

#### MANNER OF PROMOTING STUDENTS FROM GRADE TO GRADE.

The manner of grading students and of determining their advancement from one grade to the next is significant as indicating to what extent system and accuracy in determining the standing of music students are attained. This has been a decided obstacle in the way of the admission of music to courses leading to the baccalaureate degree. Perhaps no single disclosure by the investigation is more encouraging than this. While the advancement of students still rests in many cases with the instructor, or with the instructor and director of the department jointly, the development of a system of accurate grade marks, based on examination and recitation, gives promise of the eventual setting up of such standards as will result in the unifying of educational effort.

The following tables give the per cent of schools giving examinations in theoretical and practical music; of schools giving written, oral, and actual performance tests; of schools recording by marks the grade or quality of a student's work; and of schools in which the instructor or faculty determines passing grade:

*Per cent of institutions giving examinations yearly or oftener.*

Class of institutions.	In theoretical subjects.	In practical music.	Written.	Oral.	Performance test.
Independent schools of music.....	71	65½	66½	50	55½
Colleges and universities.....	75	66½	50	25	20
Colleges for women.....	100	70	70	33½	50
Normal schools.....	82	70	70½	66½	55½
Secondary schools.....	80	20	66½	50	50

## MUSIC EDUCATION IN THE UNITED STATES.

*Per cent of institutions having a system of marks for recording grades and determining passing grade.*

Class of institutions.	Recorded (in all subjects.	Passing grade deter- mined by—	
		Instructor.	Faculty.
Independent schools of music.....	58	27	73
Colleges and universities.....	80	60	24
Colleges for women.....	70	50	50
Normal schools.....	76½	77	23
Secondary schools.....	80	50	50

These figures are based on 207 replies to the second questionnaire. From the per cent of schools giving actual performance tests, it would appear that the opinion that a sufficiently accurate and systematic grading of work in practical music can not be done is losing ground, and encouragement is given the belief that there may develop a system of grading in practical music which will satisfy educators and remove one of the great obstacles to the admission of applied music to general educational courses.

## EDUCATIONAL QUALIFICATIONS OF MUSIC STUDENTS.

There appears to be a growing purpose upon the part of departments of music in colleges and universities to demand a certain amount of general educational qualification from those who wish to enter graduate courses in music. In this connection, the following table gives the per cent of music students in 595 institutions who have completed a high school course of at least three years:

<i>Class of institutions.</i>	<i>Per cent.</i>
Independent schools of music.....	43
Colleges and universities.....	56
Colleges for women.....	57½
Normal schools.....	56½
Secondary schools.....	22½

The time devoted to the study of music (not including preparation) is shown in the following table, which gives the per cent of students devoting less than five hours, more than five hours but less than ten, and more than ten hours per week to recitation.

Class of institutions.	Less than 5 hours.	More than 5 but less than 10 hours.	More than 10 hours.
	<i>Per cent.</i>	<i>Per cent.</i>	<i>Per cent.</i>
Independent schools of music.....	18½	22½	11½
Colleges and universities.....	52	+ 32	+ 14
Colleges for women.....	61½	32½	6½
Normal schools.....	65	+ 24	+ 9
Secondary schools.....	66½	25	+ 7

## PROPERTY DEVOTED TO MUSICAL INSTRUCTION.

The questions relating to finances were not answered by 348 of the 595 schools returning statistics, hence the statements of amount of

property devoted to musical purposes and of yearly expenditures for music instruction are far from complete. They are significant, nevertheless, and if increased in proper proportion by a full statement would show a very large investment in music education. It should be remembered also that these figures refer only to organized schools, the immense sums expended on private instruction being unknown.

*Libraries and museums.*—In all, 39,538 volumes, valued at \$62,120, are reported by the 595 institutions. In several instances private libraries are reported as at the service of students. No museums are reported.

*Property devoted to musical instruction.*

Class of institutions.	Value of buildings and grounds.		Value of instruments, apparatus, and furniture.		Permanent endowment.		Volumes in library.		Value of library.		Expense for rent.	
	Schools reporting.	Amount.	Schools reporting.	Amount.	Schools reporting.	Amount.	Schools reporting.	Number.	Schools reporting.	Amount.	Schools reporting.	Amount.
Independent schools of music.	10	\$578,110	20	\$159,700	4	\$827,000	21	23,188	18	\$22,925	20	\$53,346
Colleges and universities.	31	1,281,600	64	319,902	1	46,000	35	18,164	33	19,222	19	13,243
Colleges for women.	9	243,000	23	163,609	2	17,500	15	16,088	13	13,225	3	1,840
Normal schools.	8	153,750	51	208,865	1	100,000	22	3,348	20	3,523	4	9,675
Secondary schools.	58	2,459,410	167	\$52,076	8	990,500	93	60,788	84	58,895	52	78,104
Total.												

*Annual receipts from instruction in music.*

Class of institutions.	Interest and rents.		Public appropriation.		Private gifts.		Concerts.		Other sources.		Students' fees.		Total.
	Schools reporting.	Amount.	Schools reporting.	Amount.	Schools reporting.	Amount.	Schools reporting.	Amount.	Schools reporting.	Amount.	Schools reporting.	Amount.	
Independent schools of music.	6	\$47,053			3	\$5,578	9	\$4,375	5	\$7,000	28	\$529,563	\$597,500
Colleges and universities.	8	18,825	4	\$5,800	1	200	30	19,426	10	14,972	82	440,380	499,093
Colleges for women.	3	1,450	3	4,550	3	4,550	7	2,410	1	140	28	185,456	194,006
Normal schools.	6	1,979	4	10,050	2	176	8	1,322	4	1,448	53	111,848	120,823
Secondary schools.													
Total.	23	69,307	8	15,940	9	10,504	54	31,533	20	23,560	191	1,267,247	1,418,091

III.—STATISTICAL TABLES.

Statistics of the institutions replying to the first questionnaire are given in the tables which follow. Tables 1, 2, 3, 4, and 5 summarize Tables 6, 7, 8, 9, and 10, which give in detail the number of schools, instructors, and students, and the number of graduates and of students receiving certificates during the last five years. The geographical distribution of the institutions is also shown.

## MUSIC EDUCATION IN THE UNITED STATES.

TABLE 1.—Summary of the statistics of independent schools of music, showing the number of instructors, students, and graduates, and number of students receiving certificates.

	Schools report- ing.	Instructors.			Students enrolled.			Gradu- ates in last 5 years.	Students not grad- uates re- ceiving cer- tificates in last 5 years.
		Male.	Fe- male.	Total.	Male.	Fe- male.	Total.		
United States.....	61	306	271	607	2,527	10,850	17,122	1,962	1,971
North Atlantic Division.....	28	133	115	248	1,218	3,911	6,329	662	1,033
South Atlantic Division.....	1	20	28	48			1,200		
South Central Division.....	4	8	14	22	40	362	409	30	20
North Central Division.....	27	145	114	289	1,230	6,297	8,874	1,270	918
Western Division.....	1				30	280	310		
North Atlantic Division:									
Maine.....									
New Hampshire.....									
Vermont.....									
Massachusetts.....	2	11	6	17	243	822	1,065	42	20
Rhode Island.....									
Connecticut.....	1	2	5	7	18	109	127		
New York.....	16	90	50	149	564	1,294	2,558	414	644
New Jersey.....	1	5		5	20	60	80		
Pennsylvania.....	8	25	45	70	373	1,620	2,499	206	369
South Atlantic Division:									
Delaware.....									
Maryland.....	1	20	28	48			1,200		
District of Columbia.....									
Virginia.....									
West Virginia.....									
North Carolina.....									
South Carolina.....									
Georgia.....									
Florida.....									
South Central Division:									
Kentucky.....									
Tennessee.....	2	2	2	4	15	55	68	9	
Alabama.....									
Mississippi.....									
Louisiana.....									
Texas.....	2	6	12	18	34	307	341	21	20
Arkansas.....									
Oklahoma.....									
Indian Territory.....									
North Central Division:									
Ohio.....	6	38	12	50	216	1,382	1,598	199	32
Indiana.....	1			30				90	30
Illinois.....	11	61	52	113	444	2,786	4,017	688	472
Michigan.....	3	16	24	40	203	1,392	1,595	106	69
Wisconsin.....	1	11	8	19	200	400	600	80	305
Minnesota.....	1	9	9	18	10	250	260	102	
Iowa.....									
Missouri.....	2	6	6	12	95	93	188		
North Dakota.....									
South Dakota.....									
Nebraska.....									
Kansas.....	1	4	3	7	22	84	106	5	10
Western Division:									
Montana.....									
Wyoming.....									
Colorado.....									
New Mexico.....									
Arizona.....									
Utah.....									
Nevada.....									
Idaho.....									
Washington.....									
Oregon.....									
California.....	1				30	280	310		

TABLE 2.—Summary of the statistics of music departments of universities and colleges, showing the number of instructors, students, and graduates in music, and number of students receiving certificates in music.

	Institutions reporting.	Instructors in music.			Students enrolled in departments of music.			Graduates in music in last 5 years.	Students not graduates receiving certificates in music in last 5 years.
		Male.	Female.	Total.	Male.	Female.	Total.		
United States .....	151	336	344	680	5,257	12,788	18,041	1,652	633
North Atlantic Division .....	25	88	34	122	1,253	2,063	3,316	353	45
South Atlantic Division .....	15	15	25	40	356	496	852	73	6
South Central Division .....	16	21	50	71	144	987	1,584	137	29
North Central Division .....	78	173	192	365	3,005	7,866	11,284	969	638
Western Division .....	19	39	43	82	499	1,376	1,875	120	15
North Atlantic Division:									
Maine .....									
New Hampshire .....	2	4		4	88		88		
Vermont .....									
Massachusetts .....	4	9		9	300	90	390		
Rhode Island .....									
Connecticut .....	1	10		10	34	58	92	40	33
New York .....	6	27	8	35	536	988	1,474	51	6
New Jersey .....									
Pennsylvania .....	10	38	26	64	295	977	1,272	262	6
South Atlantic Division:									
Delaware .....									
Maryland .....	2	2	1	3	23	10	33	2	
District of Columbia .....									
Virginia .....	3	2	7	9	114	44	218	13	0
West Virginia .....	1	1	1	2	6	43	49	24	1
North Carolina .....	5	8	5	13	174	165	339	14	1
South Carolina .....	1		2	2	6	32	38	3	
Georgia .....	1		2	2	2	39	41	0	4
Florida .....	2	2	7	9	31	163	194	17	
South Central Division:									
Kentucky .....	1		5	5	3	90	93		4
Tennessee .....	4	3	10	13	58	267	325	23	13
Alabama .....									
Mississippi .....									
Louisiana .....	1	2		2	42		42		
Texas .....	4	9	14	23	16	271	607	15	12
Arkansas .....	4	3	14	17	16	331	300	54	
Oklahoma .....	1	2	5	7				45	
Indian Territory .....	1	2	2	4	9	28	37		
North Central Division:									
Ohio .....	14	25	28	53	271	363	1,634	245	26
Indiana .....	7	12	14	26	343	380	732	40	1
Illinois .....	13	42	43	85	296	1,442	2,451	250	416
Michigan .....	4	7	11	18	47	248	295	32	7
Wisconsin .....	5	13	18	31	111	507	618	78	
Minnesota .....	3	4	3	7	43	170	213	12	
Iowa .....	9	20	19	39	313	1,007	1,320	82	1
Missouri .....	8	11	14	25	208	489	647	47	6
North Dakota .....									
South Dakota .....	3	6	3	9	70	230	300	25	16
Nebraska .....	5	18	20	38	245	992	1,237	100	46
Kansas .....	7	15	10	24	758	1,070	1,837	58	19
Western Division:									
Montana .....	2	3	3	6	26	62	88	8	
Wyoming .....									
Colorado .....	2	2	3	5	6	100	106		
New Mexico .....	1		2	2	17	42	59	6	
Arizona .....									
Utah .....	1	4	1	5	138	187	325		
Nevada .....	1		1	1		20	20	57	
Idaho .....	1	3	2	5	9	59	68	4	
Washington .....	3	9	12	21	90	408	498	11	6
Oregon .....	4	8	10	18	78	243	321	9	
California .....	4	10	9	19	135	248	383	25	4

TABLE 3.—Summary of statistics of music departments in colleges for women, showing the number of instructors, students, and graduates in music, and number of students receiving certificates in music.

	Institutions reporting.	Instructors in music.			Students enrolled in departments of music.			Graduates in music in last 5 years.	Students not graduates receiving certificates in music in last 5 years.
		Male.	Female.	Total.	Male.	Female.	Total.		
United States	57	86	208	294	210	7,562	7,772	491	323
North Atlantic Division	9	20	24	44	84	1,547	1,631	74	1
South Atlantic Division	18	28	72	97	29	2,077	2,106	121	227
South Central Division	16	13	57	70	40	1,833	1,882	91	12
North Central Division	13	21	52	73	48	1,335	1,373	205	83
Western Division	1	7	3	10		780	780		
North Atlantic Division:									
Maine	1	1	3	4	80	141	221	11	
New Hampshire									
Vermont									
Massachusetts	4	14	12	26		572	572	4	1
Rhode Island									
Connecticut									
New York	2	4	3	7		677	677	30	
New Jersey									
Pennsylvania	2	1	6	7	4	157	161	20	
South Atlantic Division:									
Delaware									
Maryland	3	6	8	14	3	255	258	17	
District of Columbia	1	1	1	1		14	14		
Virginia	5	6	20	26	13	633	646	41	127
West Virginia									
North Carolina	3	5	13	18	9	490	508	21	14
South Carolina	3	5	14	19	1	318	322	13	5
Georgia	3	3	16	19		358	358	20	81
Florida									
South Central Division:									
Kentucky	4	3	10	13	24	275	290	18	
Tennessee	3	5	11	16	20	358	378	13	
Alabama	2	2	13	15	0	375	375	28	10
Mississippi	1	1	9	10	5	470	475		
Louisiana	3	0	5	5		95	95	5	
Texas	2	2	6	8		195	195	15	
Arkansas	1		3	3	0	65	65	12	2
Oklahoma									
Indian Territory									
North Central Division:									
Ohio	3	8	12	18	7	257	264	26	0
Indiana									
Illinois	3	5	9	14	23	274	297	20	1
Michigan									
Wisconsin									
Minnesota									
Iowa									
Missouri	7	10	31	41	18	704	812	150	82
North Dakota									
South Dakota									
Nebraska									
Kansas									
Western Division:									
Montana									
Wyoming									
Colorado									
New Mexico									
Arizona									
Utah									
Nevada									
Idaho									
Washington									
Oregon									
California	1	7	3	10		780	780		

# STATISTICAL TABLES.

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TABLE 4.—Summary of the statistics of the music departments of normal schools, showing the number of instructors, students, and graduates in music, and number receiving certificates in music.

Schools reporting.	Instructors in music.			Students enrolled in departments of music.			Graduates in music in last 5 years.	Students not graduates receiving certificates in music in last 5 years.
	Male.	Female.	Total.	Male.	Female.	Total.		
United States.....	98	87	138	225	3,215	12,385	18,994	651
North Atlantic Division.....	28	21	39	40	742	3,878	6,990	249
South Atlantic Division.....	15	6	28	34	507	1,848	2,355	12
South Central Division.....	12	8	22	30	388	1,121	1,531	18
North Central Division.....	38	49	41	90	1,701	4,987	7,422	336
Western Division.....	5	3	8	11	277	540	835	38
North Atlantic Division:								
Maine.....	2	1	2	3	66	200	326	
New Hampshire.....	1	1	1	1	1	102	103	
Vermont.....	1	1	1	2	2	68	70	
Massachusetts.....	4	2	3	5	10	245	255	
Rhode Island.....	1	1	1	1	1	60	60	
Connecticut.....	2	1	2	3	2	258	260	
New York.....	9	5	15	20	116	2,253	5,009	199
New Jersey.....	1	1	1	1	1	100	100	
Pennsylvania.....	7	8	16	24	145	532	677	50
South Atlantic Division:								
Delaware.....								
Maryland.....								
District of Columbia.....								
Virginia.....	2	1	3	4	465	880	1,355	
West Virginia.....	2	2	2	2	7	47	54	
North Carolina.....	4	2	6	8	4	413	417	
South Carolina.....	3	1	10	11	6	209	266	
Georgia.....	4	2	7	9	25	238	263	12
Florida.....								15
South Central Division:								
Kentucky.....	1	1	1	2	3	13	16	
Tennessee.....	1	1	1	1	36	126	162	
Alabama.....	4	1	7	8	74	203	277	1
Mississippi.....								
Louisiana.....	2	1	7	7	188	188		
Texas.....	1	1	1	1	164	371	535	
Arkansas.....								
Oklahoma.....	3	5	6	11	111	242	353	17
Indian Territory.....								
North Central Division:								
Ohio.....	6	5	7	12	62	508	680	79
Indiana.....	4	10	6	16	325	890	1,205	18
Illinois.....	5	5	2	7	185	623	1,148	
Michigan.....	2	7	5	12	26	234	260	119
Wisconsin.....	6	3	4	7	203	594	1,221	
Minnesota.....	3	4	2	6	52	257	309	26
Iowa.....	1	1	1	2	12	35	47	
Missouri.....	6	7	8	15	743	1,200	2,012	74
North Dakota.....								10
South Dakota.....	1		1	1	2	57	59	30
Nebraska.....	2	4	1	5	45	245	290	
Kansas.....	2	3	4	7	36	175	211	20
Western Division:								
Montana.....								
Wyoming.....								
Colorado.....								
New Mexico.....								
Arizona.....	1	3	3	6	13	43	56	38
Utah.....								
Nevada.....								
Idaho.....	1		1	1	15	93	108	
Washington.....	2		3	3	229	273	502	
Oregon.....								
California.....	1		1	1	20	140	160	

## MUSIC EDUCATION IN THE UNITED STATES.

TABLE 5.—Summary of the statistics of the music departments of secondary schools, showing the number of instructors, students, and graduates in music, and number of students receiving certificates in music.

Schools report on:	Instructors in music:			Students enrolled in departments of music:			Graduates in music in last 5 years.	Students not graduates receiving certificates in music in last 5 years.
	Male.	Female.	Total.	Male.	Female.	Total.		
United States.....	228	230	470	700	7,597	10,903	14,500	634
North Atlantic Division:	87	102	182	284	1,658	4,473	6,131	193
South Atlantic Division:	34	32	66	101	274	1,799	2,043	108
South Central Division:	35	23	49	72	329	1,370	1,699	45
North Central Division:	61	61	122	197	1,307	2,771	3,978	218
Western Division:	11	12	23	46	129	530	649	26
North Atlantic Division:	4	5	9	9	65	85	150	4
Maine.....	8	5	13	15	132	405	537	4
New Hampshire.....	2	1	3	3	17	38	55	11
Vermont.....	17	20	37	67	270	787	1,057	40
Massachusetts.....	2	3	5	4	25	19	44	37
Rhode Island.....	8	5	13	13	92	105	197	45
Connecticut.....	23	27	50	81	341	1,357	1,698	9
New York.....	8	7	15	20	80	461	541	37
New Jersey.....	15	20	35	51	715	1,390	1,924	25
Pennsylvania.....	4	3	7	5	64	234	298	3
Delaware.....	5	12	17	23	54	243	243	9
District of Columbia.....	9	3	12	21	54	330	384	34
Virginia.....	5	5	10	18	78	448	526	2
West Virginia.....	3	5	8	16	47	223	270	3
North Carolina.....	1	2	3	3	30	33	63	20
South Carolina.....	4	3	7	9	115	118	233	6
Georgia.....	3	1	4	7	25	146	171	3
Florida.....	8	11	19	10	19	299	318	10
South Central Division:	4	1	5	4	16	133	148	2
Kentucky.....	5	4	9	16	45	289	334	1
Tennessee.....	3	4	7	4	4	67	71	31
Alabama.....	6	11	17	19	162	242	404	32
Mississippi.....	5	3	8	8	42	126	168	0
Louisiana.....	2	3	5	8	25	167	192	1
Texas.....	2	1	3	3	17	47	64	22
Arkansas.....	8	15	23	32	190	377	567	2
Oklahoma.....	2	1	3	3	5	31	36	23
Indian Territory.....	12	8	20	40	55	468	523	33
North Central Division:	4	17	21	17	20	405	425	28
Ohio.....	10	15	25	27	208	288	556	34
Indiana.....	2	3	5	10	53	82	135	45
Illinois.....	6	3	9	21	60	351	420	8
Michigan.....	10	12	22	28	128	348	476	23
Wisconsin.....	2	1	3	4	136	88	224	131
Minnesota.....	2	5	7	5	28	71	99	18
Iowa.....	3	3	6	10	255	262	517	1
Missouri.....	2	1	3	4	136	88	224	131
North Dakota.....	2	1	3	4	136	88	224	131
South Dakota.....	2	1	3	4	136	88	224	131
Nebraska.....	3	3	6	10	255	262	517	1
Kansas.....	1	2	3	3	17	18	35	2
Western Division:	1	2	3	3	17	18	35	2
Montana.....	2	3	5	5	59	54	113	26
Wyoming.....	1	1	2	2	28	72	72	149
Colorado.....	1	1	2	2	28	72	72	149
New Mexico.....	1	1	2	2	28	72	72	149
Arizona.....	1	1	2	2	28	72	72	149
Utah.....	1	1	2	2	28	72	72	149
Nevada.....	1	1	2	2	28	72	72	149
Idaho.....	1	1	2	2	28	72	72	149
Washington.....	1	1	2	2	28	72	72	149
Oregon.....	1	1	2	2	28	72	72	149
California.....	1	1	2	2	28	72	72	149

TABLE 6.—Statistics of independent schools of music.

State and post-office.	Name of institution.	Director of music.	Instructors in music department.		Incorporated.	Students enrolled in music department.		Shortest period for which students are received.	Percent of students completing high school course of 4 years or more.	Percent of students devoting less than 5 hours per week to music.	Percent devoting more than 5 but less than 10 hours per week to music.	Percent devoting 10 hours or more per week to music.	Graduates in last 5 years.	Students not graduates receiving certificates in last 5 years.	Number of volumes in library.	Value of library.
			Male.	Female.		Male.	Female.									
CALIFORNIA.																
San Jose	King Conservatory of Music.	T. Louis King.	Yes.	30	280	310	Not in	Not in	Not in	Not in	Not in	Not in	Not in	Not in	Not in	Not in
CONNECTICUT.																
Hartford.	School of Music.	Willis E. Bacheller.	Yes.	2	5	7	15	198	127	17 weeks.	30	90	250	40	250	40
ILLINOIS.																
Chicago	American Conservatory of Music.	John J. Hattisuedt.	Yes.	140	1,790	1,930	10	43	10 weeks.	90	10	90	220	40	220	40
Chicago (323 S. Western avenue).	Chicago Conservatory of Fine Arts.	C. Frederick Kellogg.	Yes.	2	4	33	10	43	3 months.	100	0	100	22	0	22	0
Chicago (Clark street).	Bush Temple Conservatory.	Kenneth M. Bradley.	Yes.	8	3	11	100	530	630	10 weeks.	50	50	0	0	0	0
Chicago (Kimball Hall).	Hinshaw Conservatory.	Dr. W. W. Hinshaw.	No.	4	6	10	0	230	330	do.	0	0	0	0	0	0
Chicago (243 Wabash avenue).	Lefingwell Violin School.	W. W. Lefingwell.	No.	9	1	10	0	0	50	50	0	0	3	4	30	0
Chicago (243 Wabash avenue).	Joseph Vilim American Violin School.	Joseph Vilim.	Yes.	6	2	8	40	20	60	5 weeks.	100	0	5	36	25	\$10
Chicago (233 Michigan boulevard).	Walter Spry Piano School.	Walter Spry.	No.	4	1	5	5	85	90	10 weeks.	50	50	0	0	0	0
Chicago (Kimball Hall).	Chicago Conservatory.	Walton Perkins.	Yes.	17	8	25	0	0	647	1 term.	100	0	48	0	0	0
Chicago (Kimball Hall).	Chicago Piano School.	Charles E. Wall.	No.	5	22	27	0	0	700	10 weeks.	75	0	0	0	0	0
Chicago (Lake View).	G. Guttentberger's Violin School.	G. Guttentberger.	No.	1	1	2	20	10	30	10	100	0	0	0	0	0
Chicago.	Prof. Oscar Tunk's School of Music.	Oscar Tunk.	No.	3	1	4	21	51	72	10 weeks.	6	0	20	0	0	0
Zion City.	Zion City Conservatory of Music and Art.	Hyland E. Wilson.	No.	2	5	7	25	50	75	do.	97	0	0	0	0	0

TABLE 8.—Statistics of independent schools of music.—Continued.

State and post-office.	Name of institution.	Director of music.	In- cor- por- ated.	Instructors in music.	Students enrolled in department of music.	Shortest period for which state credits are received.	Per cent of students com- pleting high school course of 3 years or more.	Per cent of students de- voting less than 5 hours per week to music.	Per cent devoting more than 5 but less than 10 hours per week to music.	Per cent devoting 10 hours or more per week to music.	Graduates in last 5 years.	Students not graduates re- ceiving credit in last 5 years.	Number of volumes in li- brary.	Value of library.
INDIANA.	Indianapolis Conservatory of Music.	Edgar M. Cawley.		30		10 weeks.	50	100			50	30		
KANSAS.														
WICHITA.	Fairmount Conservatory of Music.	Frank A. Power.	Yes.	4	3	7	84	100	10 weeks.	20	5	10		
MARYLAND.														
Baltimore.	Peabody Institute Conserv- atory of Music.	Harold Randolph.	Yes.	20	28	48	1,200	4 months.						
MASSACHUSETTS.														
Boston.	Faellen Piano-forte School.	Carl Faellen.	No.	6	4	10	193	747	10 lessons.	5	42	20		
Worcester.	Worcester County Music School.	Edward L. Sumner.	No.	5	2	7	50	75	1 term.					
MICHIGAN.														
Ann Arbor.	St. Thomas Conservatory of Music.	Sister M. Angela.	No.	2	2	74	72	130	1 quarter.					
Detroit.	Detroit Conservatory of Music.	Francis L. York.	Yes.				805	855	5 weeks.	15	5	31		
Do.	Michigan Conservatory of Music.	Frederic L. Abel.	Yes.	16	22	38	73	425	10 weeks.	100	49	38		
MINNESOTA.														
Minneapolis.	The Johnson School of Music.	Gustavus Johnson.	No.	9	18	10	230	274	10 weeks.	100	102			
MISSOURI.														
Concordia.	Kirchels Music School.	O. A. Kirchels.	No.	1	1	55	8	63						
St. Louis.	Beaumont Conservatory of Music.	Lucien E. Becker.	No.	5	6	11	40	83	1 term.					
NEW JERSEY.														
Jersey City.	Hasbrouck School of Music.	Gustav L. Becker.	Yes.	5	5	20	60	80	10 weeks.	100	50			

NEW YORK.													
Brooklyn (88 Green avenue).	A. Arnold's Music Studio.	August Arnold.	No.	1	1	2	10	40	50	100	14	14	
Brooklyn (533 Franklin avenue).	Brooklyn Conservatory of Music.	Adolf Whitelaw.	No.	6	4	16	68	146	214	10 weeks.	354	350	\$5,000
Brooklyn (542 State street).	Grand Italian Conservatory of Music.	Rafael E. De Stefani.	No.	4	3	7	10	35	45	do.			
Brooklyn (108 Montague street).	The Master School of Music.	Madame A. Verel.	Yes.	4	6	10		29	29	1 session.	100		
Brooklyn (115 Miller avenue).	Louis H. Stegg's Studio of Music.	Jacqui Louis H. Stegg.	No.	1	1	1	15	35	50				
Cortland.	Cortland Conservatory of Music.	Alton E. Darby.	Yes.	4	5	9	17	48	65	20 weeks.			
Lockport.	Frank F. Shearer's School of Music.	Frank F. Shearer.	No.	2	2	4	26	71	97				
New York (53 Fifth avenue).	Institute of Musical Art of the City of New York.	Frank Damrosch.	Yes.	36	20	36		70	100	1 year.	2	1,500	
New York (34 W. Twelfth street).	Guldmant Organ School.	William C. Carl.	No.	6	1	7	17	24	41	1 year.			
New York (40 W. One hundred and fifty-first street).	Manhattan College of Music.	Leon M. Kramer.	No.	12	1	12	35	90	115	10 lessons.			200 500
New York (One hundred and twenty-first street).	Marke Conservatory of Music.	Eugen F. Marke.	No.	3	2	5	37	73	110	5 weeks.	99	100	150
New York (128 W. Twenty-third street).	The Carlton Conservatory of Music.	John H. Carlton.	No.	5	5	10	100	100	20	2 lessons.	25	100	
New York (Broadway and Eighteenth street).	Virgil School of Music.	Almon K. Virgil.	No.	3	2	5	37	69	106	No limit.			100 500
Peekskill.	Wirtz Piano School.	Mr. and Mrs. Conrad Wirtz.	No.	1	5	6				10 weeks.			
Peekskill.	Peekskill Conservatory of Music.	Henry T. Fleck.	No.	1	2	3	15	40	95	do.	80		
Do.	The Institute Conservatory.	Charles Untermyer.	No.	2	1	2	17	24	41	do.	25	100	250 500
OHIO.													
Cincinnati.	College of Music of Cincinnati.	A. J. Gantvoort.	Yes.	9	9	40	570	610	610	10 weeks.	80	10	3,000
Cleveland.	The Wolfram College of Music.	Johannes Wolfram.	No.	7	1	8	15	150	145	Term.	10	100	
Do.	The Cleveland School of Music.	Alfred Arthur.	Yes.	5	3	8	30	170	200	10 weeks.		5	3,500
Columbus.	The Capitol College of Oratory and Music.	Thomas R. Davis.	Yes.	5	3	8	28	54	82	3 months.	50	25	1,000 500
Toledo.	The Toledo Conservatory of Music.	Bradford Mills.	Yes.	4	4	8	50	356	406	10 weeks.	20	100	5,600 3,000
Warren.	Dana's Musical Institute.	William H. Dana.	Yes.	8	1	9	53	82	135	do.	40	20	90 45 32

TABLE 6.—Statistics of independent schools of music—Continued.

State and post-office.	Name of institution.	Director of music.	In- cor- po- rated.	Instructors in music.			Students enrolled in department of music.			Shortest period for which stu- dents are received.	Per cent of students com- pleting high school course of 3 years or more.	Per cent of students de- voting less than 5 hours per week to music.	Per cent devoting more than 5 but less than 10 hours per week to music.	Per cent devoting 10 hours or more per week to music.	Graduates in last 5 years.	Students not graduates re- ceiving certificates in last 5 years.	Number of volumes in li- brary.	Value of library.
				Male.	Female.	Total.	Male.	Female.	Total.									
PENNSYLVANIA.																		
Philadelphia (1229- 1231 S. Broad street).	Combs Conservatory of Music.	Gilbert R. Combs.	No.				200	882	1,082	20 weeks.	20	80	10	30	155	330	3,000	\$2,500
Philadelphia (341 Grand avenue).	Pennsylvania College of Music.	Kate H. Chandler.	Yes.	7	5	12	23	92	115	do.	8	50	50	0	25	49	2,000	5,000
Philadelphia (1224 Chestnut street).	The Hahn Violin School.	Frederick E. Hahn.	No.	5	4	9	65	32	97	do.		90						
Philadelphia (10 S. Eighteenth street).	The Sternberg School of Music.	Constantine Von Sternberg.	Yes.	5	16	21			500	do.	100							
Pittsburg.	Pittsburgh Conservatory of Music.	Beveridge Webster.	No.	3	7	10	25	250	275	do.	80	100			16		300	600
Do.	Von Kunitz School of Music.	Luigi Maria Von Kunitz.	No.	4	6	10	35	175	210	5 weeks.						5,000		
San Antonio.	J. T. Watkins Vocal Studio.	John T. Watkins.		1		1	25	75	100	20 seasons.					10			
West Chester.	Villa Maria (Musical De- partment).	Sister M. Dolores.		7	7			140	140									
INTERVIEWER.																		
Intervilla.	Mrs. Forrest Nixon's School of Music.	Mrs. Forrest Nixon.	No.		1	1	3	31	34	1 month.	5							
Chattanooga.	Chattanooga School of Music.	R. L. Techfus.	No.	2	1	3	10	24	34	10 weeks.					9		156	650
TEXAS.																		
Dallas.	Landon Conservatory of Music.	Chas. W. Landon.	Yes.	3	7	10	15	220	235	5 weeks.	20	75	20	5	21		300	600
Waco.	Waco Conservatory of Music.	W. B. Schimmelpfen- ning.	No.	3	5	8	19	87	106	1 month.		90	10			20	50	75
WISCONSIN.																		
Milwaukee.	Wisconsin Conservatory of Music.	John H. Frank.	Yes.	11	8	19	200	400	600	10 weeks.	8	100			80	306	42	350

# STATISTICAL TABLES.

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TABLE 7.—Statistics of departments of music in colleges and universities.

State and post-office.	Name of institution.	Director of music.	In- cor- po- rated.	Instructors in music.		Students enrolled in department of music.		Shortest period for which stu- dents are received.	Per cent of students com- pleting high school course of 3 years or more.	Per cent of students devot- ing less than 5 hours per week to music.	Per cent devoting more than 5 but less than 10 hours per week to music.	Per cent devoting 10 hours or more per week to music.	Graduates in music in last 5 years.	Students not graduates re- ceiving certificates in music in last 5 years.	Number of volumes in li- brary.	Value of library.	
				Male.	Female.	Total.	Male.										Female.
ARKANSAS.																	
Arkadelphia.....	Owensboro Conservatory of Fine Arts.	William L. Thick- stun.	Yes.	2	7	9	8	100	198	1 term.....	0	100	46				
Clarksburg.....	Arkansas Cumberland Col- lege.	Mrs. Jewella H. Cren- shaw.	Yes.		2	2			43	1 month.....	0	0					
Fayetteville.....	University of Arkansas.....	Miss Hazel Yates.....		1	4	5	2	85	87	22 weeks.....	14		8				
Little Rock.....	Phillander Smith College.....	Miss Mildred Bryant.....	Yes.		1	1	6	56	62	1 month.....							
CALIFORNIA.																	
East Oakland.....	California College.....	Madam Otto Blank- bart.		1	3	4	4	6	10		50						
Los Angeles.....	Occidental School of Music.....	Dwight C. Rice.....	No.	3	1	4	14	87	101	1 month.....	20	100		10			
Do.....	University of So. California.....	Walter F. Skeele.....	No.	3	5	8	26	155	181	1 year.....		95	0	0	15	5	
Oakland.....	St. Mary's College.....	Prof. Schorcht.....	Yes.	3	3	6	91		91	5 months.....	50	50			150	\$200	
COLORADO.																	
Boulder.....	University of Colorado.....	George M. Chadwick.....		1	1	2	3	49	52	18 weeks.....	100	100			63	50	
Colorado Springs.....	Colorado College.....	Edward D. Hale.....		1	3	4	3	60	63	6 months.....	90						
CONNECTICUT.																	
New Haven.....	Yale University.....	Horatio Parker.....		10	10	20	34	58	92	1 term.....	95	94	6		40	33	500
FLORIDA.																	
De Land.....	John B. Stetson University.....	Orwin Ar Morse.....		2	4	6	23	8	115	6 weeks.....	40	90	10		11		
Winter Park.....	Rollins College.....	Gertrude M. Leeper.....		3	3	6	23	71	79								

TABLE 7.—Statistics of departments of music in colleges and universities—Continued.

State and post-office.	Name of institution.	Director of music.	In- cor- po- rated.	Instructors in music.		Students enrolled in department of music.			Shortest period for which stu- dents are received.	Per cent of students com- pleting high school course of 3 years or more.	Per cent of students devot- ing less than 5 hours per week to music.	Percent devoting more than 5 but less than 10 hours per week to music.	Per cent devoting 10 hours or more per week to music.	Graduates in music in last 5 years.	Students not graduates re- ceiving certificates in music in last 5 years.	Number of volumes in li- brary.	Value of library.
				Male.	Female.	Total.	Male.	Female.									
GEORGIA.																	
Wrightsville.	Warthen College.	Miss Willie C. Davis.	Yes.	2	2	2	2	39	41	1 term.	16	50	25	25	0	4	
IDAHO.																	
Moosow.	University of Idaho.	Isaac J. Cogswell.		3	2	5	9	59	68	1 semester	60	90		4		21	\$37
ILLINOIS.																	
Abingdon.	Hedding College.	Mrs. Eudora M. Esterbrook.	Yes.	5	5	5			100	12 weeks.	60	40		25			
Alton.	Shurtleff College.	William D. Armstrong.		2	2	4	12	48	60	13 weeks.	50	100		38			
Chicago.	St. Ignatius College.	Rev. Henry J. Dumbach.		2	2	2	148		148	1 quarter.	30	100	0	0	0		
Decatur.	James Millikin University.	Hermann H. Hauser.		6	2	8	40	226	266	9 weeks.	80	75	20	5	17	50	175
Evansville.	Northwestern University.	P. C. Loftin.		16	9	25	143	304	447	1 do.	60	77	23	5	28	82	
Galena.	Knox College.	William F. Bentley.		3	6	9	47	307	354	1 term.	90	100	1	1	9	301	
Do.	Lombard College.	Grant Hadley.	No.	1	2	3	10	13	23	1 term.	25	100			41	7	
Greenville.	Greenville College.	Miss Emily G. Kay.		3	3	6	17	51	68	10 weeks.	25	100			31		
Laurel.	Ferry Hall College.	Miss Carrie Ripley.	Yes.	3	3	6	74	210	284	12 weeks.	80	0	50	50	3		
Manly.	Monmouth College.	T. Merrill Austin.	Yes.	3	4	7	5	60	75	1 term.	50	100	20	80	22	9	
Marquette.	Northwestern College.	Grace A. Austin.	Yes.	1	4	5	60	75	135	1 term.	50	100	30	20	9		
Marquette.	Northwestern College.	Emil Larson.	Yes.	3	4	7	45	106	154	1 term.	45	50	30	20	9		
Rock Island.	Augustana College.	Frederick L. Lawrence.	Yes.	2	1	3			313								
Urbana.	University of Illinois.																
INDIANA.																	
Collegeville.	St. Joseph's College.	Benjamin Zollner.	Yes.	4	4	4	30		30	No limit.	10	5	25	70	8	70	125
Franklin.	Franklin College.	Mrs. Minnie Bruner.		2	2	2	9	54	63	10 weeks.	100						
Green Castle.	De Pauw University.	Belle A. Mansfield.	Yes.	1	7	8	150	250	400	1 term.	50			22			

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TABLE 7.—Statistics of departments of music in colleges and universities—Continued.

State and post-office.	Name of institution.	Director of music.	In- cor- por- ated.	Instructors in music.			Students enrolled in department of music.			Shortest period for which students are received.	Per cent of students completing high school course of 3 years or more.	Per cent of students devoting less than 5 hours per week to music.	Per cent devoting more than 5 but less than 10 hours per week to music.	Per cent devoting 10 hours or more per week to music.	Graduates in music in last 5 years.	Students not graduates receiving certificates in music in last 5 years.	Number of volumes in library.	Value of library.
				Instructors in music.		Students enrolled in department of music.												
				Male.	Female.	Male.	Female.	Total.										
MICHIGAN.																		
Agricultural College.	Michigan Agricultural College.	Miss Louise Freyhofer		2	2	7	53	95	3 months	100	100	10			14			
Hilldale.	Hilldale College.	Melville W. Chase		2	2	25	80	105	No limit.		90							
Hope College.	Hope College.	John B. Nykerk		3	3	6												
Olivet.	Olivet College.	Elizabeth Blinler, A. M.	Yes.	2	6	8	15	80	95	9 weeks.	70	48	20	33	18	7	6,848	\$4,000.
MINNESOTA.																		
Northfield.	Carleton College.	William L. Gray	No.	2	2	3	6	62	68	9 weeks.	85	77	23		1	125	275	
University of Minnesota.	University of Minnesota.	Prof. J. M. Pearson	Yes.	1	1	2	31	52	113	5 months.	100	100			11	50	60	
Winnebago.	Parker College.									No limit.	22	100						
MISSOURI.																		
Clarkburg.	Clarkburg College.	Charles Hall	Yes.	1	1	1	10	20	5 months	100	100						80	150
Columbia.	University of Missouri.	Fritz Kroul		1	1	14	23	37	9 weeks.	100	100				6			
Glasgow.	Pritchett College.	Miss M. Elizabeth Watkins.	Yes.	2	2	12	25	37	4 months.	60								
Liberty.	William Jewell College.	R. P. Rider.	Yes.	3	3	45	92	45	No limit.	33	100							
Marshall.	Missouri Valley College.	Edgar S. Place	Yes.	1	2	65	92	157	12 weeks.	10	100				7			
Springfield.	Drury College.	William C. Chaffant	No.	2	3	6	30	102	12	10 weeks.	25	90	10					
Tarkenton.	Tarkenton College.	Frank L. Eyer	No.	2	3	20	117	137	No limit.	100	100				6			
Warrenton.	Central Wesleyan College.	Zeno Nagel	Yes.	1	5	6	21	61	82	10 weeks.	40	100			22	6		
MONTANA.																		
Roseman.	Montana Agricultural College.	F. A. Oliver	No.	2	2	4	20	20	40	18 weeks.	100	100			8			
Missoula.	University of Montana.	Blanche Whitaker		1	1	2	6	47	48		90	100						

# STATISTICAL TABLES.

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NEBRASKA.																		
College View.																		
Crete.	Union College.	B. Roscoe Shryock.	Yes	2	6	8	61	117	168	12 weeks.	60	60	35	5	16	145	230	
Lincoln.	Doane College.	La. Verne H. Brown.	No.	2	1	3	14	48	62	10 weeks.	80	80	20	0	11	0	75	
Do.	University of Nebraska.	Willard Kimball.	Yes	8	7	15	70	490	560	Do.	50	20	80	33	40	0	75	
York.	Nebraska Wesleyan University.	Vernon Spencer.	No.	5	4	9	60	257	317	9 weeks.	0	75	22	3	34	6	75	
	York College.	Princess M. Nelson.	No.	1	2	3	50	80	130	No limit.	60	100			6		75	
NEVADA.																		
Reno.	Nevada State University.	Mrs. A. L. Layton.		1	1			20	20	1 year.	100				57			
NEW HAMPSHIRE.																		
Manchester.	Dartmouth College.	Charles H. Morse.	Yes	1		1	63		63	1 semester.	75	100				200		
	St. Anselm's College.	Alexander Reger.	Yes	3		3	25	25	25									
NEW MEXICO.																		
Agricultural College.	College of Agriculture and Mechanic Arts.		Yes	2	2	17	42	59	No limit.		75	100			6	15	75	
NEW YORK.																		
Brooklyn.	Adelphi College.	William A. Thayer.	Yes	2	2	4	150	298	448		75	100						
Buffalo.	Cannius College.	Rev. Ludwig Bonvin.	Yes	4		4	80	80	80		35	100						
Rhine.	Cornell University.	Hollis E. Dann.	Yes	2		2	160	40	200	6 months.	100	40						
New York.	St. John's College.	Rev. Edward Gallag. S. J.	Yes	5		5	56	56	56	4 term.	26	100						
Niagara University.	Niagara University.	Ernest Rieger.	Yes	1		1	40	40	40	6 months.	75		100					
Syracuse.	Syracuse University.	George F. Parker.	Yes	13	6	19	80	600	650	1 term.	40	50	50	51	6			
NORTH CAROLINA.																		
Beaufort.	St. Mary's College.	Bro. Francis Underwood.	Yes	5		5	65		65	6 months.		33	50					
Elon College.	Elon College.	Florence Wilson, N. E. C.		3	3	14	66	80	80	2 months.	50			7	1			
Greensboro.	Agricultural and Mechanical College.	Chas. D. Robinson.	Yes	2		2	80	80	80		100					60	30	
Gulford College.	Gulford College.	Miss Jennie W. Pappworth.	Yes	1	1	0	26	26	26		25							
Newton.	Catawba College.	Samuel S. Lash.	Yes	1	1	2	15	73	88	1 month.	50	75	25	7		100	50	
OHIO.																		
Akron.	Buchtel College.	Isabel S. Kennedy.	Yes	1	1	1	19	19	20		25	80	0	0				
Berea.	German Wallace College.	Albert Riemenschneider.	Yes	6	4	9	34	93	127	1 term.	40	100		8				
Cedarville.	Cedarville College.	Mrs. Jessie Russell.	No.	1	1	1	6	31	37	3 months.	91	100		10				
Delaware.	Ohio Wesleyan University.	Charles M. Jacobs.	No.	4	4	8	40	215	235	1 term.	10	40		30				
Delaware.	Delaware College.	Max McRaynolds.	Yes	3	3	12	39	51	51	8 weeks.	10	40		10				
Granville.	Denison University.	Arthur L. Judson.	Yes	3	4	7	31	107	138	1 semester.	50	60	35	5	21	250	900	

TABLE 7.—Statistics of departments of music in colleges and universities (Continued).

State and post-office.	Name of institution.	Director of music.	In- cor- por- ated.	Instructors in music.		Students enrolled in department of music.		Shortest period for which stu- dents are received.	Per cent of students com- pleting high school course of 3 years or more.	Per cent of students de- voting less than 5 hours per week to music.	Per cent devoting more than 5 but less than 10 hours per week to music.	Per cent devoting 10 hours or more per week to music.	Graduates in music in last 5 years.	Students not graduates re- ceiving certificates in music in last 5 years.	Number of volumes in library.	Value of library.	
				Male.	Female.	Male.	Female.										Total.
OHIO—continued.																	
New Concord.	Muskingum College.	Mrs. Eva H. Hull.	Yes	3	3	10	55	65	55	100	40	55	38	6			
Oberlin.	Oberlin College.	Charles W. Morrison.	No.	3	1	61	491	552	100	80	20	100	38	15			
Oxford.	Miami University.	S. S. Myers.	No.	1	1	5	15	20	100	100	0	100	15	0			
Rio Grande.	Rio Grande College.	George S. Bohanan.	No.	2	3	5	48	50	50	100	50	100	82	0			
Springfield.	Wittenberg College.	J. Frank Maguire.	No.	4	1	5	35	40	35	100	65	100	26	26	200	\$200	
Wesleyville.	Otterbein University.	Gustav Meyer, Jr., D.	No.	3	3	1	145	146	33	91	9	100	16	3	100		
Wooster.	University of Wooster.	J. Lawrence Erb.	No.	3	3	1	2	19	21	33	91	9	15	3	100		
Yellow Springs.	Antioch College.	Florence M. Williams.	No.	1	1	2	19	21	33	91	9	100	16	3	100		
OKLAHOMA.																	
Norman.	State University.	Henry D. Guelick.	No.	2	5	7			50	30	25	45			150	200	
OREGON.																	
Albany.	Albany College.	Carroll H. Palmer.	No.	1	1	7	70	77		75	3	0	2				
Corvallis.	Oregon Agricultural College.	Gerard Tallander.	No.	4	2	36	71	107	63	100	0	100	4	4	30	100	
Engle.	University of Oregon.	Ernest M. Glen.	No.	1	5	6	20	80	100	100	100	100	7				
Philomath.	Philomath College.	Mrs. O. V. White.	No.	2	2	4	15	22	37								
PENNSYLVANIA.																	
Annapolis.	Lebanon Valley College.	Herbert Oldham.	Yes.	2	3	5	29	108	137	80	20	80	20	42	5	200	250
Beatty.	St. Vincent College.	P. Louis Haas.	Yes.	6	6	60	107	140	100	100	100	100	19	1	200	500	
Beaver.	Beaver College.	Chas. G. Ferrata.	Yes.	2	1	3	14	17	16	100	100	100	37	1	300	450	
Grove City.	Grove City College.	Dr. H. Frohmann.	Yes.	2	1	3	15	18	10	20	20	20	48				
Lewisburg.	Bucknell University.	Elyse Avington.	Yes.	6	3	7	325	407	50	100	100	100	80		200	300	
Needville.	Allegheny College.	Harry W. Manville.	Yes.	2	5	7	35	225	400	75	50	35	15	50	100	300	
New Wilmington.	Westminster College.	W. W. Campbell.	Yes.	1	1	21	57	88	75	0	50	50	3		100	300	
Philadelphia.	The Temple College.	Oscar W. Strelan.	Yes.	15	5	21	14	32	70	20	20	75	4		125	500	
Salisbury.	Quakanaqua University.	E. J. Strelan.	Yes.	1	3	4	18	79	97	10	15	75	4		125	500	
Waynesburg.	Waynesburg College.	C. W. Best.	Yes.	2	3	5	15	95	110	75	20	75	4		125	500	

SOUTH CAROLINA.	Orangeburg.....	Miss C. Elsie Farnham	Yes.	2	2	6	32	38	14 weeks.	50	100	3	.....
	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
SOUTH DAKOTA.	Brookings.....	Henry H. Loudenhack	.....	3	1	4	18	82	12 weeks.	50	.....	1	.....
	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
.....	Redfield.....	Herbert M. King	.....	2	2	37	60	97	1 lesson.	0	90	5	15
	Yankton.....	Lee N. Dailey	Yes.	1	2	3	15	88	103	0	100	20	.....
TENNESSEE.	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
	Albany.....	Frances C. Moffitt	Yes.	2	2	8	56	64	No limit.	33	100	1	3
.....	Jackson.....	Rudolph Richter	No.	2	2	4	10	70	80	75	.....	11	10
	Nashville.....	Miss Jennie A. Robinson	Yes.	5	5	26	120	156	1 month.	100	100	11	.....
.....	Spencer.....	Mrs. Laura D. Worthington	.....	1	1	2	4	21	5 months.	.....	100	.....	.....
	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
TEXAS.	Georgetown.....	Clara A. Oldfield	Yes.	6	6	5	134	139	3 months.	80	50	20	15
	Fort Worth.....	Miss Myrtle Hees	No.	1	2	3	6	69	75	10	400	8	.....
.....	Waco.....	Rudolf Hoffman	No.	6	4	10	410	410	do.	60	100	4	.....
	Waxahachie.....	Howard E. Goodsell	Yes.	2	2	4	5	68	73	1 term.	.....	.....	.....
UTAH.	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
	Logan.....	William O. Robinson	Yes.	4	1	5	136	187	No limit.	75	25	.....	.....
VIRGINIA.	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
	Bridgewater.....	Charles W. Roller	.....	1	5	6	34	44	78	3 months.	50	25	13
.....	Fredericksburg.....	Prof. F. A. Franklin	Yes.	1	1	2	.....	.....	60	100	.....	0	.....
	Richmond.....	Mrs. Jessie A. Davis	Yes.	1	1	1	80	80	1 month.	33	100	.....	.....
WASHINGTON.	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
	Pullman.....	W. B. Strong, Herbert K. Thompson	No.	2	4	6	80	180	240	9 weeks.	85	100	3
.....	Tacoma.....	Alberta V. Munro	No.	2	5	7	8	97	105	.....	50	50	1
	Walla Walla.....	Stephen B. L. Penrose	No.	5	3	8	22	129	151	18 weeks.	25	90	7
WEST VIRGINIA.	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
	Bethany.....	Jean C. Moore	Yes.	1	1	2	6	43	49	1 term.	75	100	24
WISCONSIN.	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
	Appleton.....	T. Dillwyn Thomas	No.	2	2	4	8	67	76	6 weeks.	.....	2	.....
.....	Beloit.....	Abram R. Tyler	No.	2	1	3	30	70	100	3 months.	25	100	400
	Madison.....	Paul L. Parker	No.	2	7	13	66	244	310	18 weeks.	100	90	8
.....	Marquette.....	Paul L. Parker	No.	2	7	9	126	126	18 weeks.	100	100	10	33
	Ripon.....	Theodore F. Moore	No.	1	1	2	7	26	35	5 weeks.	75	100	.....

TABLE 8.—Statistics of departments of music in colleges for women.

State and post-office.	Name of institution.	Director of music.	Instructors in music.		Students enrolled in department of music.		Shortest period for which students are received.	Per cent of students completing high school course of 3 years or more.	Per cent of students devoting more than 5 but less than 10 hours per week to music.	Per cent devoting 10 hours or more per week to music.	Professors in music in last 5 years.	Students not graduating receiving certificate in music in last 5 years.	Number of volumes in library.	Value of library.		
			Male.	Female.	Total.	Male.									Female.	Total.
ALABAMA.																
Athens.....	Athens College.....	Jean B. Grasse.....	Yes.	1	4	5	95	95	25	100	0	3	3,000	\$2,000		
Marion.....	Judson College.....	E. L. Powers.....	Yes.	1	9	10	0	280	0	87	13	26	1,000	2,000		
ARKANSAS.																
Conway.....	Central College.....	Mrs. Lydia Walling.....	Yes.	3	3	6	65	65	100	90	10	12	2,000	1,500		
CALIFORNIA.																
Mills College.....	Mills College.....	Louise Lyster.....	Yes.	2	3	5	750	750	25	100	0	0	0	0		
DISTRICT OF COLUMBIA.																
Washington.....	Trinity College.....	Sister Helen Loyola.....	Yes.	1	1	2	14	14	0	0	0	0	0	0		
GEORGIA.																
College Park.....	Southern Female College.....	J. Lewis Browne.....	Yes.	1	6	7	110	110	96	95	0	9	18	0		
Greenville.....	Prenan College.....	E. A. Just.....	Yes.	1	4	5	100	100	100	100	0	0	0	0		
La Grange.....	La Grange Female College.....	Alwyn M. Smith.....	Yes.	1	6	7	148	148	95	75	25	30	63	60		
ILLINOIS.																
Jacksonville.....	Illinois College.....	Ferdinand Haberkorn.....	Yes.	4	3	7	22	118	140	90	10	0	0	1,000		
Knoxville.....	St. Mary's School.....	Wm. H. Sherwood.....	Yes.	1	3	4	70	70	100	100	0	0	0	0		
Rockford.....	Rockford College.....	Emily Parsons.....	Yes.	3	3	6	87	87	40	100	0	0	0	0		
KENTUCKY.																
Danville.....	Caldwell College.....	George Edwards.....	Yes.	2	2	4	4	9	23	100	0	0	0	0		
Hopkinsville.....	Bethel Female College.....	Bethel Female College.....	Yes.	2	2	4	45	45	40	100	0	9	0	1,000		
Owensboro.....	Owensboro College.....	Henry W. Pearson.....	Yes.	1	3	4	90	116	100	100	0	0	0	2,500		
Russellville.....	Logan Female College.....	Logan Female College.....	Yes.	1	3	4	71	71	71	71	0	0	0	0		



TABLE 8.—Statistics of departments of music in colleges for women—Continued.

State and post-office.	Name of institution.	Director of music.	In- cor- po- rated.	Instructors in music.		Students enrolled in department of music.		Shortest period for which stu- dents are received.	Per cent of students com- pleting high school course of 3 years or more.	Per cent of students devot- ing less than 5 hours per week to music.	Per cent devoting more than 5 but less than 10 hours per week to music.	Per cent devoting 10 hours or more per week to music.	Graduates in music in last 5 years.	Students not graduates re- ceiving certificates in mu- sic in last 5 years.	Number of volumes in library.	Value of library.
				Male.	Female.	Male.	Female.									
OHIO.	Oxford College for Women.	Max v. L. Swarthout.	Yes	2	2	4	84	1 year.	50	40	10	10	17	0	185	\$500
	Western College for Women.	Alice A. Porter.	Yes	1	8	9	89	18 weeks.	90	85	15	5	5	0	3,000	
	Lake Erie College.	Harry C. Brooks.	Yes	3	2	5	96	12 weeks.	48	80	20	4	4			
PENNSYLVANIA.	Blairville College.	Hedena J. Walter.	Yes	2	2	4	64			80			29			
	Irving College.	Harry C. Harper.	Yes	1	4	5	97									
SOUTH CAROLINA.	College for Women.	George L. Kittridge.	Yes	2	6	8	104	4 months.	95	75	25	0	13	5	500	400
	Limestone College.	Harold A. Loring.	Yes	1	3	4	104	5 months.	75	85	15					
	Converse College.	Arthur L. Manchester.	Yes	2	5	7	218	19 weeks.								
TENNESSEE.	Sullivan College.	Louis Alberti.	Yes	4	5	9	230	2 months.	75	60	40	5	5			400
	Soule College.	Martha A. Hopkins.	Yes	3	3	6	60	1 year.	10	60	60	10	8			
	Boise College.	Miss Caroline Jenkins.	Yes	1	3	4	68		50	100						
TEXAS.	Chappell Hill Female College.	M. J. Klein.	Yes	1	1	2	60			100			15			
	San Antonio Female College.	Miss Frances M. Ross.	Yes	1	5	6	135			75						
VIRGINIA.	Virginia Institute.	Samuel T. Schroetter.	Yes	2	2	4	110	3 months.	10	100			9	100		
	Rawlins Institute.	Miss Abel P. Main.	Yes	2	6	8	110	3 months.	30	100						
	Roanoke College.	Miss Alice C. Frazar.	Yes	1	5	6	100	No limit.	25	50	50		6	6		
	Hollins Institute.	Emilie B. Mohr.	Yes	3	4	7	173		173	100			23	21		
	Marion College.	Caroline Manning.	Yes	3	3	6	103	10 weeks.	10		50		3			

TABLE 9. — Statistics of departments of music in normal schools.

State and post-office.	Name of institution.	Director of music.	Instructors in music.		Students enrolled in department of music.		Shortest period for which students are received.	Per cent of students completing high school course of 3 years or more.				Per cent devoting more than 5 but less than 10 hours per week to music.	Per cent devoting 10 hours or more per week to music.	Graduates in music in last 5 years.	Students not graduates receiving certificates in music in last 5 years.
			Male.	Female.	Total.	Male.	Female.	Total.	Per cent of students devoting less than 5 hours per week to music.	Per cent devoting more than 5 but less than 10 hours per week to music.	Per cent devoting 10 hours or more per week to music.				
ALABAMA.	Falkville Normal School	Miss Lucy Hunter	1	3	4	10	10	20	10	0	10	0	0	0	0
	State Normal School	Exe. Hames	1	1	2	20	20	40	0	0	0	0	0	0	0
	Mobile	Miss Anna B. Lyman	1	1	2	2	2	4	0	0	0	0	0	0	0
	Troy	Mrs. O. Worby	2	2	4	2	2	4	0	0	0	0	0	0	0
ARIZONA.															
Flagstaff	Northern Arizona Normal	Elizabeth Gleason	3	3	6	13	41	54	13	0	87	0	87	0	0
CALIFORNIA.															
Chico	State Normal School	Miss Lida Lennan	1	1	2	20	140	160	10	100	0	0	0	0	0
CONNECTICUT.															
Danbury	State Normal School	Marion H. Tweedy	1	2	3	2	38	40	60	100	100	0	0	0	0
New Haven		William E. Brown	1	2	3	24	24	26	100	100	0	0	0	0	0
GEORGIA.															
Athens	State Normal School	Chas. S. Stange	1	1	2	13	28	41	40	0	60	0	60	0	0
Douglas	Southern Normal Institute	Edward F. Hines	1	1	2	10	50	60	10	0	90	0	90	0	0
Milledgeville	Georgia Normal and Industrial College	Mrs. P. J. Fortin	1	5	6	10	140	150	10	0	90	0	90	0	0
Thomasville	Allen Normal and Industrial School	Miss Carrie Michael	1	1	2	2	30	32	100	100	0	0	0	0	0
IDAHO.															
Lewiston	Lewiston State Normal School	Bessie E. Eggeman	1	1	2	15	93	108	60	100	0	0	0	0	0

TABLE 9.—Statistics of departments of music in normal schools—Continued.

State and post-office.	Name of institution.	Director of music.	In- cor- por- ated.	Instructors in music.		Students enrolled in department of music.		Shortest period for which stu- dents are received.	Per cent of students com- pleting high school course of 3 years or more.	Per cent of students devot- ing less than 5 hours per week to music.	Per cent devoting more than 5 but less than 10 hours per week to music.	Per cent devoting 10 hours or more per week to music.	Graduates in music in last 5 years.	Students not graduates re- ceiving certificates in mu- sic in last 5 years.
				Male.	Female.	Total.	Male.	Female.						
ILLINOIS.	Carbondale.....	Richard V. Black.	No.	1	2	3	100	125	225	60	40			
	Charleston.....	Frederick Koch.	No.	1	1	2	20	420	440	100	100			
	Chicago.....	Henry W. Fairbank.	No.	1	1	2	15	28	43	25	25			
	East St. Louis.....	M. D. Potter.	Yes.	1	2	3	60	50	110	25	100			
	Knoxville.....	J. A. Lantz.	No.	1	1	2	60	50	110	25	100			
INDIANA.	Central Normal College.....	Fred Luscomb.	Yes.	3	1	4	100	350	450	70	25	10	18	0
	Danville.....	Prof. William Bunch.	Yes.	3	1	4	45	10	55	70	30			
	Indiana Normal School.....	Lella Parr.	Yes.	1	2	3	100	400	500	95	75	21		
	Terre Haute.....	Wm. F. Guskins.	Yes.	4	2	6	80	220	300	30				
	Valparaiso.....													
IOWA.	Western Union College.....	G. J. Dinkelson, B. A.	Yes.	1	1	2	12	45	57	30	50	50		16
	Le Mars.....													
KANSAS.	Kansas State Normal School.....	Charles A. Boyce.	Yes.	2	4	6	26	135	161	40	20			
	Western State Normal.....	Charles A. Shively.	Yes.	1	1	2	10	20	30	2			20	
KENTUCKY.	Middleburg Normal College.....	S. S. Lawhorn.	Yes.	1	1	2	3	13	16	2				
LOUISIANA.	State Normal School.....	F. Samella Brown.	No.	3	3	6	28	78	106	60				
	City Normal School.....			4	4	8	110	170	280	100				
Neuchâtes.														
	New Orleans.....													

# STATISTICAL TABLES.

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## MAINE.

Castine.....	Eastern State Normal School.....	Edward F. Philbrook.....	Yes.....	1	2	1	17	200	217	No limit.....	60	50	33
Fort Kent.....	Madawaska Training School.....	Miss May Brown.....	No.....	1	2	2	40	60	160	No limit.....	60	50	33

## MASSACHUSETTS.

Bridgewater.....	State Normal School.....	Clara C. Prince.....	No.....	1	1	1	5	102	107	20 weeks.....	100	100	100
Fitchburg.....	Fitchburg State Normal School.....	Elizabeth D. Perry.....	No.....	1	1	1	15	145	143	2 years.....	100	100	100
Salem.....	Salem Normal School.....	T. W. Archbald.....	No.....	1	1	1	5	5	5	2 years.....	100	100	100
Worcester.....	State Normal School.....	E. L. Sumner.....	No.....	1	1	1	2	2	2	2 years.....	100	100	100

## MICHIGAN.

Mount Pleasant.....	Central State Normal.....	Harriet C. Mayhew.....	No.....	1	2	2	20	254	250	12 weeks.....	50	50	100
Ypsilanti.....	State Normal College.....	Frederick H. Pease.....	No.....	6	4	4	20	254	250	12 weeks.....	50	50	100

## MINNESOTA.

Duluth.....	State Normal School.....	Helen H. Mason.....	No.....	4	1	1	2	200	202	3 months.....	50	50	50
North St. Paul.....	St. Martin Luther College.....	John Schaller.....	No.....	4	1	1	2	200	202	3 months.....	50	50	50
St. Paul.....	Teachers Training School.....	Miss Elsie M. Shawe.....	No.....	1	1	1	4	50	50	2 years.....	50	50	50

## MISSOURI.

Cape Girardeau.....	Missouri State Normal School.....	Colin Campbell.....	Yes.....	1	1	1	4	130	290	400	3 months.....	100	50
Chillicothe.....	Chillicothe Normal.....	E. H. Williams.....	No.....	1	1	1	12	25	41	1 year.....	100	100	100
Kirkville.....	State Normal School.....	D. B. Gelbart.....	No.....	1	1	1	30	640	1,160	No limit.....	20	50	25
Maryville.....	Maryville State Normal.....	P. O. Jandorf.....	No.....	1	1	1	25	25	100	12 weeks.....	100	100	100
St. Louis.....	Teachers College.....	Miss Mabel E. Bray.....	Yes.....	1	1	1	10	14	50	10 weeks.....	100	50	30
Stanberry.....	Stanberry Normal School.....	E. H. Williams.....	Yes.....	1	3	4	10	14	50	10 weeks.....	100	50	30

## NEBRASKA.

Fremont.....	Fremont College.....	C. W. Meeks.....	Yes.....	3	1	2	45	215	240	18 weeks.....	20	100	100
Kearney.....	State Normal.....	Miss Mary W. Bailey.....	Yes.....	1	1	1	2	20	20	18 weeks.....	20	100	100

## NEW HAMPSHIRE.

Plymouth.....	State Normal School.....	Irving W. Jones.....	No.....	1	1	1	1	102	103	100	95	100	100
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## NEW JERSEY.

Paterson.....	Normal Training School.....	Douglas H. Snyder.....	No.....	1	1	1	1	100	100	2 years.....	100	100	100
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## NEW YORK.

Brooklyn.....	State Normal School.....	Edith V. Sharpe.....	No.....	1	1	1	2	10	182	202	2 years.....	100	100
Brooklyn.....	Brooklyn Training School for Teachers.....	Kate Fowler.....	No.....	1	1	1	24	436	520	20 weeks.....	100	100	0
Cortland.....	Cortland State Normal School.....	Miss Minnie M. Alger.....	No.....	1	1	1	1	10	206	218	2 years.....	100	100
Jamaica.....	Jamaica Training School.....	Miss Minerva A. Stran- ghel.....	No.....	1	1	1	1	10	206	218	2 years.....	100	100

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TABLE 9.—Statistics of departments of music in normal schools—Continued.

State and post-office.	Name of institution.	Director of music.	In- cor- po- rated.	Instructors in music.		Students enrolled in department of music.		Shortest period for which stu- dents are received.	Per cent of students com- pleting high school course of 3 years or more.	Per cent of students de- voting less than 5 hours per week to music.	Per cent devoting more than 5 but less than 10 hours per week to music.	Per cent devoting 10 hours or more per week to music.	Graduates in music in last 5 years.	Students not graduates re- ceiving certificates in mu- sic in last 5 years.
				Male.	Female.	Total.	Male.							
NEW YORK—cont'd.														
New York.	Normal College of the City of New York.	Henry T. Fleck.	No.	2	2	4	50	146	196	100				
Do.	New York Training School for Teachers.	Charlotte Richardson.	No.	1	1	2	17	100	117	100				
Do.	Teachers College, Columbia University.	Charles H. Farnsworth.	No.	1	5	6	15	41	56	20	6	74	96	
Potdam.	State Normal School (Crane Normal in- stitute of Music).	Miss Julia E. Crane.	No.	1	3	4	5	41	46	50				
Rochester.	Rochester Normal Training School.	Mrs. Alice C. Cleghent.	No.	1	1	2	0	50	50	100			100	
NORTH CAROLINA.														
Asheville.	Normal and Collegiate Institute.	Miss Elizabeth I. Cam- eron.	No.	2	2	4		100	100					
Greensboro.	State Normal and Industrial College.	Herman H. Hoexter.	Yes.	2	2	4	130	150	280	15				
Henderson.	Henderson Normal Institute.	M. B. Cotton.	No.	1	1	2	2	41	43	12				
Winton.	Waters Normal Institute.	Miss Maurie M. Roberts.	Yes.	1	1	2	32	34	66	0				
OHIO.														
Ada.	Ohio Northern University.	J. W. Denny.	No.	2	2	4	35	100	135	25	75		87	
Cantfield.	North Eastern Ohio Normal College.	Anna K. Means.	Yes.	1	1	2	10	30	40	100			2	
Cleveland.	Cleveland Normal School.	Frances J. Kelly.	Yes.	1	1	2	100	100	200	100				
Columbus.	Columbus Normal School.	Fullie G. Lord.	Yes.	1	1	2	100	100	200	100				
Lebanon.	National Normal University.	Albert S. Hill.	Yes.	2	2	4	21	36	57	35	40	35		
Toledo.	Training School for Teachers.	Charles H. Thompson.	No.	1	1	2	80	80	160	100				
OKLAHOMA.														
Altus.	Northwestern State Normal.	S. G. Smith.	Yes.	2	2	4	32	67	99	5	15	5	15	
Edmond.	Central State Normal.		Yes.	2	2	4	75	125	200	No limit.			12	
Wallerford.	Southwestern State Normal School.	Rollin M. Pease.	Yes.	1	2	3	4	50	54	10				

PENNSYLVANIA.	State Normal School	Miss Portia Starr	Yes	3	3	18	72	90	No limit.	0	25	34
	Southwestern State Normal School	Charles S. Cornell	Yes	2	1	15	40	55	do	0	100	2
	Clarion State Normal	Miss M. Alice Cory	Yes	2	2	10	40	57	1 term	0	25	15
	Edinboro State Normal School	Edwin A. Gowen	Yes	3	3	10	40	50	No limit	0	25	25
	Indiana State Normal School	Harlin E. Cogswell	No.	1	5	50	125	175	No limit	33	100	15
RHODE ISLAND.	Keystone State Normal School	George C. Young	No.	1	2	3	15	85	do	5	25	13
	State Normal School	Floyd H. Spencer	No.	1	3	4	30	120	do	5	25	13
	Rhode Island Normal School	Emory P. Russell	Yes	1	1	1	10	10	2 years.	100	100	
	Braver Normal School	Miss Myrtle G. Parsons	No.	1	1	1	20	21	No limit	0	100	
	Lancaster Normal and Industrial Institute	Hattie P. Neal	Yes	1	1	5	15	30	3 months	12	50	12
SOUTH DAKOTA.	Winthrop College	A. O. Bauer	Yes	1	8	9	225	225			100	
	Madison State Normal School	Susan W. Norton		1	1	2	57	76	12 weeks.	100		
	Peabody College for Teachers	Harry P. Weld	Yes	1	1	36	135	172	4 months	100	90	
	North Texas State Normal	Miss M. Manora Baylan		1	1	104	371	335				
	State Normal School	Miss Lena Lord	Yes	1	1	2	68	70	1 year.	25	0	100
VIRGINIA.	State Female Normal School	Ethel V. Cooledge		1	1	1	50	50	1 term	12	100	
	Hampton Normal and Agricultural Institute			1	2	3	45	310				
	Washington State Normal	Miss Mabel M. Moore	No.	2	2	100	170	320	No limit	75	100	
	State Normal School	Myra R. Wyle		1	1	40	100	132	do	50		
	State Normal School	Miss Mildred Ruddell		1	1	2	22	24	12 weeks	25	100	
WEST VIRGINIA.	West Liberty State Normal	Lucile W. Elliott		1	1	5	25	30	10 weeks			
	Dunn County Normal	Nora Murley		1	1	13	77	90	1 year.	10	100	0
	Milwaukee State Normal School	Ruth E. Walling		1	1	1	67	207	20 weeks	100		
	State Normal School	Barbara C. Moore		1	1	1	100	200	300 10 weeks	35	90	100
	do	Frank F. Churchill		1	1	2	31	110	31 5 months	0		
WISCONSIN.	Catholic Normal School	Otto A. Singenberger	Yes	2	2	2	31	112	20 weeks	33		
	State Normal School	Mrs. Cora A. Merry	No.	1	1	1	2	110				
	Manominee			1	1	1	1	1				
	Milwaukee			1	1	1	1	1				
	Oshkosh			1	1	1	1	1				

TABLE 10.—Statistics of departments of music in secondary schools.

State and post-office.	Name of institution.	Director of music.	In- cor- porated.	Instructors in music.			Students enrolled in department of music.			Shortest period for which students are received.	Percent of students completing high school course of 3 years or more.	Percent of students devoting less than 5 hours per week to music.	Percent devoting more than 5 but less than 10 hours per week to music.	Percent devoting 10 hours or more per week to music.	Graduates in music in last 5 years.	Students not graduates receiving certificates in music in last 5 years.	Number of volumes in library.	Value of library.
				Male.	Female.	Total.	Male.	Female.	Total.									
ALABAMA.																		
Anniston.	Noble Institute.	Mrs. Edna Orrison.	No.	4	4	4	45	1 month.		100	10		1					
Birmingham.	Pollock Stephens College of Music.	Henry T. Statts.	No.	1	3	4	100	do.		90								
Lineville.	Lineville College.	C. W. Welch.	No.	1	2	3	32	64	96	do.	25	50	50		9	200	\$150	
Montgomery.	Calhoun-Chamberlain School.	Prof. R. B. Eisenberg.	No.	1	2	3	40	40	80	3 months.	12	80	20		5	10	5	
Newton.	Baptist Collegiate Institute.	Miss Nora Jones.	No.	1	2	3	12	40	52	1 month.	5							
ARKANSAS.																		
Amity.	Amity High School.	Miss Myrtle Clurton.	Yes.	1	1	2	3	22	25	No limit.	75	100		25				
Bellefonte.	Bellefonte Academy.	Miss Emma H. Palmer.	No.	1	1	2	3	22	25	1 month.	40	100						
Fordyce.	Clery Training School.	Miss May Crenshaw.	No.	1	1	2	6	25	31	1 month.	16	100						
Gentry.	Gentry Hendrix Academy.	L. H. Eskes.	No.	1	1	2	1	12	12	1 month.	16	100						
Little Rock.	Arkansas School for the Blind.	Emile Trebing.	No.	2	2	4	30	45	75	No limit.	90	0	25	75	7	18	200	500
CALIFORNIA.																		
Buttingame.	St. Mathews School.	Joseph Smith.	No.	3	3	6	8	8	8	6 months.	0	100						
Los Angeles.	Glenn Collegiate Institute.	Mrs. F. H. Parsons.	No.	1	3	4	40	40	40	1 year.								
Do.	Harvard Military School for Boys.	Eva F. Flax.	No.	1	1	2	40	40	40		100					125	300	
Oakland.	Convent of Our Lady of the Sacred Heart.	Sister Rose.	Yes.	1	6	7	75	75	75	10 weeks.	60	20	75	4	8	54		
Sacramento.	St. Joseph's Academy.	Sister Mary Michael.	Yes.	8	8	16	3	93	96	5 months.	84	60	40			65		
San Francisco.	St. Rose Academy.	Sister M. Bernard.	Yes.	4	4	8	110	110	110	1 season.	4	1	1		16	30	100	
Santa Rosa.	Uranline College.	Sister Agatha.	No.	4	4	8	2	58	60	5 months.					2			
COLORADO.																		
Colorado Springs.	Colorado State School for Deaf and Blind.	A. L. Bohrer.	No.	2	1	3	17	18	35	10 months.		0	16	19				



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				Male.	Female.	Total.	Male.	Female.	Total.									
<b>INDIANA.</b>																		
Indianapolis.	Knickerbocker Hall.	Cornelia I. Stayner.	No.	1	1	2	1	13	13	1 year.	20	20	80	2				
Goshen.	Goshen College.	John D. Brunk.	No.	1	1	2	3	18	23	No limit.								
<b>INDIAN TERRITORY.</b>																		
Muskegon.	El Mesta Board College.	J. Abe Sager.	No.	1	1	2	14	35	49	1 month.	1	60	40	0	1			
Wynnewood.	Indianola College.	Mrs. F. J. Stowe.	No.	1	1	2	3	12	15	3 months.		100						
<b>IOWA.</b>																		
Clinton.	Mount St. Clare Academy.	Sister M. Carmel.	Yes.	4	4	8		87	87	1 month.	75							
Davenport.	St. Katharines School.	Hans T. Seifert.	Yes.	1	4	5	30	40	70	1 year.		80			8			
Epworth.	Epworth Seminary.	J. W. Crain, M. B.	Yes.	1	2	3	15	48	63	12 weeks.	5	75	25	25	13			
Fort Dodge.	Tobin College.	Gertrude Whiting.	Yes.	2	2	4	5	150	150	12 weeks.		90	10	10	6	12		
Lyons.	Our Lady of Angels Seminary.	Sister Mary Oswald.	Yes.	5	5	10	24	26	50	No limit.								
Vinton.	Iowa College for the Blind.	J. E. Vance.	No.	1	2	3	24	26	50	No limit.								
<b>KANSAS.</b>																		
Concordia.	Nazareth Academy.	Mother Antoinette.	Yes.	1	6	7	235	112	347	5 months.	50	75	25	25	10	18		\$45
Lawrence.	Haskell Institute.	Miss Stella Robbins.	Yes.	2	1	3	20	80	100	12 weeks.	60	100			13	25		
Newton.	Bethel College.	D. A. Hirschler.	Yes.	2	2	4	20	80	100	12 weeks.	60	100			13	25		
<b>KENTUCKY.</b>																		
Anchorage.	Bellwood Seminary.	Miss Mary P. Lord.	No.	1	1	2	1	18	19	1 term.	40	100				10	12	
Boonstown.	Boardman Baptist Institute.	Mrs. Morgan Yewell.	Yes.	3	3	6	1	35	36	9 weeks.		100						
Clinton.	Marion College.		Yes.	3	3	6	1	35	36	9 weeks.		100						
Cornington.	Notre Dame Convent.		No.	2	2	4	5	27	32	5 months.	20	100						
Glendale.	Lynnland Institute.	Miss Willanna Smith.	No.	1	1	2	1	24	25	2 weeks.	5	100						
Jackson.	Lees Collegiate Institute.	Margaret E. Denham.	Yes.	1	1	2	6	60	66	3 months.	3	100						
Lexington.	St. Catherine's Academy.	Sister Salella.	Yes.	1	1	2	6	60	66	3 months.	3	100						
London.	Sue Bennett Memorial School.	E. Jeannette Peterson.	No.	2	2	4	6	48	54	3 months.								
Marionville.	Margaret Hall.	Lucy A. Putnam.	No.	2	2	4	6	48	54	3 months.								

[illegible]

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				Male.	Female.	Total.	Male.	Female.	Total.									
MISSOURI.																		
Boonville.	Kemper Military School.	F. E. Miller and Mrs. Grace Johnston.	No.	1	1	2	27		27	9 months	20	100						
Charleburg.	Hooper Institute.	Leta Clark.	No.	1	1	2	12	12	12	No limit	16	33	50	33				
Conception.	Conception College.	Rev. S. Gregory Hugie.	Yes	8	8	16	40	40	40	5 months	10	100						\$1,000
Excelsior Springs.	Haynes Academy.	Miss Lulu Haynes.	No.	1	1	2	15	15	17	No limit	10	10	20	70	3			
Farmington.	Carlton College.	P. L. McGarrin.	Yes	1	1	2	10	40	50	1 year	30	100						
Do.	Elmwood Seminary.	Lillie F. Clark.	Yes	1	1	2	120	120	122	1 year	30	100						
Fulton.	William Woods College.	Miss Pearl L. Bird.	Yes	1	1	2	79	79	79	5 months	30	100						
Kansas City.	St. Teresa's Academy.	Prof. Menton Crosse.	Yes	1	2	3	8	50	58	12 weeks	10				40			
Richmond.	Woodson Institute.	Mrs. Mary L. Malkoff.	Yes	1	2	3	39	32	71									
St. Louis.	Missouri School for the Blind.																	
NEBRASKA.																		
Blair.	Dana College.	Amanda Hansen.	No.	1	1	2	16	7	23	No limit	4	100						
Columbus.	St. Francis Academy.	Sister M. Agnes.	No.	1	4	5	12	64	76						8	131		
NEW HAMPSHIRE.																		
Andover.	Proctor Academy.	Grace E. Currier.	Yes	1	1	2	30	30	60	1 year								
Center Strafford.	Austin Cate Academy.	George W. Russell.	Yes	1	1	2	15	30	45	6 weeks	3	0						
Concord.	St. Paul's School.	James C. Knox.	Yes	4	4	8	65	30	95	1 year	0	100						
Exeter.	Robinson Female Seminary.	Miss Edith J. Ellis.	No.	1	1	2	200	200	200	1 year	0	100						
Manchester.	Convent of Jesus Mary.	St. Anthony of Padua.	No.	3	3	6	62	62	124		0	0						
Merrim.	Kimball Union Academy.	Mary F. Norcross.	Yes	2	2	4	3	7	10	1 term	11	80	20					
New London.	The Colby Academy.	Carlotta F. Gilbert.	Yes	1	1	2	10	10	20	10 weeks	31	100						
Wilton.	Tilton Seminary.	Rebecca M. Willard.	Yes	2	2	4	14	96	110									



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				Male.	Female.	Total.	Male.										Female.
OHIO.																	
Cincinnati.	Notre Dame Academy.	Sister of Notre Dame.	Yes	1	31	31		1 quarter.	40	0	100		1	11			
Cleveland.	University School.		Yes	1	30	30					50						
Columbus.	State School for Blind.	James McCombs.	Yes	3	100	103			0								
Dayton.	Notre Dame Academy.	Sister Aloysius.	Yes	4	4	8		1 year.	25	100							
Do.	St. Mary's Institute.	Bro. Louis Vogt.	Yes	6	86	92		3 months.	35	50	75						
Glendale.	Glendale College.	Miss N. C. Fisher.	No.	2	4	6		3 months.	15	20							
St. Martin.	Vernon Academy for Young Ladies.		Yes	4	42	46		3 months.	35	20							
Toledo.	St. Johns College and Univer- sity.	V. Winter, S. J.	Yes	2	60	62		1 year.	50	100							
OKLAHOMA.																	
Guthrie.	St. Joseph's Academy.	Sister M. Evangelista.	Yes	4	65	69		5 months.	40								
Oklahoma City.	Epworth University.	E. C. Marshall.	No.	3	102	105		5 weeks.	10	100			0	4			
OREGON.																	
Portland.	St. Helens Hall.	Sister Superior.	No.	1	72	73		3 years.	11	100							
PENNSYLVANIA.																	
Bryn Mawr.	Baldwin School for Girls.	Luther Conradi.	Yes	1	0	1		10 weeks.	0	100							
Canonsburg.	Jefferson Academy.	T. U. Light.	Yes	2	40	42		No limit.	0								
Carlisle.	Carlisle Indian Industrial School.	Claude M. Stauffer.	Yes	1	40	41		3 years.	0								
Do.	Metzger College.	Miss C. J. Thompson.	Yes	2	30	32		9 months.	25								
Jenkintown.	Abington Friends School.	Miss Emma D. Matz.	Yes	1	18	19		1 term.	11	100							
Littitz.	Linden Hall Seminary.	Miss Elsie West Rulon.	No.	1	40	41			11	100							
Mount Pleasant.	West Pennsylvania Classical and Scientific Institute.		Yes	2	10	12			6	100			12				
Overbrook.	Pennsylvania Institute for Blind.	David D. Wood.	Yes	3	36	39			6	100							

Opontz School...	The Opontz School...	Mrs. Laura G. French	No.	2	3	8	28	30	34	4 months	50	100	15	35	50	150
Pennsburg...	Perkerson Seminary...	C. B. Wetmore	Yes	1	2	3	28	30	34	1 term	70	100				
Philadelphia...	Hollman School for Girls...	Miss Louise H. Haynes	Yes	1	2	3	28	30	34	1 quarter	10	100				
Berampton...	St. Cecilia Academy...	Miss M. C. Resenda	No	1	2	3	28	30	34	1 quarter	20	100				32
Sugar Grove...	Sugar Grove Seminary...	Miss Myrtle Scott	Yes	1	2	3	28	30	34	1 year	20	100				
Wayne...	St. Luke's School...	James A. G. G. G.	No	1	2	3	28	30	34	1 year	20	100				
West Chester...	Darlington Seminary...	Christine P. Dye	No	1	2	3	28	30	34	1 year	20	100				
RHODE ISLAND.																
Providence...	Miss Wheeler's School...	John H. Mason, C. B.	Yes	2	3	8	28	30	34	1 year	60	100				
Woonsocket...	Sacred Heart College...	Brother Benjamin	Yes	1	2	3	28	30	34	1 year	60	100				
SOUTH CAROLINA.																
Hartsville...	Welsh Neck High School...	Mary Harley	No	2	3	8	28	30	34	3 months	16	100				
SOUTH DAKOTA.																
Canton...	Augustana College...	Bertha Stenquist	No	1	2	3	28	30	34	13 weeks	10	100				
Gary...	School for the Blind...	Miss Leland A. Nicholas	Yes	1	2	3	28	30	34	No limit	0	100				20
TENNESSEE.																
Jackson...	Lane College...	William E. Low	Yes	1	2	3	28	30	34	1 month	12	100				
Lynnville...	Robt. B. Jones High School...	Mackie M. Blackburn	No	1	2	3	28	30	34	No limit	0	100				
Pleasant Hill...	Pleasant Hill Academy...	Miss Bertha B. Morley	No	1	2	3	28	30	34	1 month	10	100				
White Pine...	Edward's Collegiate Institute...	Miss Edna Webb	No	1	2	3	28	30	34	No limit	0	100				
TEXAS.																
Abilene...	Simmons College...	James W. Taylor	Yes	2	3	8	28	30	34	1 month	0	100				
Austin...	State Institution for the Blind...	Miss G. Collins	No	1	2	3	28	30	34	1 month	0	100				
Armadillo...	St. Louis College...	Miss A. Haskell	No	1	2	3	28	30	34	5 months	0	100				
San Antonio...	St. Louis College...	Christian Boehl	Yes	3	4	9	40	43	46	17 weeks	4	100				
Thomson...	Westminster College...	Miss Blanche Chapin	No	1	2	3	28	30	34	10 weeks	0	100				
Whitewright...	Grayson College...	H. H. Bellmann	Yes	1	2	3	28	30	34	10 weeks	0	100				
VERMONT.																
Barre...	Goddard Seminary...	Alice N. Averill	Yes	1	2	3	28	30	34	1 term	20	100				
Saxtons River...	Vermont Academy...	Cora L. Root	Yes	1	2	3	28	30	34	1 term	4	100				
VIRGINIA.																
Clarendon...	Temperance Industrial and Collegiate Institute...	Miss R. E. Josey	Yes	1	2	3	28	30	34	1 year	77	100				
Clifton Forge...	Clifton Forge Seminary...	Miss L. M. Goodwyn	No	1	2	3	28	30	34	1 month	16	100				
Carville...	Randolph Mason Institute...	Miss Hannah M. Rodell	Yes	4	4	9	40	43	46	4 months	75	100				
Gordonsville...	Windsor Seminary...	Miss Alma Read	No	1	2	3	28	30	34	No limit	0	100				
Harrisonburg...	Harrison Seminary...	Miss Virginia Castleman	No	1	2	3	28	30	34	1 term	50	100				
Lynchburg...	Virginia Christian College...	Miss Bertha F. Dew	Yes	3	3	8	28	30	34	12 weeks	75	100				

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				Male	Female	Total	Male									
<b>VIRGINIA—cont'd.</b>																
Reliance	Shenandoah College	Beulah E. McNemar	No	2	2	4	22	225	247	100	100	100	12	10	16	
Staunton	Virginia Female Institute	Prof. F. R. Webb	Yes	1	3	4	6	10	16	1-term						
Sweet Briar	Sweet Briar Institute	Helen F. Young	Yes	2	1	3	34	34	34							
<b>WEST VIRGINIA</b>																
Buckhannon	Wesleyan College	Frederick Benson	No	2	2	4	22	225	247	100	100	100	12	10	16	
Charlestown	Powhatan College	J. Erwin Price	Yes	1	4	5	110	110	110	10 weeks						
Do	Stephenson Seminary	Mrs. A. B. Hamaker	Yes	1	1	2	43	44	87	1 quarter						
Clarksburg	St. Joseph's Academy	Sister J. Aloysius	No	1	1	2	40	40	80	3 months						
Grafton	St. Augustine's School	Sr. M. Genevieve	No	2	2	4	30	32	62	10 weeks						
<b>WASHINGTON</b>																
South Park	College of Our Lady of Lourdes	Miss Lueben	Yes	3	3	6	35	35	70	10 weeks						
Unkuntown	St. Joseph's Parochial School	Sister Stanislaus	No	2	2	4	24	24	48							
<b>WISCONSIN</b>																
Beaver Dam	Wayland Academy	Martha K. Roberts	Yes	3	3	6	17	36	53	12 weeks						
Endeavor	Endeavor Academy	Miss V. B. Breton	Yes	1	1	2	34	34	68							
Evansville	Evansville Seminary	Anna Rogers	Yes	1	1	2	36	43	79	1 term						
Fond du Lac	Grafton Hall	B. T. Rogers	Yes	3	3	6	51	51	102	1 year						
Galesville	Gale College	Arthur Gier	Yes	1	1	2	14	14	28	1 year						
Madisonville	Wisconsin School for the Blind	Charles Schaefer	Yes	1	3	4	36	36	72	No limit						
Mount Calvary	St. Lawrence College	Edward Wentz	Yes	5	5	10	87	87	174	3 months						
Plymouth	The Mission House	Mother M. Scarpbia	Yes	1	1	2	76	76	152	5 months						
Prairie du Chien	St. Mary's Academy	Wm. T. Shiele	Yes	1	1	2	15	15	30	1 year						
Watertown	Sacred Heart College															

## IV. PAST AND PRESENT TENDENCIES.

It already has been noted that the development of music education has moved along four lines, namely, in the public schools, by private teachers, in colleges and universities, and in independent music schools. The impulse given by the old singing school, with its crude attempts to teach the reading of music by note to adults, naturally led to efforts in the same direction with children, and music in the public schools was the result. The activity of individuals resulted in a constantly increasing body of private teachers of various instruments and musical theory. This body received many accessions of trained musicians whom the unsettled social and political conditions of Europe sent to this country, and who gained their livelihood by teaching music. The gradual establishment of schools of music and of departments of music in connection with colleges followed, and the movement toward a formal music education was fully launched. Undoubtedly, among these agencies there were many with high ideals and more or less definite educational purposes, but influences were quickly at work which were to give a decidedly wrong bent to music instruction. Composition and performance were the goals toward which all efforts were directed, and with no educational precedents existing for the guidance of those engaged in it, music teaching rapidly became imbued with false ideals, and, in time, the affected virtuoso, the specialist, flourished, finding many disciples, and the purpose of music education steadily narrowed.

It is not surprising, however, that the pedagogic development of music in its earlier stages, under the conditions dominant in a country whose energies were chiefly employed in the expansion of commerce and manufactures, should be lacking in system. When the progress, in the United States, of educational movements generally is considered, it is not remarkable that in an art so elaborate and complex as music confusion should exist and much pioneer work be necessary, and that mistakes both of commission and omission would be made before music education should be fully understood, and the principles on which it should be based be clearly formulated. While the historical statement may indicate the absence of a guiding principle, a lack of unity in effort, and confusion of opinion as to what constituted the true office of music and the real nature of music education, it also supplies evidence that there has been a demand for musical culture, and that those who took upon them the labors of the pioneer perceived this, and, realizing the need for a better education of the people in music, were not astray in their estimate of what that need was. The projectors of the old singing school builded better than they knew when they attempted to initiate the people into the mysteries of musical notation, and gave impetus to an impulse which

was to bear good fruit. Despite their slight musical equipment and the crudity of their instruction, they were keen enough to perceive that music was an important part of the life of the people and could be made more productive of good by educating them in the essentials of music culture. It was the departure from this purpose by those who followed that gave rise to the confusion which so quickly developed as the cultivation of music increased, and that circumscribed the scope of music education, limiting it for many years almost entirely to the field of professional training.

The practice of music, rapidly developing into well-defined specialties, each possessing its own peculiar technique and requirements of instruction, attracted a constantly increasing body of students whose entire attention became more and more absorbed by the form in which they were specially interested. This absorption in some particular manifestation of music produced sharply drawn lines of separation, and caused formulators of methods of instruction to lose sight of two truths which underlie music education equally with other forms, and which must be taken into account by those who would place music where it rightfully belongs in the scheme of public education: First, that to be educationally valuable music must speak a message to the people at large, who must be prepared to understand and appreciate its utterances; and, second, that while there are various forms of musical manifestation they are all branches of the parent music trunk, their fruitfulness depending upon the proper cultivation of the stem from which they derive their life; and whether music be viewed from the standpoint of the creator, theorist, performer, or pedagogue; whether it be taught in the public school, the college, the university, the conservatory, or by private teacher, underlying all instruction are basic educational principles requiring recognition and logical development; and however divergent the activities of the different exponents of music eventually may become, there is a point where their specialization emerges from the parent art.

The failure of musicians to apprehend these truths has constituted the weakness of the educational activities of the past forty years. It was the excessive emphasis placed on the vocational aspect of music, exalting it untuly, which relegated to the background and ultimately obscured that view which sees in music a close connection with social and national life, and opens up a vast field of cultural education in which the people can participate. This restriction of the office of music has come to pass despite the fact that history is replete with illustrations of the intimacy existing between it and personal, social, and national life in the expression of the deeper feelings of human nature. Dominated by this narrow view, the aim of music teaching has been the making of players and singers or the development of composers, and back of the activities of those who

have dictated methods of instruction has been the conviction that peculiar and pronounced talent must determine the advisability of music instruction, those only who are so fortunate as to possess this God-given ability being worthy of serious attention, while for the less fortunate majority music is a sealed book.

This narrowness of outlook and the absence of definite standards of instruction naturally have made themselves felt in music teaching. Specialized forms of study have been thrust upon students almost with the first lesson. Technique became the *sine qua non* of all effort. No provision was made for foundational preparation, and the necessity for any breadth of culture was entirely ignored. Music departments and conservatories became technical training schools, and private teachers emulated their example. Well-defined courses of study, progressing logically and systematically from grade to grade to the point where specialization could properly begin and specific professional preparation be entered upon to advantage, were so rare as to be a negligible quantity in estimating the status of music education, and the correlation of music and nonmusic courses was practically unknown. The status of music in universities and colleges was also unsatisfactory, on account of the reason for its installation being in doubt, some holding that it should be for the purpose of supplying a music education on a somewhat higher level than that furnished by the primary grades, others seeking to secure for it recognition as a professional specialty in common with other specialties of the university system, while the college authorities themselves looked upon it as a good thing for the treasury but of little or no moment in the general scheme of education. Sharp distinctions were drawn between the advocates of music as a part of the public school work and those who, by right of their training and standing as professional musicians, considered themselves the true exponents of music. Lack of coordination and cooperation left a wide chasm between the more elementary work, as carried on in the primary grades, and the advanced courses outlined in colleges and universities.

The result of these conditions was the complete separation of music from general educational thought. Trained educators naturally were quick to perceive the lack of standardization in methods and the pedagogic inefficiency of those to whom the development of music education was intrusted, and of course gave music a valuation no higher than that at which it was appraised by the majority of its exponents. The unscientific character of music teaching, the prevalence of haphazard systems of instruction, and the undue emphasis placed upon the personal equation repelled educators, who accepted the statement of musicians themselves that temperament and natural endowment are indispensable in music education. The fact that

not only the average teacher of music, whatever might be his or her sincerity, was of restricted education and intellectual ambition, but that too frequently music's most prominent exponents were of equally narrow intellectual horizon, strongly militated against music as an educational force. What has been the attitude of organized, educational forces toward music is significantly expressed in the oft-repeated story of the principal of a girl's school, who asked a prospective student, "Do you come here to study, or to take music?" However unfair this attitude may be considered by those who, sounding the depths of musical science and art, realize its potentialities, it is apparently abundantly justified by the conditions which have prevailed until within recent years.

Turning from this contemplation of past conditions and tendencies to those of the present, we find many of the evils named still existing. The misapprehension of years is not easily removed, and the segregation of teachers, the absence of standards, and the spirit of specialization arising from the excessive cultivation of music as a vocation, which has dictated the various schemes of instruction for so many years, are conditions not to be quickly overcome. Yet there are abundant indications that influences are now at work which have leavened the lump and are already making themselves strongly felt. There has grown into appreciable proportions a class of musicians who decidedly deprecate the narrowness and inefficiency of the past, and are making strenuous and well-directed efforts to broaden the character and improve the efficiency of music teaching. In the meetings of their associations, in their studios and class rooms, and in print they are carrying on a propaganda which strikes at the root of the evils which have existed for so long a time. Earnest attempts are made by exponents of music education in the public schools, conservatories, and colleges, and among private teachers to get together, to establish standards, to unify courses of study, and to supply missing links in the educational chain. The day of the pretentious virtuoso is past; there is a growing conviction that the long-cherished belief that music teaching should be confined to those who are temperamentally endowed is a serious mistake. The importance of foundational work is being realized, and the beneficent effects upon the musician of a broad culture are becoming more and more appreciated.

Teachers of various instruments and of voice are making systematic efforts to prepare curricula which will be uniform in standard, doing away with the desultory and unregulated methods of the past. Theorists are discussing questions the solutions of which will make for uniformity. Teachers in public schools are steadily seeking to improve both the matter and the method of their phase of music education, rectifying inaccuracies of grading and bridging over the

chasm between elementary and advanced grades. The cultivation of music in its foundational aspects and as a part of the life of the people is being given intelligent consideration. Pedagogic principles as a basis for further development are being given attention, and the trend is strongly toward efficiency, uniformity, coordination, and cooperation.

The body of musicians to be inoculated with sound pedagogic principles and breadth of view is large, many of its members are isolated, commercialism is still strong, and many are yet too much inclined to be satisfied with methods with which they are familiar and too indifferent to take the trouble involved in improvement; but the germ has been implanted, and although it may take time it will do its work.

Perhaps the most significant fact which an investigation of present tendencies shows is the marked change in their attitude toward music of the dominating forces in educational movements to-day, namely, the colleges and universities. While music is still made to feel that it is only tolerated in some institutions, there has come to pass what may rightfully be esteemed a remarkable change of heart upon the part of many institutions of the highest grade and influence. It is clear that the separation between music and general educational thought is not only being rapidly lessened, but that it will completely disappear in a much shorter time than past conditions would warrant one in predicting. The report of an investigation of the present status of music in colleges, conducted by a committee appointed by the Eastern Educational Music Conference,<sup>a</sup> gives some exceedingly interesting information on this point. A list of questions concerning the granting of credit for the study of music, both for entrance and during the college course, was sent to a number of leading universities and colleges in various parts of the country, but particularly in New England and the Middle States, where educational precedent is most strong. One hundred and twenty-three replies were received. Fifty-eight institutions do not maintain music departments. Of these, 15 give the following reasons for the absence of such departments: No means, 8; no demand, 3; music not a collegiate study, 3; lack of time, 1. New York University replies: "If we were given an endowment for such courses, we should offer them gladly." Of the remaining 65 institutions, 58 give credit for the study of music, either at entrance or during the course leading to a degree, or both. Among the institutions granting credit in music both for entrance and toward a degree are Amherst, Barnard, Beloit; College of St. Angela, Colorado; Columbia University, Cornell University, Harvard University, Oberlin,

<sup>a</sup> The full report can be obtained by addressing Prof. Leonard B. McWhood, Columbia University, New York City, N. Y.

Radcliffe, Smith, State College of Washington, Syracuse University, Tufts, Westminster, and Wilson.

Those that grant entrance credit but not toward a degree are Leland Stanford University, University of North Dakota, and University of Tennessee. The first of these has no department of music, and its recognition (August, 1907) of the value of entrance credit in music to the amount of three points out of fifteen required is significant.

Among the institutions that grant credit toward a degree but not at entrance are the Universities of Arkansas, Colorado, Idaho, Illinois, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, Oklahoma, Oregon, South Dakota, Washington, West Virginia, and Wisconsin; Dartmouth and Mount Holyoke colleges, Northwestern University, Ohio Wesleyan University, University of Nashville, Vassar and Wellesley colleges, Yale University, and Converse College.

The subjects for which credit is given, and the number of colleges granting such credit, are as follows:

Branches in which credit is allowed.	At entrance.	Toward a degree
Musical appreciation, including history of music, etc.	9	42
Harmony	18	47
Counterpoint, including fugue, etc.	9	33
Composition, including form, etc.	0	18
Practical music (performance)	10	21

The significance of these figures lies in the fact that these credits are for the degree of bachelor of arts or its equivalent, and not for professional courses.

## V. CONCLUSION.

It is clear that the present status of formal music education is one of transition. With many independent schools of music, colleges, and universities offering well-conceived music courses of high standard, there is still lacking the unity and complete coordination of effort that should characterize a well-grounded scheme of education. The courses of each institution follow each other sequentially, but no uniform standard is maintained by which their relative merit and adaptability can be assured, and which will unify the work of all institutions offering such courses into a thoroughly organized system. Each school is a law unto itself; hence when a student presents credits from one to another there is no basis of agreement as to the value of such credits. Secondary schools, which in general education take care to have their courses closely articulated with those of institutions of higher education, attempt the same grade of music instruction

# WORKS ON MUSIC EDUCATION

as the best equipped conservatory or college. *They fail in these*  
~~any music schools.~~ A well-defined, properly regulated development  
 of music education from its most elementary to its highest grades  
 does not yet exist.

*See below* Music needs the college atmosphere, its spirit of culture, and its  
 well-directed effort. It needs the application to its methods of the  
 system and orderliness that characterize college work. These need  
 not, and will not, check its artistic attributes, but they will bring  
 to it system in classification and thoroughness and accuracy in the  
 coordination of its elements. ~~They will not, check its artistic attributes, but they will bring~~  
 reached present conditions give basis for belief.

If this investigation of present conditions in formal music educa-  
 tion reveals weaknesses in organization and misdirection of effort, it  
 also shows decided gains in many essentials of future development, ~~it~~  
~~and by its~~ revelation of the critical attention now paid to the preparation of  
 music courses and their correlation with other subjects of the cur-  
 riculum, it gives encouragement to musicians to redouble their  
 efforts for the elevation of standards of musical scholarship in all its  
 phases, ~~especially in elementary and secondary schools~~

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[A list of works on the history of music in America is given on pp. 16-17.]

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