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THE HISTORY AND DEVELOPMENT OF MUSIC
IN THE CHICAGO PUBLIC SCHOOLS

BY
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A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF MASTER
OF ARTS IN LOYOLA UNIVERSITY

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VITA

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INTRODUCTION

The purpose of this thesis has been to gather together all the authoritative data pertaining to the music department of the Chicago public schools, and to arrange this material into sections both logically and chronologically so that it might prove to be a ready and easily accessible source of reference to those interested.

The data have been drawn largely from records of the Board of Education of Chicago, namely, the Proceedings of the Board of Education, the Annual Reports of the Board of Education and the courses of study of the Chicago public schools.

Since the problem is purely historical, no criticisms have been offered nor have comparisons been made, but, as a basis for appraising movements, procedures, and materials, the works of authorities in the field of music education have been consulted and a brief survey of music education in the United States appears as Chapter I.

CHAPTER I

A SURVEY OF PUBLIC SCHOOL MUSIC IN THE UNITED STATES

The Singing School. Public school music in the United States can trace its beginnings to that unique American institution, "the singing school." As early as 1720, Reverend Thomas Symmes urged the promotion of singing schools to improve the singing of the psalms, and soon they began to appear, first in Boston and gradually spreading through all the colonies. They were taught by private teachers, many of whom taught music merely as an avocation. However, the singing school advocated singing "by rule and art" and with the advent of European trained musicians the instruction and performance were greatly improved.

In 1827 Lowell Mason came to Boston as a choir leader and immediately began to make notable improvements in the singing school. The following quotation from a pamphlet of the Massachusetts Educational Exhibit (1893) by James C. Johnson is significant.

About the year 1832 the Boston public was electrified by the announcement of a concert by a juvenile choir of two hundred members, under the charge of Lowell Mason, Bowdoin-Street church. Lowell Mason at the organ. The singing was heavenly,--such as had never before been heard in America. The occasion is worth noting as the first public event that gave the impulse to a new departure in the study of song (8:3).

The Music Convention. Out of the singing schools grew the musical conventions where music teachers, choir leaders and members of the singing schools met not only to sing but to discuss methods and other problems. Lowell Mason, quick to sense the value and importance of the convention idea, organized a convention in 1836 at the Boston Academy of Music, which institution had been founded January 8, 1833 by a group of public minded citizens led by Mayor Samuel A. Eliot and which was the first school of music pedagogy in the United States.

Since those who attended the conventions came for different purposes--some for choral practice, others for teaching methods--the conventions tended to develop two different organizations, namely, the normal institute which specialized in pedagogical principles, and the choral societies, such as the Worcester Festival (1858) which developed from a singing school convention into a choral festival and is still functioning.

The Adoption of Music as a School Subject. In 1830, William C. Woodbridge started an organized agitation toward the introduction of music in the schools. He had recently visited many European schools and was convinced of the success that could be attained by applying the principles of Pestalozzi to the teaching of music. He sought the cooperation of Lowell Mason who, after experimenting with the children under his direction, thoroughly accepted the new

ideas and incorporated the Pestalozzian principles in his Manual of Instruction (16:334). Woodbridge then delivered a speech in Boston on Vocal Music as a Branch of Common Education and used Mason's pupils to demonstrate the soundness of his ideas.

It must not be thought that no music had appeared in the public schools up to this time. On the contrary, music teaching was allowed and even encouraged. But, despite continuous agitation and legislation, official action to include music as a subject of the grammar school curriculum and provide music supervision was not taken until August 28, 1838. At that time Lowell Mason took charge with A. N. Johnson, G.F. Root, A. J. Drake and J. A. Johnson as assistants. Luther Whiting Mason introduced music into the primary grades in 1864 and in 1869 Julius Eichberg established music in the high schools thus-completing the system.

Soon after Boston's initial step, many important cities adopted music as a school subject. Buffalo claims the introduction of music in the schools in 1837 (2:85); Chicago in 1841 (111:70). E. N. C. Barnes lists other cities as follows:

Pittsburgh and Louisville, 1844;

Cincinnati, 1845;

Providence, 1848;

Charleston and Lowell, 1849;

Cleveland, 1851;

St. Louis, Lynn and Cambridge, 1852;

Worcester, 1854; and

San Francisco, 1857 (1:7).

However, the growth of the public school music movement was very slow due largely to the lack of adequate leadership. It is true that we can recall many names of pioneers in this field, but considering the vast number of public schools in the United States the number is relatively small.

Notable Public School Music Educators. Among the pioneers Lowell Mason holds the outstanding position. Other prominent and successful teachers were Luther Whiting Mason of Louisville and Boston; Charles Aiken of Cincinnati (1842), an advocate of the movable "do" system; William Hodgdon of St. Louis (1854); Benjamin Jepson of New Haven, Connecticut (1865), who published the New Standard Music Reader; Geroge B. Loomis of Indianapolis (1866), who published his system of teaching in a series of books called Loomis' Progressive Music Lessons; Milton Z. Tinker, Evansville, Indiana; J. E. Bailey, Nashville; Nathan L. Glover, Akron (1872); N. Coe Stewart, Cleveland, prominent for his institute work, and Orlando Blackman of Chicago (1863).

About 1885 music was placed quite generally in the hands of the grade teacher and the problem of how to teach music reading became a very important one. It was a challenge to music educators and as a result several methods were

developed. Hosea Edson Holt and John W. Tufts produced the Normal Music Course (1863), which was based on mastery of the major scale; Luther Whiting Mason revised the National Music Course (1885); John A. Brockhoven and A. J. Gantvoort edited the Model Music Course (1895); F. H. Ripley and Thomas Tapper brought forth the Natural Course in Music (1895) and in 1899 Francis E. Howard, famous for his The Child Voice in Singing compiled the Novello Music Course.

Sterrie A. Weaver, of Westfield, Massachusetts evolved a method of teaching sight reading using only the blackboard, his voice and those of the children. Books were used only for testing (1900). Thaddeus Giddings, Director of Music in Minneapolis schools since 1912, has had remarkable success with his method, based on the philosophy that we learn to read by reading. The course of study lists twenty-one books that all must sing through.

Other names familiar to all for their outstanding accomplishments are: Frances Elliott Clark of the Victor Company; Charles H. Congdon; Hollis Dann, who inspired the first National High School Chorus; Edward Bailey Birge, author of History of Public School Music in the United States; Will Earhart, Karl W. Gehrkins, Peter W. Dykema, Osbourne McConathy, Glen Woods, Charles H. Farnsworth, Paul J. Weaver, Otto Miessner, George Gartlan, Charles H. Miller, Frank A. Beach and John W. Beattie.

Most of the above mentioned have been active in the

professional organizations which have so definitely molded modern trends in music education. The school music section of the National Education Association was organized in 1884. For the next twenty-three years it grew in interest and importance and in April, 1907, at a meeting held in Keokuk, Iowa, at which one hundred four members were present, The Music Supervisors' National Conference was born, although no such action was contemplated when the meeting was called. Sometime later the name was changed to the Music Educators' National Conference. This organization, together with its affiliates, the sectional conferences, and its journal and year-books give to the music teachers a wealth of material, the ideas of the finest music educators and opportunities to present problems for discussion and solution.

Trends in Public School Music. When music was struggling for a place in the school curriculum, its sponsors argued from a practical rather than an aesthetic basis. Its utility as a means of relaxation to enhance programs was a favorite argument. Then too, because textbooks were few and supervisors had no criteria by which to judge, each did as he saw fit and much variety was the result. However, from 1885 to 1900 there was a decided movement toward note reading. The next period swung toward the song method and the development of appreciation. In 1911 the Victor Company organized their educational department. Also during the first decade of the twentieth century the beginnings of the

development of school orchestras and bands was noted. This movement received a decided impetus during the World War when bands were needed for marching and orchestras contributed much to the community sings.

Elementary schools of the present decade boast of three and four part choruses, orchestras, bands and a growing practice of melody writing. In the high school curriculum are found a cappella choirs, boys' choruses, girls' choruses, instrumental groups both large and small, classes in theory, harmony, composition, history, appreciation, voice, piano and band and orchestra instruments.

Edward B. Birge aptly expresses the place of public school music in the following quotation:

School-music is no longer cloistered. Its spirit is that of cooperation and helpfulness. School and community are rapidly coming together. The spirit which is making America musically powerful today is the same spirit, adapted to changing conditions, of which Lowell Mason was the embodiment (2:229).

CHAPTER II

THE CHANGING STATUS OF MUSIC IN THE CHICAGO PUBLIC SCHOOLS

1841-1889

Almost since the conception of the public school system in Chicago, music has been of sufficient importance to engage the serious consideration of school authorities.

1841. The following, quoted from "Historical Sketches," appended to the Twenty-Fifth Annual Report of the Board of Education, is probably the first official action taken by the Board of Education with reference to music in the Chicago public schools.

In December, 1841, the following report was submitted to the Common Council:

The undersigned, Inspectors of the Common Schools of the City of Chicago, and also members of the committee appointed for the purpose respectfully represent:

That a meeting of Inspectors and Trustees of Common Schools of this city was held at the office of Wm. Jones, Esq., on the tenth day of December, in order to ascertain and examine into the propriety of introducing Vocal Music into the Common Schools of the City. Upon a full consideration of the subject, it was unanimously agreed that the introduction of Vocal Music, under the supervision of a competent teacher, into the Common Schools of the City, would be of great importance and tend much to the improvement of the scholars, and be of great advantage to the Schools. We therefore respectfully recommend the subject to your Honorable Body, and trust that you will take such action in the matter as its importance demands.

Signed by N. H. Bolles, Wm. Jones, John Gray and H. S. Rusker.

The first teacher of Vocal Music was Mr. N. Gilbert, who was appointed in December, 1841, at a salary of \$16 a month (110:70).

1843. In the spring of 1843, owing to financial difficulties, the instruction in vocal music was discontinued, and a music teacher was not again employed until January, 1848, when Mr. F. Lombard was appointed. From this time until the fall of 1860, music was taught regularly under the direction of the special music teacher.

Mr. Frank Lombard continued in charge of instruction in Vocal Music till December, 1853, and was succeeded by Christopher Plagge. Mr. Plagge resigned March, 1854 and was succeeded by Mr. J. L. Slayton, who served till July, 1856. In September, 1856, Mr. Tillinghast was elected Teacher of Vocal Music at a salary of \$1,000 per annum, and remained till the middle of October, 1860 (110:72).

1859. The following is the report on music made by W. H. Wells, Superintendent of Schools, February 1, 1859;

Music. The movement in favor of introducing vocal music as a branch of Public School Instruction in this country, was first made in Boston, in 1837. At the present time there are very few good schools to be found in which this branch does not receive more or less attention.

The time devoted to music in the Public Schools of this city is not sufficient to enable the pupils to master the subject, but the progress made during the past year has been very commendable, both in the theory and practice of this important art (95:46).

1863. Again, "on account of the condition of the finances of the city," the services of the music teacher were dispensed with until November, 1863, when the Board, having accepted a subscription of \$500 from the Musical Union (100:118-22) appropriated a like amount and employed two

music teachers, Mr. Charles Ansorge for high school and Mr. Orlando Blackman for grammar and primary schools."

1861. That the period during which there was no special music teacher was deplored by the authorities is evidenced by the following quotation from the Superintendent's Annual Report of December 31, 1861:

Music. It is now more than one year since the Board dispensed with the services of a teacher of music in the public schools. I am not aware that any member of the Board expected or desired this arrangement to be permanent, and I cannot refrain from expressing the conviction that the interests of the schools are suffering seriously from the lack of a uniform and efficient system of instruction in this important branch. It is true that many of the teachers are able to conduct exercises in singing very successfully, and in some of the divisions, the singing was never better than at the present time; but it is obvious that, in most of the schools, these results cannot be expected without the constant aid of a professional teacher of music. Permit me then to express the hope that this subject will receive early attention of the Board of Education.

More than one-third of the teachers are now able to instruct their pupils in the elements of music, and the number might easily be increased to two-thirds, if the other teachers would make some special effort to qualify themselves. Though there is no reason to expect that we shall, for many years to come, be able to sustain this branch satisfactorily, without the aid of a music teacher, it is highly important that each teacher should be able to cooperate with the special teacher and conduct the singing exercises in his absence. Has not the time already arrived, when, in selecting teachers for the schools, the musical qualifications of the candidates should be taken into consideration (97:22)?

1866. When the music was again put in the hands of a special teacher (November 1863), the music classes had become so numerous and so large that, even with the addition

of an assistant, the music teacher could not manage efficiently.

To cope with this emergency, the following plan was adopted.

1. The upper divisions of the Grammar Departments are taught directly by the Music Teachers.

2. A series of graded exercises for the lower Primary Grades has been prepared for the use of teachers in those grades.

3. The teachers of the Primary Grades and of the lower divisions of the Grammar grades of each of the schools are taught by the Music Teachers, they being allowed to dismiss their divisions one hour each month for the purpose of receiving such instruction.

4. Pupils in all the grades, even the lowest, are taught to read music and to beat time.

5. The music teacher occasionally visits the lower grades and gives direct instruction to the pupils (98:89).

1869. In the introduction to the Chicago Public School Course of Study (1869) W. M. Roberts explains the grading system then in use, to wit:

....The elementary grades were numbered from 10, the lowest grade, to 1, the highest. On page 20 under "Number of classes in a division," it is revealed that grades 4, 3, 2, and 1 were known as the "grammar department," and the grades 10 to 5 as the "primary department" (150).

In the Grammar Department, the time of a school year is not too long for completion of the work of a grade, and as a general rule it is long enough.

In the Primary Department, from six months to a school year will serve as about the proper time for completion of the work of each of the several grades (150:40).

Serious attention was also given to sight-reading as is evidenced in the "Report of the Committee on Music," 1869.

....The final examination consisted of the reading of music at sight prepared by Messrs. Palmer, Blackman, Murray and Higgins. Most of the classes examined did themselves great credit, and in all the result was very satisfactory. During the examination the scholars were intensely interested, which speaks well for those engaged

in the work¹ (100:120).

1870. In the Sixteenth Annual Report of the Board of Education the Committee on Music reports as follows:

The instruction in Music in our schools has been conducted on the same plan as in former years, the music teachers having general superintendence, visiting the schools at stated intervals each week, and doing the work they found necessary to be done; but the chief labor has been done by the regular lady teachers.

Primary Department. During the past year there has been a continued progress in all the grades, so that the classes in the lower grades of this department now read music, which one year ago was read only by classes of the higher grades.

Grammar Department. During the past year, there has been a very commendable degree of improvement in the music of this department. The teacher, Mr. E. E. Whittemore, has introduced three-part music in the two highest grades with gratifying success.

In attempting to introduce sharp four and flat seven into the 3rd and 4th grades great success was not attained, because many of the assistants were unable to perfect their classes in these important intermediate tones without the aid of an instrument.

In the Three-Part Music, the boys sing the third or lowest part, and the girls sing the first and second parts. After about three months practice, the boys were able to sustain their part quite creditably, so that at the close of the term, "Lift Thine Eyes" by Mendelssohn, was sung in several of the schools very finely.

High School. The pupils of the High School have been obliged to use the large hall in the Scammon School Building at the noon hour, during the last two years; this has been very inconvenient, necessitating the loss of many lessons, on account of the inclemency of the weather. It has also shortened each lesson several minutes, and in many cases incapacitated the pupils for a musical exercise, on account of the walk over to the building and up the long stairway. Notwithstanding

¹Five two-part exercises, which were given to the fifth grade scholars at a public examination are found on page 121.

these inconveniences, we are glad to report that in most of the classes much progress has been made during the year. During the last term of the year just closed, the second, middle and junior classes have been united in one, with good results, forming a chorus capable of rendering good music in a very tasteful and effective style (101:63).

1872. Despite the severe blow dealt the schools by the "great conflagration" of October 9, 1871, music continued to flourish. Quoting from the Report of the Committee on Music (1872):

The teachers of music were absent from school for about three months. The great fire, which occasioned their absence, also seriously interrupted the instruction in music. They resumed their duties January 1, 1872, and have labored arduously to bring up the music to the standard of last year, and have received the hearty cooperation of all the teachers.²

1874. In June 1874, the Committee on Music reports as follows:

Music, as taught in the Public Schools of Chicago, is growing to be more perfect from year to year. Most teachers improve in their system of teaching this branch of instruction, and scholars are made more ambitious by success of performance.

There are three important features in teaching music, viz: Theory of Music, Chorus Singing and Individual Singing.

First. Theory of Music--It is necessary for pupils to understand the use of all characters in this grade. This will give them the ability to pursue their study with intelligence.

¹Sight-reading exercises for examination of Grammar Grades are printed on page 65. "Report of Committee on Music," Sixteenth Annual Report of the Board of Education, Chicago, Year Ending July 1, 1870.

²For examination exercises given to 1st, 2nd, 3rd and 4th grades (corresponding to 5th, 6th, 7th and 8th)--three-part S. S. A. for 1st, 2nd and 3rd; two-part for 4th, see pp. 118-122, "Report of the Committee on Music," Eighteenth Annual Report of the Board of Education, Chicago, June 28, 1872.

Second. Chorus Singing--It is certainly important that the chorus singing be excellent, in order that a correct musical taste may be formed. The influence of the songs when all join, is very beneficial and a source of recreation to the pupils.

Third. Individual Singing--Theory and chorus singing secure to the pupil a certain degree of proficiency; but the greatest benefit is derived from requiring him to sing alone.

To give a comprehensive view of the work as performed, I will speak to these three points in connection with each department.

Primary Department

The theory, which in this department is simple, has been generally well taught.

The chorus singing, with a single exception, has been very satisfactory.

Individual singing, with very few exceptions, has been excellent, and soon the time will come when each pupil will be as proficient in the singing lesson as he now is in reading.

Grammar Department

The theory is necessarily more difficult in this department, but has been well taught.

The chorus singing is said to be better now than in previous years, but we have resolved, in future, to attempt fewer songs and aim for better results.

The child is not easily embarrassed, and finds little difficulty in speaking his piece or singing his little song; but the pupil who has arrived at the age of twelve or sixteen, finds it extremely difficult, yet the proficiency shown by the pupils in individual singing in this department indicates thorough work.

We feel compelled to say, that in almost every school, there are a few teachers who still allow their pupils to sing too loud.

....The first and second grades sing together in all the schools (105:199).

1875. Despite the evident interest and enthusiasm for music described in the foregoing report, a movement was on foot to discredit music in the schools. The following quotation from the Superintendent's Report of 1875 indicates the first step in this movement.

The scheme for dropping the averages for music in the examination for promotion, has not, in a few cases, given entire satisfaction, but at the present time almost every one comes to the conclusion that music is one of those studies in which pupils and teachers should find recreation and enjoyment rather than seek for high marks in examinations.

We have therefore, for the future, placed the instruction in music almost entirely in the hands of the regular teachers, the Superintendent of Music giving his instructions to the teachers and superintending the instruction given by the teachers in the several schools.

We believe that, notwithstanding other cities employ much more help in music than we do, they will not succeed, in the end, in furnishing any better results in instructing the masses in this branch than we do (106:184).

At the meeting of the Board of Education, July 20, 1875, the Superintendent announced the resignation of Mr. Edward E. Whittemore due to failing health. Mr. Blackman was retained as "Superintendent of Music" for the ensuing year (30:131).

1876. During the school year 1876-77, the expense of the special teacher of music was defrayed by private subscription, approved by the following Board action, September 19, 1876:

Special Teacher of Music.

Mr. Covert, Chairman of the Special Committee appointed at the last meeting of the Board to consider the communication of Mr. F. W. Root, in reference to the employment of a Special Teacher of Music, presented the following report:

To the Board of Education of the City of Chicago:
Your Special Committee, to whom was referred at the meeting of September 12, 1876 a communication from Mr. F. W. Root, in reference to the employment of a Special Teacher of Music for the ensuing year, his salary being guaranteed by citizens upon private subscription and the reinstatement of Mr. Blackman to

such position, would report,

That they have considered the subject, and would recommend that the proposal contained in the communication of Mr. Root be accepted, provided the Board shall in no case incur any pecuniary liability during the present school year, by the acceptance of such a proposal and that the appointment of Mr. Blackman be approved by the Board, and that he be held subject to the control of the Board in the same manner as all other teachers elected by the Board. * *

D. S. Covert	)	Special
Ernst Prussing)	
W. H. Wells	)	Committee

On motion of Mr. Hoyne, the report was adopted, and Mr. Blackman was appointed Special Teacher of Music (32:12).

The following December, Board action was taken to make music, together with drawing and German, an optional study, as follows:

Hereafter, on or before the commencement of each Term of the Primary or Grammar Schools of this city, each and every parent or guardian who desires his child, or children, or ward to study German, Music or Drawing, in any of said schools, shall sign and send a written request, addressed to the Superintendent, expressing such a wish, and agreeing that such child or children shall continue such study in course, and that he or she shall not ask to have such child or children excused, except at the beginning of a Term, unless for reasons arising after the beginning of the Term, and which shall be satisfactory to the Superintendent (32:63).

1877. Music continued to be a popular subject, however, as the following reports would indicate.

Report of the President. [Wm. K. Sullivan] 1877.

Comparatively few parents have exercised the power vested in them by the rule governing optional studies, to excuse their children from attending music lessons in schools. Nearly all of our teachers are qualified to conduct classes in Music, and the singing of the pupils affords abundant evidence of the good results of their teaching (109:43).

Report of the President. [Wm. K. Sullivan] 1878.

The progress made in Vocal Music during the year has been greater than in either of the two preceding years, and in some cases it has risen to the standard attained before the study became optional. If all pupils whose parents do not request that they be excused were to attend the classes in vocal music, a higher degree of excellence would be attained. That music is popular is attested by the fact that 85 percent of the children in the schools joined the singing classes, though under the rule they might have refused to do so (110:29).

Reports of the Special Committee on Optional Studies
May 29, 1879.

Totals of Chart on Vocal Music:

Total Membership, March 19, 1879	44,041
Number studying vocal music	38,872
Number who have discontinued the study since September 1, 1878	1,480
Number who at any time have taken up the study but do not now pursue it	4,239
Number disqualified by reason of either voice or ear disqualifications	1,318
Percent pursuing the study	85.9

(This report includes Primary, Grammar and High School Grades.)

----The Committee present the following resolutions for the consideration of the Board, each of which is endorsed by a majority of the Committee.¹

5. That it is expedient to continue the instruction in Music and Drawing in the Public Schools of the city.

6. That, in the lower grades of the schools, instruction in Music should be somewhat less technical than it has heretofore been, and that less attention should be given in those grades to the theory of Music and more to the practice.²

¹Nos. 1, 2, 3 and 4 refer to German.

²The foregoing resolutions were adopted June 12, 1879, despite heated opposition on the part of some of the Board members.

The undersigned (Ernst Prussing, Member of the Special Committee of Five) trusting in the sincerity of the Board to act in concert with the adopted resolutions, cannot but believe that it is the intention of the Board to continue not only the instruction in Music, Drawing, and German, but to improve the same to the best of its honest ability.

What then....are the main obstacles in our present system?....A system should, therefore, be followed which obviates, as much as possible, all disturbance in the instruction if once voluntarily commenced at the option of the pupils or the parents; and to establish such system is not only our right, but our manifest duty....

It is not to have a Special Teacher of these branches (Music and Drawing) who shall superintend the work of the teachers; he cannot at the same time make them proficient in these arts, while he has to rush from school to school for inspection. To make our teachers proficient in them, a regular course of study should be pursued therein at the Normal School, and no teacher whose duty will be to instruct in such branches should be accepted in our schools, unless she has passed a satisfactory examination as teacher of these branches as well as others.

As long as we allow teachers to consider Music and Drawing as something superfluous, or not essential, as optional with them as well as with the pupils, we cannot expect to succeed;

....parsimony in matters of education is the worst waste that can be committed....it is for us, while we may, so to conduct our institutions, (the Normal School) that we are not embarrassed by the number of applicants.

The right manner to accomplish this, and at the same time to serve the best interests of the schools, is to raise the standards of our teachers (34:140).

1878. In the Rules and Regulations of the Board of Education, adopted February 28, 1878, the duties of the special teacher of music were defined as follows:

Section 9. Duties of Special Teacher of Music. It shall be the duty of the Special Teacher of Music to devote his whole time to the methods of instruction in the Schools, and to instruction of classes in the High and Normal Schools; to meet the teachers of the other schools whenever they are assembled for Institute work; and generally, to do whatever is required by

the Committee on Music and Drawing, and the Board of Education¹ (33:96).

1882. As the membership in the schools grew from year to year, the need for an assistant to the special teacher of music became more and more apparent, and at the Board meeting of October 26, 1882 the Committee on Music and Drawing presented the following resolutions:

Resolved, That the special teacher of Vocal Music be allowed an assistant, at a salary of not exceeding \$500.00 per annum, and that Charles E. R. Müller be, and is hereby elected to that position (38:28).

Mr. Müller was elected as "Assistant Teacher in Vocal Music" at the Board meeting of November 9, 1882 (38:35).

1883. In the Twenty-Ninth Annual Report of the Board of Education, both the President of the Board, Norman Bridge, and the Superintendent of Schools, George Howland, reported on the music situation. A comparison of their reports is very interesting and they are herewith quoted:

Report of the President. (Under Optional Studies)

The optional studies in the Primary and Grammar

¹Part III. Classification of Schools.

Sec. 2. The Public Schools of the City shall be classified as follows:

1. One Central High School, with a Course of Study for two and three years.
2. Three Division High Schools, one for each Division of the City, with a Course of Study for two years.
3. One Normal School.
4. Grammar Schools.
5. Primary Schools.

The Course of Study below the High School shall be divided into eight grades. Pupils in the four highest Grades shall constitute the Grammar Department, and pupils in the four lowest Grades shall constitute the Primary Department.

[Note the change from ten grades to eight.]

Schools are not, as a whole, in a satisfactory condition...

With Music and Drawing....a number of causes conspire to make it impossible that they should be carried on with a proper degree of success under existing rules. It will suffice to mention a few of them. These studies are taught by the regular teachers of the schools. In our examinations of teachers not the slightest effort is made to test the qualifications of candidates in these branches. They may be utterly ignorant of them and yet stand high in the examination, and so pass into the service of the schools as teachers. It therefore happens that many enter this work with no knowledge of these subjects and some such but poorly fit themselves afterward for teaching them.

No provision can be made for conducting the lessons in Music and Drawing apart from non-participating pupils; hence, during a recitation in either, the pupils who do not take the study must be either idle or they must be kept at indifferent work in some other direction. In order to do this latter, the attention of the Teacher is divided, so that she is liable to do neither of the two things well. In passing from grade to grade and in graduating, no account is taken of proficiency in these studies, and it ought not to be expected that a teacher should give a hearty encouragement to studies which do not tell in the recorded progress of her pupils.

For each of these branches there is but one Special Teacher, whose time and efforts must be spent in the labor of aiding several hundred Teachers in these departments.

These difficulties have so worked against the study of Music that, although more pupils take it than any other optional study, it has been, as the Special Teacher has said, nearly killed. It ought to be put into better shape, by the employment of more Special Teachers or by better work on the part of the regular teachers, or it ought to be abandoned. It must be possible to improve it greatly with small additional expense. While it is, as has been alleged, in a sense ornamental, the people of Chicago will not willingly see it abandoned as a study in the schools (38:30).

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Report of the Superintendent.

The instruction in vocal music has been, under the circumstances very successful. The favor with which it is regarded may be inferred from the fact that out of a membership of 55,564 at the close of the month of May, 48,508 took the study. Though the teachers are not all specially musical, yet by an easy exchange of labor the needs of the schools are usually provided for.

The quality of tone has been greatly improved within a few years, and those who have given little attention of late to the subject would be surprised at the almost entire freedom from any harshness and straining of the voice, as well as at the accuracy and sweetness with which the little songs are rendered, and the thorough enjoyment with which the pupils often engage in the exercise, at once a relief and an inspiration. The very little time that is occupied is more than compensated for by the kindly spirit thus cultivated, to say nothing of the musical taste and ability developed, or of its influence in protecting and gladdening many a humble home (38:55).

1883. The above quotations, although expressing different viewpoints, adequately illustrate the importance attached to music at this time. Further consideration of the problems was reported by the Committee on Music and Drawing July 12, 1883, and a decided step toward the entrenchment of music in the curriculum was made on October 25, 1883, when the following report presented by Mr. Story was concurred in by the Board.

On the subject of Music your Committee recommend,
First--That the study of Music in all the schools be hereafter placed upon the same basis as the other studies of the course, and that pupils in music, passing from grade to grade, shall be examined as in other branches of study; provided, however, that the Special Teacher of Music shall excuse all pupils whose voices are in danger of injury by use, or in whom are found such natural defects as to render the pursuit of the subject unprofitable to them, and all pupils whose parents indicate a wish that they should not be taught Music.

Second--That a knowledge of Music, as far as it is taught in the Grammar and Primary Schools, shall, after the examination of teachers already ordered, be required as a condition precedent to the granting of certificates of qualification as Principals and Assistant Teachers, except in cases where it shall appear on examination that the applicant has fairly endeavored to acquire the necessary proficiency and failed through natural defect.

Third--That the Special Teacher of Music may, from time to time, designate one or more of the Assistant Teachers in each Primary and Grammar School, to supervise and give especial attention to the musical instruction in the whole or a part of such school, and to assist other Teachers in that regard; and all the Assistant Teachers engaged in the instruction of Music shall pursue the methods established by the Special Teacher of Music.

Fourth--That all Assistant Teachers now in service, who are without a knowledge of music sufficient to instruct classes through the course, be required to pursue musical instruction and practice under the direction of the Special Teacher of Music, unless excused by him for natural defect or other cause showing the inability of such Teacher to acquire the necessary proficiency.

(Signed) Allan C. Story
J. R. Doolittle
Norman Bridge
Committee on Music and Drawing

On the motion of Mr. Story, the recommendations of the Committee were concurred in (39:33).

1884. In the Rules and Regulations adopted by the Board, August 14, 1884, the following paragraphs refer to the special teachers.

Part III--Sec. 8. Special Teachers, Election of. At the annual election of Teachers, there shall be elected by ballot a Special Teacher of Vocal Music.

....

Sec. 9. Duties of the Special Teachers of Vocal Music and Drawing. It shall be the duty of the Special Teachers of Vocal Music and Drawing, under the direction of the Superintendent of Schools, to devote their whole time to the special work of their respective departments.

They are authorized, upon consultation with the Principals of the several Primary and Grammar Schools, in cases where it is necessary for the successful teaching of these branches, to designate one or more Teachers who may be specially fitted for instruction in these branches, as assistants to supervise and give instruction therein (39:249).

1885. Mr. James R. Doolittle, Jr., President of the

Board of Education, in his report of June 30, 1885, expressed very definitely his ideas with regard to the content of the music curriculum. Mr. George Howland, Superintendent of Schools, did not wholly agree as will be noted in his report. Both reports are quoted herewith:

Report of the President.

Music. While music is a valuable aid to education, very little time should be given to the study of notation. It is not the purpose of the public schools to make musicians.

Music in the schools is primarily a recreation; it comes as a relief from close application to study, and is a pleasant and beneficial exercise of the emotional as well as the physical nature,--provided the vocal organs are properly used, and the true expression is given to the song. These points should receive intelligent attention from instructors and constitute the main object in view in teaching music (113:30).

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Report of the Superintendent.

Singing. Those who have been familiar with the schoolroom recently can hardly realize the excellent quality of much of the instruction and execution found there; the freedom from constraint, the pleasant tone, the cheerful spirit, prevailing.

From the fact that the ability to teach singing, as well as drawing, is not a requisite for a teacher's position, both of these branches are carried on under many disadvantages, which are relieved in most cases by a temporary exchange of work by teachers.

Many of our best teachers are somewhat hampered in their efforts, as it seems to me, by not being allowed to use the syllables to which they have always been accustomed, and which almost all singers today, more or less employ.

The recent measures taken by the Board to furnish a large number of our teachers with special instruction in the best methods employed in singing and vocal culture seem to be a step in the right direction.

With a corps of well trained teachers, the supervisors of that department must be relieved of much of its weariness and comparative fruitlessness (113:67).

At the annual election of teachers held on July 13, 1885, Mr. Orlando Blackman was again named "Special Teacher of

Vocal Music in the High, Grammar and Primary Schools."

Mrs. Agnes Cox was named "assistant to the Special Teacher of Vocal Music" (40:221).

On October 21, 1885, the Board concurred in the recommendation of the Committee on Music to adopt the system of vocal music as taught by Professor William L. Tomlins.

....Your committee are of the opinion, that the course of study in this branch should be as set forth in detail in the documents now in possession of your Committee. The same to commence at the Spring Term of the Schools, and that the Special Teacher of Vocal Music and all other teachers, in the employ of this Board, unless specially excused by the Special Teacher, be directed to prepare themselves in this system so as to conduct the teaching of said study in the schools of this city (41:33).

1886. Mr. George Howland, in his annual report of June 1886, makes the following comment:

The most important measure in this department during the year was the employment of Mr. Tomlins, so well known for his unrivalled success in teaching singing, to give special instruction to a body of selected teachers. Two classes, of somewhat more than 200 members each, met, one on Wednesday and one on Friday evening of each week, for a period of ten weeks. Few of those chosen were unable to rise to an appreciation of their rare privilege.

Provision has been made for instruction in the High School by the same teacher, and it is to be expected that this branch will be raised in the High Schools to the position which its importance demands.

It is much to be regretted that this instruction is to be restricted to the girls. Why the boys should be excluded is difficult to see. Some, of course, are at an age when the voice should not be unduly excited, but there is a large number, whom any teacher might be glad to have. It is to be hoped that some change may be made, so that those whose voices are in a proper condition may enjoy the benefits of a careful and wise instruction in this branch which forms so large an element in the enjoyment of a cultivated society (114:54).

1887. The periodic threat to music supervision is again apparent in the report of Allan C. Story, President of the Board of Education, for the year ending June 30, 1887, and is quoted below:

It has been the policy of the Board for many years to employ Special Teachers of Music, Drawing and German to superintend and teach these branches only, in the Grammar and Primary Schools.

Our city has now grown so large, and the number of schools and the distances between them so great, that I am firmly of opinion that the time for discontinuing these special teachers has arrived.

We have a strong core of additional Assistant Superintendents just elected, one of whom is thoroughly and specially proficient in Music, and another fully acquainted with Drawing, while German, with one of the Assistant Superintendents competent to direct it, would readily take its place with the other studies of the course.

Some four hundred of our teachers also received a full complimentary course of musical instruction from Professor Tomlins two years ago, and all have been repeatedly drilled by the special teachers of drawing and music during the past twelve years. By this time, therefore, these studies, like the study of German, must have become no longer "infant industries, requiring protection," but self sustaining like arithmetic, geography or penmanship.

Let us require a sufficient number of our teachers to understand and teach these branches with the other studies of the course, and hold them and our Superintendents responsible for a proper proficiency therein, among the pupils (115:23).

1888. The Board took no action on the president's recommendation. Instead, at its meeting on October 3, 1888, it concurred in the recommendation of the music committee.

Mr. Peck, Chairman of the Committee on Music, presented a report of the Committee stating that, by the action of the Board at its meeting held June 19, 1888, it is expected that Mr. Blackman will devote his time exclusively to the Instruction of Singing in the Grammar Grades, and that the supervision of instruction in Singing in the Primary Grades will devolve upon

Mrs. Agnes Cox; that, in the opinion of the Committee, this field is much too large for adequate supervision by one Special Teacher, and that the Committee therefore recommend that Mrs. Cox be granted an Assistant who shall be Assistant Special Teacher for Primary Grades (44:27).

Miss Fannie Lynch was elected "Assistant Special Teacher of Singing in the Primary Grades" October 17, 1888, (44:40) and the salary schedule, adopted May 15, 1889 made provision for music supervision as follows:

[William L. Tomlins]	Special Teacher of Vocal Music in High Schools--\$2000.
[Orlando Blackman]	Special Teacher of Vocal Music in Grammar Schools--\$2200.
[Mrs. Agnes Cox]	Special Teacher of Vocal Music in Primary Schools--\$1900.
[Fanny Lynch]	Assistant Special Teacher of Vocal Music in Primary Schools--\$1100 (44:225).

1889. Once more in the Thirty-Fifth Annual Report, the president of the Board, this time in the person of Mr. Graeme Stewart, proposed a solution of the problem of the "optional studies." It was not acted upon by the Board, but the idea was unique and is therefore quoted.

The expense attending instruction in the Optional Studies is increasing and the abolishment or continuance is a subject of contention annually among the members of the Board. The policy heretofore has been each year to enlarge and when the time arrives to consider the estimates for school expenses for the ensuing year, some member or members prompted by a spirit of economy offer resolutions to abolish part or all of the special studies. The discussion of the question is yearly repeated and consumes a vast amount of time owing to the magnitude and importance of the question. The Board has exclusive jurisdiction as to the course of study and the number of special studies; the claims of each can be successfully upheld as a necessity to a good common school education. The people have never had an opportunity to express themselves on this question, except as represented in the Board by the appointees of the Mayor. The people

pay the school tax for the purpose of securing the privileges of a good common school education for their children and it seems to me it would be only fair to give the people an opportunity to voice their sentiments on the course the Board should adopt covering the instruction of the special studies.

Such an expression could not force the Board to adopt it but would surely have its moral effect.

This suggestion can be carried into effect if the Board would pass resolutions requesting the voters to give expression of their views at a general election.

Such an expression would not entail any expense, for both political parties should be willing to print on the ballot for or against such studies; the Election Commissioners would attend to the canvas of the votes. In view of the fact that the people have no voice in the selection of the members of the Board of Education, it is only fair to them to give them such an opportunity. It might be urged or claimed by some that this would enable the members to shirk their responsibilities but such claims would not be well founded (116:21).

At its meeting of October 16, 1889, the following interesting report was presented by the superintendent:

The Superintendent presented, in compliance with instruction given at the last meeting of the Board, the following report as to the qualifications of teachers of the Public Schools of the City to give instruction in singing:

	Grammar Grades	Primary Grades
Excellent	104	317
Good	105	396
Fair	71	116
Unmusical	88	67

(45:73)

The following special teachers of music were elected July 10, 1889, for the school year 1889-90:

Special Teacher of Singing in High Schools--

Wm. L. Tomlins (salary \$2000.)

Special Teacher of Singing in Grammar Grades--

Orlando Blackman (salary \$2200.)

Special Teacher of Singing in Primary Grades--

Agnes Cox (salary \$1990.)

Assistant Special Teacher of Singing in Primary
Grades--Fanny Lynch (salary \$1100) (44:293).

This brings us to the close of 1899, almost half a century since the first music teacher was assigned at a salary of sixteen dollars a month. * *

Thus far, despite the many handicaps that have had to be overcome, music has succeeded not only in placing itself firmly in the public school curriculum, but also in becoming a vital necessity as a socializing influence.

However, the task no longer belongs solely to the special music teacher. The grade teachers have taken over for the most part with the growing population of the schools and the special music teachers' duties have become largely supervisory.

CHAPTER III

1890-1940

1890. The first notable expansion of the music department was effected by the following Board action September 3, 1890.

Mr. Cameron, Chairman of the Committee on High Schools, presented a report of the Committee, recommending the appointment of W. L. Tomlins to the position of teacher of vocal music in the High Schools with the understanding that he take charge of the singing in each of the nine High Schools, and in the Manual Training School, and that the classes include the boys as well as the girls in these schools, and that his salary be fixed at \$2200 per annum;

Also the appointment of Miss Mary Hofer to the position of Assistant teacher of vocal music in the High Schools, at a salary at \$1200 per annum;

Also that the salary of Mrs. Fannie C. Nightingale, teacher of vocal music in the Lake View High School be fixed at \$800.

On motion of Mr. Cameron the recommendations were concurred in and the salaries fixed (45:91).

Mr. Hereley, Chairman of the Committee on Music, presented a report of the Committee recommending that the instruction in music in the Grammar Department be under the direction of Orlando Blackman, with Messrs. Edwin H. Nourse and F. N. Cottle as Assistants; and

That the Primary Department be under the direction of Mrs. Agnes Cox, with Miss Fannie E. Lynch, Mrs. Cecelia Bailey and Misses Hannah Condon and Martha J. London as Assistants;

The salaries of all the Assistants recommended, other than Miss Lynch, whose salary has already been fixed, to be fixed hereafter.

On motion of Mr. Hereley, the recommendations of the Committee were concurred in (45:93).

1891. In the spring of 1891, further expansion was made in the music department and at the annual election of teachers held June 24, 1891, the following special teachers of music were elected.

William L. Tomlins, Special Teacher of Music in High Schools		
Mary Hofer, Assistant Special Teacher of Music in High Schools		
Orlando Blackman, Special Teacher of Music in Grammar Department		
Freeman N. Cottle	)	Assistant Special
Edwin C. Nourse	)	Teachers of Music
Martha J. L. Roper	)	Grammar Department
Agnes Cox, Special Teacher of Music in Primary Department		
Fanny Lynch	)	Assistant
Cecelia Bailey	)	Special Teachers
Joanna Condon	)	of Music
Carrie H. Ruarc	(elected Dec. 10, 1890)	) in Primary
Marcella Reilly	(" Jan. 22, 1891)	) Department
Ida M. Siebert	(" Dec. 10, 1890)	) (46:482).

At the Board meeting of November 11, 1891, Joseph H. Kurtz was added to the staff of special teachers in the grammar grades and Emma Mann and Hattie Geselbracht were assigned as "Special teachers in the Primary Department" (47:148).

1893. The Primary department was reduced to seven again on July 5, 1893, when Joanna Condon and Hattie Geselbracht were not re-elected (48:560).

Partial certificates to teach High School music were awarded to the following candidates who were successful in the special examination held May 1, 1894:

Gabriel Katzenberger
H. W. Fairbank
Nora E. Olin

Alice L. Garthe
Homer F. Stone
Fred'k J. Liscombe
Silas W. Mountz (49:431)

1894. Albert G. Lane, Superintendent of Schools reports on music as follows:

The instruction in Music is received by the pupils as an enjoyable recreation. The effort to secure pure tones, well modulated voices, expression in singing adapted to the thought, a knowledge of the scale and the power to correctly sing its intervals, has been persistent and successful (119:52).

The Special Teachers and Supervisors have faithfully and effectively directed the work of their departments, have given special instruction to new and inexperienced teachers after school and on Saturdays, and have endeavored to keep their work in close and harmonious relations to other studies (119:63).

1895. The first mention of the accrediting of music classes in high school is made by Mr. Orlando Blackman in his Report to the Superintendent, dated June 28, 1895.

Nearly all the pupils in our High Schools take singing, receiving credit for it in their graduation. To get this credit the pupil must attend regularly all the lessons, and apply himself diligently to his study. Formerly, no matter how thoroughly had been the work of a pupil, he received no recognition for it in his graduation. This discrimination against the pupil who took singing has been removed. In this we feel that music has been advanced to its proper standing among the other branches of study (120:113).

In the same year Agnes C. Cox reports to the Superintendent in part as follows:

Primary and Fifth Grades are now visited once in six weeks; in consequence the teaching of music necessarily rests with the grade teacher. The visits of the special teacher have been supplemented by institutes and by class lessons given at the Thomas Hoyne School on Saturday mornings, and by private instruction given at the office.

One step in the right direction was the opening of the Teachers' Training School last year. Among the studies presented Music had its place. I found that the results obtained there are very satisfactory. The cadets now when assigned have a knowledge of how to present the work (120:117).

1897. By action of the Board January 13, 1897, Marcella Reilly was transferred to the Normal School (52:407) and on January 27, 1897 Fanny Sollitt was elected to fill this vacancy as special teacher of music in the primary department (52:431).

The following resolution was adopted December 15, 1897:

That music be taught in the John Worthy and the English High and Manual Training Schools, and that the Supervisors of Music be directed to arrange for the special teachers to give the musical instruction in these schools (53:220).

This pronouncement made possible the claim that music was now taught in every public school in Chicago.

1899. Mr. Orlando Blackman died after having served thirty-six years in the Chicago schools and at its meeting of June 26, 1899, the Board put Mrs. Agnes Heath in charge of all music in all high, normal and elementary schools. The special teachers of music in the grammar grades and in the primary grades were all put into the same group at this time and called "Special Teachers in the Elementary Grades." The personnel of this group was as follows:

F. M. Cottle
Fannie Lynch
Emma Mann
Martha J. L. Roper
Cecelia Bailey
Fanny M. Sollitt

Ida M. Siebert
Carrie Ruarc

In the high school group were H. W. Fairbanks,
Wm. Apmadoc and E. H. Nourse.¹

Mrs. Anna Katzenberger was elected to the position of reserve teacher in the music department at a salary of \$1400 a year, the same salary as that received by the special teachers in the elementary grades (55:48).

At its meeting of September 20, 1899, the Board granted authority to engage Mr. Tomlins to give twenty-four lectures on the art of teaching children to sing, in teacher groups of about 500. These lectures were delivered in Handel Hall (55:93).

It would appear that a movement to curtail the music department was on foot from the arguments presented by A. R. Sabin, District Superintendent, in the Forty-fifth Annual Report of the Board of Education, which is herewith quoted in part:

With singular tenacity the term "fad" has clung to both drawing and music as branches of a public school education. They began to be taught by specialists in the Chicago schools about the time corporal punishment was abandoned. An act to eliminate them from the schools, to be consistent, should re-establish the old order.

Music as a science makes little demand upon the children in the schools. A few tone symbols, called notes, varying somewhat in figure to denote relative

¹A lengthy report on the reorganization of the Music Department may be found on page 670, Proceedings of the Board of Education, June 14, 1899 (54:670).

length of tone, placed upon a series of lines and spaces to indicate pitch, barred off into measures, for the rhythmic beat, scale intervals and key symbols constitute nearly the whole of it.

• • • • •
 Music, to be the most useful of all the arts, needs only to be always near us, that it may come at our call. No other art is so universal; and, while asking for but little time, it lies within the reach of all and gives happiness to all. " "

The public schools will fail to meet the reasonable demands of the people when they become inferior to the best schools obtainable anywhere. The best schools will afford instruction in whatever is necessary for the education of the hand, the head and the heart of the child entrusted to its care (125:185).

1900. Further argument for the retention of music as an essential subject was given by District Superintendent W. W. Speer in the Forty-sixth Annual Report of the Board of Education, as follows:

In Music, also opportunity is given for the pupil to feel the emotions of which music should be the expression. Harmony is not destroyed by pressing musical notation, nor is the relation to intellectual culture, by the training of the eye and ear to finer discrimination, forgotten. Through the rhythmic movement of the body and mind nervous tension is relieved and much of the jarring and fretting which call for discipline is done away with.

• • • • •
 The attendance of the special teachers at the meetings of the regular grade teachers has resulted in mutual sympathy and clearer understanding. The special teachers see that the same pedagogical principles underlie all work. The grade teachers are inspired and assisted by the results of the special teachers' investigations (125:214).

The ~~threatened~~ curtailment of the music program was confirmed by action of the Board of Education on June 13, 1900, as follows:

Recommendation adopted that special teachers of music begin their work September 10, 1900.

Also that in order to keep within the appropriation, and to comply with the recommendation of the Committee on Finance, that the music term be shortened three weeks, the special teachers of music to be given three weeks vacation, with loss of pay at various times during the year to be taken at the discretion of the committee (55:87).

Despite this Board action, at its next meeting, June 27, 1900, the Board approved the election of the following to the music department:

Henry W. Fairbank, Supervisor of Music, salary \$2400.

Agnes Heath, Assistant Supervisor of Music, salary \$2200.

Special Teachers:

Wm. Apmadoc)	
Edwin F. Nourse	)	Salary
Freeman N. Cottle	)	\$1600
Joseph H. Kurtz)	

Fanny E. Lynch)	
Cecelia H. Bailey)	
Emma D. Mann)	
Ida M. Siebert	)	Salary
Martha Roper	)	\$1400
Carrie Ruarc)	
Anna Katzenberger)	

Fanny Sollitt, salary \$1300.

Mary F. Mack, salary \$1200.

Elrena Doty, 3/5 time, salary \$1200 (55:553).

And on September 5, 1900, Alice Garthe was elected special teacher of music in the elementary schools (56:71).

1901. It will be noted that Mrs. Heath was demoted at the June 27, 1900 election. She was further demoted in the election of June 26, 1901, when the office of "Assistant Supervisor" was eliminated and she was made a special teacher of music at a salary of \$1600. The list

of special teachers of music elected at this time is as follows:

W. H. Fairbanks, Supervisor.

Special Teachers of Music:

Agnes C. Heath

Freeman N. Cottle

Fanny E. Lynch

Emma D. Mann

Cecilia Bailey

Fanny M. Sollitt

Mary F. Mack

Alice Garthe

Harvey E. Bruce

Edwin Nourse

Joseph Kurtz

Martina Roper

Ida M. Siebert

Carr ie Ruarc

Anna Katzenberger

Elre na Doty

Geo. A. Blackman

O. E. Robinson (56:700)

1902 . The fatal blow at the music department was struck April 2, 1902, when the Board adopted the following report made by the superintendent.

It follows--

That on January 29, 1902 the Board of Education decided to dispense with the services of the supervisor... and of all the special teachers of music.... in the elementary schools except four....

That no changes be made in the designation of said teachersof music....in the elementary schools.

That vacancies in the number of special teachers of....music....shall be filled by assignment by the Superintendent of Schools of persons holding valid certificates for such positions.

That the duties of such special teachers....shall be defined as strictly educational and shall be confined to

1. Inspection of the work of the teachers in the elementary schools.

2. Preparation of necessary outlines of work and circulars of information for the use of teachers in the elementary schools.

3. To conduct the necessary institutes for the

instruction and direction of such teachers.

That said special teachers....shall cooperate with the heads of the departments of music in the Normal School subject to the general discretion of the Superintendent.

The Superintendent also recommended

That those teachers of music....who were deposed from their positions would be provided for as follows:

Those teachers who have elementary school certificates be placed at the head of the eligible list of teachers to be assigned to positions in the elementary schools as soon as vacancies occur, and that those who have not said certificates be permitted to take the examination to be given for teachers of German in August, and if they are successful that they may be placed at the head of the eligible list to be assigned to vacant positions in September (57:395).

The following persons, former special teachers of music, having met the necessary requirements were awarded partial certificates by Board action June 25, 1902:

Agnes M. Heath
Cecelia Bailey
Carrie Ruarc
Martha Roper
Ida M. Siebert
Freeman Cottle
Edwin Nourse
Elrena Doty (57:576)

And further action by the Board with reference to the special teachers appears in the Proceedings of July 9, 1902.

Following named special teachers of drawing and music who were not reelected to their positions as special teachers but who hold valid certificates to teach in the elementary schools, be placed upon the list for assignment....

Cecelia Bailey
Jessie Clough
Sophie Durham
Martha J. L. Roper

Carrie Ruarc
 Ida Siebert
 Fanny Sollitt (58:6)

At its meeting of September 3, 1902 the Board awarded a certificate as "Special Teacher of Music in Elementary Schools" to Fanny Lynch, although she had acted in that capacity since 1888 (58:71).

1903. The special teachers of music elected for the school year 1902-03 were as follows: *

Alice L. Garthe
 Emma D. Mann
 Agnes C. Heath
 Fannie E. Lynch

Special Teachers of Music in High Schools:

Oscar E. Robinson
 Geo. A. Blackman
 Harvey E. Bruce
 Henry W. Fairbanks)Part-
 Wm. Apmadoc)time (57:549)

It will be noted that Mr. Fairbanks was the most severely affected by this reorganization.

Superintendent of Schools, Edwin G. Cooley, expressed his views of the new order in his annual report under the heading "Special Teachers." The report is quoted herewith.

The great reduction in the number of special teachers of music and drawing in the elementary schools has compelled a radical change in the method of employing their time. The administrative work formerly given them has been conferred upon the principals and district superintendents. The special teachers now employ their energies in the preparation of outlines of work, in the holding of institutes and teachers' meetings, and in a general inspection of the work done in the schools. This inspection has necessarily been somewhat limited on account of the large number of schools looked after, and in some cases the work has suffered for this reason; but on the whole, the attempt to make the principal feel

that he is responsible for all the work of his school has resulted in reducing the friction that often resulted from the old relation of special teachers and principal. The special teachers report weekly the results of their inspection of school work to the Superintendent, who endeavors to keep the Principal and district superintendent acquainted with the situation in the school, and to see that proper steps are taken to overcome difficulties that arise. There is a general feeling in the Superintendent's office that the special teachers of music and drawing may have been overworked under the present arrangement. Part of this, no doubt has resulted from the strangeness of the new situation and new organization, but some of it may be due to the small number of people retained to look after this work. It is due these special teachers to say that they have taken hold with the greatest loyalty and devotion to the work under the new organization, and have done the best they could. It is believed, too, that on the whole the work in these two departments has not suffered seriously from the change in the methods of handling it. The increased feeling of responsibility on the part of the principal will result inevitably in more intelligent work on the part of the principal and teacher, and in increased interest in the subject (126:53).

At its meeting September 2, 1903 the Board approved this report of the superintendent:

The Superintendent recommends that H. W. Fairbanks be granted a special certificate to teach in the Normal School, and that he be elected to the position of head of the Music Department there, at a salary of \$2300 per annum to date from September 8, 1903, and that Miss Marcella Reilly be placed in the position made vacant by the election of Mr. Fairbanks to the Normal School.

The Superintendent further recommends that he be given authority to install a course in Music in the R. T. Crane Manual Training High School (59:67).

1904. In the following paragraphs, quoted from the "Rules and Regulations of the Board of Education" adopted March 1904, are found, for the first time, the minimum requirements for supervisors and special teachers of music.

Also, there is a statement concerning the qualification of the regular teachers.

Sec. 264. Qualifications of Teachers of Music.

The candidate must present certificates showing the following:

(a) An education equivalent to that indicated by the public high school course of Chicago; and

(b) 1st. Two years of training in an accredited school of music approximating sixty weeks of fifteen hours each, and two years of successful experience as a teacher; or, 2nd. Four years of successful experience as a special teacher of music.

Sec. 265. General character of the Examination.

The candidate will be required to write upon the following subjects:

A. English

B. History

C. Geography

D. Mathematics

E. Drawing

F. Music--Theory and Practice

I. General pedagogy and special method

II. Musical literature and history

III. Vocal and instrumental examination (piano)

Sec. 267. Physical Examination

Supervisors, Special Teachers and Special Studies

Sec. 270. General Duties. The supervisors and special teachers shall be employed for work in certain branches of instruction only, and they shall, under the direction of the Superintendent, devote their whole time to the special work of their respective departments. All special teachers shall be appointed from a list of candidates that have passed a satisfactory examination in the branches which they are expected to teach, and, as provided by the Board, such examination to be under the direction of the Superintendent.

Sec. 271. Assistants. They may, with the approval of the Superintendent, and upon consulting with the principals of the several elementary schools, in cases where it is necessary for the successful teaching of their respective branches, designate one or more teachers who may be specially fitted for instruction in such branches as assistants to supervise and give instruction therein.

Sec. 276. Regular Teachers Must Qualify in Drawing, Singing and Physical Culture. Every principal and every grade teacher shall be required to be qualified and able to give instruction in a satisfactory manner in each of the special studies of drawing, singing and

physical culture (59:234).

1905. Mr. Edwin G. Cooley gives answer to the request for a larger supervisory staff in his annual report for the year ending June 30, 1905 as follows:

Many persons specially interested in the special subjects feel that there ought to be an increase in the attention given them and an increase in the number of special teachers employed in their supervision. While perhaps some small addition to the number of special teachers would not be objectionable, the reasons given for it are not entirely sound. It is usually the case that the schools where the drawing, music, or other special subjects are poorly conducted are apt to be schools where everything else is poor. It seems to be the judgment of those best acquainted with the situation that this is the case, and that the drawing, music and other special studies are about as well taught as the ordinary subjects. There seems to be no special reason for going back to an organization that would increase the number of peripatetic teachers who would go about the schools interested only in one subject. If good, well organized, and well correlated work is ever to be done in the schools, the principal and his assistants must be responsible for the entire curriculum, and such special teachers as are employed will come in to furnish the help that the principal and his assistants feel that they need. It is probable that by some application of the departmental system we shall organize some of the newer subjects in such a way as to get better work than we do now. The same probability, however, exists with regard to other subjects (128:116).

1906. The special teachers of music in the elementary schools would also place the responsibility for good work on the principal and his assistants, as is apparent in the report they submitted dated June 30, 1906.

The special teachers of music in the elementary schools make the following report:

In those schools in which the principals really supervised the music, or at least supported it by their influence and by giving practical assistance to their teachers, we found great enthusiasm for the

work, together with earnest intelligent teaching and its consequent results. This was also true of those schools which were well represented in study-classes in music. There were five such classes in music for a period of thirty weeks, whereby it was possible to reach about five percent of the teaching force in Chicago.

In schools where principals did not interest themselves in the work because of a lack of musical ability or of the necessary time to supervise, the results were unsatisfactory.

School institutes were given in every school, with the object of giving the teachers a broad view of the work to be accomplished in the eight grades, and of building up the weak places. These local institutes were beneficial, but inadequate, because more than half of the year was gone before all the schools were visited by the special teacher.

Because of the necessarily infrequent visits of the special teacher, it would be advisable to give a series of grade institutes during the first two months of the school year. Such a plan would make it possible for the department to come in touch with all the teachers sufficiently early in the year to enable them to apply practically the suggestions offered, and to carry on the year's work more successfully (129:182).

In order to better equip the classroom teacher, the time allotment for music at the Normal School was increased in 1906, as reported by Henry W. Fairbank, head of the department.

During the latter part of the year this department has been signally favored with an additional allotment of time, which for several years has been altogether too brief for the successful completion of the required course of study. Ten weeks is now given to the academic work in music, and ten weeks to the advanced practice work.....(129:108).

1907. A further effort to improve the classroom instruction in music was made by the introduction of the Normal Extension classed referred to in the Superintendent's Fifty-third Annual Report.

The Normal Extension classes contributed very largely to keeping the music up to a certain standard, and to improving its quality and the character of the teaching in those schools which were represented in such classes. There were seven classes of 24 weeks, and three of ten weeks. Although only 7 or 8 percent of the teaching force were enrolled in these classes, the influence of the classes was quite far-reaching, as many of the students gave generously of the benefits to their colleagues in the schools (130:175).

In the same report, the music department makes other suggestions for improvement:

There are a number of schools which require a great deal more of attention than it is possible for the special teachers to give, because of their limited time and of their immense territory. Grade institutes would prove helpful in these instances, as well as the introduction of the departmental plan on a limited scale (130:175).

1908. In the Fifty-fourth Annual Report the special teachers of music report, in part, as follows:

In addition to the Normal Extension classes, we have given grade institutes in all parts of the city. We have found this productive of good results. The teachers seem very eager for help in music, and the grade institutes seem to be the best medium through which to reach them (131:269).

1909. A summary of the various types of help given to the elementary teachers is found in the report of the special teachers for the year 1908-9:

Each special teacher has had under her supervision about 65 schools, making not more than two visits a year. This amount of supervision is inadequate. In May, 1909, an additional special teacher was appointed, which reduced the number of schools supervised by each teacher from 65 to about 50. In addition to these visits, instruction has been given to the grade teachers through institutes, meetings in the various schools, Normal Extension classes, and through individual instruction given during office hours at the Board rooms each afternoon in the week after school. We are pleased to note

a very creditable effort on the part of the teachers in their music, as they are gaining power in leadership and interpretation of songs (132:151).

The Board of Education Proceedings for July 14, 1909 lists the following special teachers of singing for the coming year:

High School:

Marcella Reilly
Wm. Apmadoc
Geo. A. Blackman
Oscar E. Robinson
Harvey E. Bruce

Elementary School:

Agnes C. Heath
Fannie E. Lynch
Fannie M. Sollitt¹
Ida M. Siebert²
Agnes Benson³ (65:4:No. 11664)

1910. The question of teacher preparation is again referred to in Superintendent Ella Flagg Young's Annual Report of June 30, 1910. She says:

There are five special teachers of music in the elementary schools, each one being assigned to two districts. Considerable time and energy of the special teachers are expended in bringing the elementary teachers, entering from outside systems of schools, into satisfactory working relations with these three (Art, Physical Education and Music) departments in the instruction of children. This raises the question whether the examinations for admission to teach in the Chicago schools are sufficiently severe in these subjects. It is fully 50 years since singing, nearly 40 years since art, and a quarter of a century since physical education became definite subjects of instruction in the elementary

¹Fanny M. Sollitt was assigned to fill the vancancy caused by the death of Emma D. Mann.

²Ida Siebert was assigned to fill the vacancy caused by Alice L. Garthe's transfer to the Normal School.

³Agnes Benson was assigned as an additional special teacher.

schools of Chicago. It would seem reasonable that by this time the standard of the equipment for that work should be sufficiently well defined to require such preparation on the part of applicants for positions to teach as would save both them and the special teachers from long attention to details of the work in lessons outside of school hours (113:78).

1913. The Examiner, Mr. A. C. Richel, reports a change in the requirements for the examination for teachers of vocal music in high and elementary schools as follows:

In my report of last year, attention was called to the examination for teachers of vocal music and art. I am pleased to note that by action of the Board, April 30, 1913, vocal music and art were dropped from the list of high school subjects for which limited certificates may be obtained, and, at the same time, the requirements for the examination for teachers of vocal music and art in high and elementary schools were so modified as to admit to this examination teachers who have had the required special training and who have also had two years experience as departmental teachers of the special subject in the 6th, 7th and 8th grades of the public schools of Chicago (136:137).

The following special teachers of singing were elected by Board action June 25, 1913:¹

High Schools:
 Marcella Reilly
 Wm. Apmadoc
 Geo. A. Blackman
 Oscar E. Robinson
 Harvey E. Bruce
 Charles Lagerquist
 Dora G. Smith
 M. Louise Hannon

 1 It will be noted that after this report the special teachers of music in the high school are no longer listed as such. Thereafter, enough high school music teachers were certified to provide at least one music teacher in every high school and they are listed with the regular faculty of each building.

Since the special teachers of music in the elementary schools act as supervising teachers and have many schools in their respective districts, they report directly to the music department and are listed as members of that department.

Elementary Schools:

Agnes C. Heath (Head Teacher)

Fanny E. Lynch

Fanny M. Sollitt

Ida M. Siebert

Agnes Benson

Starry Carroll¹

Within the next few years the group of special teachers of music for elementary schools was increased to ten and several changes were made in the personnel.

Margaret Blood was assigned in the spring of 1915, but served only a short time (70:1263: No. 27502). In February 1916 three additional special teachers were elected, namely, M. Theresa Armitage, Mary F. Dooley and Carrie H. Ruarc (71:2204: No. 28977). Miss Armitage resigned in the fall of 1917 and Mrs. Laura E. Hamblen was elected to fill the vacancy (73:683: No. 1015). Mrs. Starry Carol Cunningham resigned in the summer of 1918 and Ethel Sherlock was elected to fill this vacancy (74:536: No. 2869).

There were now eight special teachers of music for the elementary grades besides Mrs. Heath who in 1914 had been designated as "Supervisor of Music" (69:1343: No. 24495).

The Board, at its meeting of February 13, 1919, concurred in the recommendation of the acting superintendent, who argued, "that a special teacher of drawing is assigned to each of the ten districts and that but eight teachers are available as special teachers of music for assignment to ten

¹Miss Starry Carroll had been assigned as a special teacher at the Board meeting April 2, 1913 (68:1032: No. 20215).

districts," and appointed Miss Amanda Bjertness and Miss Mary M. Farrell as special teachers of music (74:167: No. 451). When Miss Fannie Sollitt resigned, the superintendent recommended the appointment of Miss Helen Howe, which appointment was confirmed by the Board at its meeting January 26, 1921 (76:455: No. 2602).

1914. A more or less complete picture of the music situation at the time is given in the report of the "Committee on the Survey of Music," which was incorporated into the superintendent's annual report for the year ending June 30, 1914. This report is herewith quoted in part:

The Committee on Survey of Music visited 65 elementary schools, 12 high schools, the Normal College, and two of the practice schools. The character of the work in about 3/4 of these schools was rated as Good or Excellent; in about 1/4 Fair; in only two or three schools was the work considered Poor.

....The power of music to unite the varying elements in the schools in a common purpose, to arouse the emotions, and to inspire greater effort, makes the chorus singing one of the most powerful means of Americanizing the various nationalities, and of making all the children citizens of a greater republic.

It is a rare exception, however, to find all the children in a room singing in tune. The unregulated off pitch droning of those who are called "monotones", of those who try to carry a part without being able to keep on it, and those who cannot control their voices--mostly the boys approaching the period of change--give to singing in many of the rooms a confused and untasteful effect (137:189).

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The quality of tone has been improved to a remarkable degree in the last few years. The voices are uniformly soft and quiet. Harsh strident tones are the rare exception.....(137:189-90)

The distinctness with which the words in songs are pronounced is gratifying. In most cases the enunciation

is pleasing.....(137:190)

The plan of the Course of Study and the Music Department in the matter of reading is admirable. In the first three grades songs are taught by rote. In the second grade the syllable names of single songs are sung by the pupils after the melody has been learned. In the third grade the pupils learn to follow the tone track on the staff. In the later grades the successive stages of the note reading are skillfully presented. The skill obtained in note reading is not in proportion to the excellence of the program. The reason given for this failure is that the time available for instruction is very short. Perhaps more important reasons are that the recitations in note reading are chiefly in concert and the work of a pupil in music does not affect his general standing. Concert recitation is recognized by all teachers as ineffective and wasteful of time in all other subjects, it should be so regarded in teaching the problems of music (137:190).

....In most cases the teacher works skillfully towards obtaining a pleasing effect by the class. The accomplishments of individual pupils do not receive sufficient consideration.

One of the most serious problems and one which gives the teachers their most helpless feeling, is in connection with the boys' voices at the period of change.....
(137:190)

Recommendations. It is recommended that in the training of these voices the plan outlined in the introduction of the Laurel Music Reader be followed¹
(137:191).

In every group of pupils there are a few who cannot readily carry a tune. This defect is by many classed as of the same order as color blindness. It should, however, be ranked with such traits as backwardness in arithmetic or reading. Pupils who are backward in singing should receive the same discriminating attention that is given to pupils who are slow in other subjects. The testimony of many teachers and principals is to the effect that with skillful treatment all, or practically all children can be taught to carry simple tunes. This would seem to call for much more careful instruction of such children than is now given in many of the schools
(137:192).

¹Several suggestions are made for vocalizing and tone production.

High Schools. Until quite recently the work in music in the High Schools has consisted almost entirely of the singing of songs learned chiefly by rote. An important advance has been made by the recent adoption of a Course of Study which calls for a technical knowledge of music. Teachers realize that the mastery of this knowledge can be brought about only by individual recitations, and an earnest effort is being made in this direction. It is too soon to estimate the value of the results. Apparently the work is too elaborate.....In the high schools and also in many classes in the elementary schools, the piano is too much depended upon in teaching the songs. This practice results in covering up defects which otherwise would be detected and cured.

The work with orchestras, glee clubs and choruses form an important feature of the music in the High Schools. Much of this work is voluntary on the part of the pupils and teachers. Some of the most efficient organizations are conducted by persons other than the music teachers (137:192).

Many of the leading members of the glee clubs and choruses are pupils who are doing exacting work in music with private teachers or in music schools. It seems reasonable that work done in this way should be given credit if the administrative difficulties involved could be overcome (137:193).

Normal College. The aim of the Normal College is, (a) to give the students a thorough knowledge of the fundamentals of music, knowledge of and experience with materials used in the eight grades of the elementary schools, and to acquaint the students with the sound and effect of their own singing voices; (b) to instruct students what to teach and how, and what should be the reactions of the children. This second part of the course includes a study of the range, possibilities and training of the child voice, from the kindergarten through the eight grades; the treatment of the unmusical child, the changing voice and the changed voice. It includes further a study of the right kind of song material for children of various ages, and a consideration of what children might reasonably be expected to accomplish musically in the various grades, setting thus certain normal standards of excellence and power to be obtained. The above two courses are required of all students except those strictly unmusical. There is an elective course designed for those who are musically equipped. It includes an intensive study of the higher music forms, individual voice training, song interpretation, the acquisition of a musical repertoire.

This is the first suggestion of giving credit for outside work in music.

Students in their practice work conduct classes in music as in all other subjects. The students observed were well equipped in musical technique and presented the problems of music skillfully. They seemed, however, to give too little consideration to the reactions of the children and were content to accept listless and inaccurate responses from the classes (137:193-4).

Music in General. The Course of Study in Music in the elementary schools, the drills and exercises in voice training, in ear training, and in note reading provided, and the detailed directions for teaching prepared by the Music Department are admirable. There is need for additional exercises to meet the difficulties of our new songs and to give further aid in part singing..The classroom teacher usually has not the skill to formulate these exercises.....Instruction in the technical phases of music is of great value and should receive careful attention, but of much greater importance is the cultivation of the taste for good music and an acquaintance with the best in the literature of music.

It is recommended that the work in singing be so conducted that the pupils will become familiar with the best songs extant which are suitable to the range of their voices and their ability to execute. They should know these songs so well as to thoroughly enjoy the pleasure of singing them. The list might well include all of our national and patriotic songs, a wide range of folk songs, and a carefully selected list of other songs chosen for their poetic and musical excellence (137:194-5).

For systematic development of the technical work the Lyric Music Books are carefully constructed. The musical quality of the songs is not as high as desirable. The supplementary song material provided by the Music Department is valuable¹ (137:195).

In 2/3 of the schools visited they [assembly songs] were carefully studied (137:195).

There is a wide and inexcusable range of excellence in musical attainment (137:195).

That particular emphasis was being laid on the technical problems in music at this time is indicated by the reports of the music department for the years 1914-15 (138:118), 1915-16 (139:37-8) and by the superintendent's

¹It was further recommended that more use be made of the minor mode and that song and exercise material be gathered together and presented in book form.

report of 1915-16 (139:36). Mrs. Heath, Supervisor of Music, says in part:

The teachers are recognizing more and more, that, aside from the natural inspiration, which not every teacher can give, there is a technical side to the subject of music dealing with the child's ability to sing a song, the reading and writing of notes, and his knowledge of musical history, which he has a right to demand as his share at the end of the eighth grade. These are things as definite as mathematics or history, and as possible of accomplishment. The technical phase of a child's musical education is of great value, for without it he is curtailed in his power of self-expression. He should be able when he leaves the elementary school to read the notation of his music as he reads his reader. The accomplishment of this provides him with the power to get that which is of infinite value in the future, musical appreciation and knowledge of the great things in musical literature (139:37).

1922. In the report of the superintendent of June 30, 1922, the music department reports, in part, as follows:

Regular grade work is steadier among the experienced teachers, but there have been so many substitutes in the schools who were not equipped to teach music, that this line of work as a whole is not up to the mark. A series of institutes, backed by the Principal that the substitutes do their share of the music work would relieve the situation (142:34).

1924. On January 9, 1924 Mr. William McAndrew was elected Superintendent of Schools (79:453) and on June 25, 1924 five schools were named as junior high schools, inaugurating Chicago's venture with the 6-3-3 plan (79:1464: No. A-9207). On September 24, 1924 the first Junior High music certificates were awarded to Margaret Byrne, Stella Cottrel, Margaret Dillon, May L. Edwards, Marion Ernst, Helen Feder, Susan Jones, Mildred McCormick, Bessie Morris and

Mabel Swanstrom (80:227: No. 9707).

1925. At its meeting of January 28, 1925 the Board concurred in the following report:

Recommended that authority be granted for the employment of one additional special teacher in music at the regular high school salary.

Reasons: Owing to the increase of work due to the opening of the Junior High Schools and the erection of additional elementary schools, it is necessary to provide additional help in the office of the Supervisor of Music. These teachers are appointed on high school certificates. It is the intention, if the Board approves of selecting one of the high school teachers for the work (80:624: No. 10706).

Mary Farrell, one of the elementary special teachers of music took over the duties of supervising the junior high schools and worked in that capacity as long as the junior high school program functioned.

To fill the vacancy caused by the death of Henry W. Fairbank, Alice L. Garthe was elected head of the department of music of the Chicago Normal College, March 11, 1925 (80:827: No. 10949), and Helen Howe was transferred from the music department to the Chicago Normal College, April 13, 1925 (80:1599: No. A-11689).

The following paragraph appears in the Board Proceeding of April 22, 1925 and would indicate the superintendent's interest in music:

Mr. McAndrew, Superintendent of Schools, gave a three minute talk on the teaching of music in the schools, and the Harmonica Orchestra from the Nixon School appeared and played several selections (80:1017).

Sarah O'Malley was transferred from Phillips High

time for music instruction varied, but there were generally two lessons weekly, one for chorus practice and one for class work.

....Of 480 pupils tested, there were 109 high school graduates who had had not more than one year of music training. There were 182 who had had two years of music. There were 310 who had never been called on to make an individual recitation and 179 who had never sung either with syllables or by position. There were 189 who had had between three and four years of music.

At the present time the classes in the junior high schools and in some of the senior high schools are too large to admit of anything but mass singing, which is usually rote singing.....

As a means to remedy some of the existing weaknesses in our present system we suggest the following measures: (1) a plan of child study; (2) a definite well defined course of study for the elementary grades; (3) a definite well defined course of study for the junior and senior high schools; (4) differentiated courses for the junior and senior high schools to meet the needs and the desires of individual children; (5) departmental organization; (6) a system of tests and measurements; (7) measures which will make it possible to relate the work of school music with community life (28:20).

In September 1926, Mrs. Agnes Heath died after twenty-seven years of service. The following obituary appeared in the Chicago Schools Journal:

Mrs. Agnes Collier Heath, Director of Music in the Chicago Public Schools, died on September 18 at the age of sixty-nine. During the many years Mrs. Heath was in charge of music in the elementary schools, Chicago became nationally known for its rhythm bands, harmonica orchestras, assembly singing, violin classes, elementary school orchestras and boys' and girls' glee clubs without picked voices. Mrs. Heath has written, compiled and edited several music books published by the Board of Education and used throughout the city, including Songs for Little Children (1920), Songs and Exercises for Lower Grades (1920) and the Chicago Assembly Song Book (1924).....

Mrs. Heath worked devotedly toward the ideal of making music function as a vital force in the life of every child to such an extent that as an adult he

would always retain it as a means of emotional expression, a source of happiness and a recreational avocation* (28:152).

1927. Pursuant to the death of Mrs. Heath, the following recommendation was adopted by the Board January 26, 1927:

Mary Farrell, who has been serving as Acting Director of Music since the death of Mrs. Agnes C. Heath, and who will serve in that capacity until the appointment of a Director of Music, be paid for such service at the rate of \$4500 per year, dating from October 1, 1926 (82:733: No. 16398).

At its meeting of April 27, 1927, the Board concurred in a recommendation to alter the entrance requirements for the June examination only for teachers of music and art in the junior high schools as follows:

Candidates for certificates of teachers of vocal music or art must present credentials showing (a) graduation from an accredited high school, (b) special training showing not less than the equivalent of two full years in accredited art or music, and (c) the equivalent of two full years of successful experience as teachers of vocal music in a normal school or high school or as supervisors of music in a system of graded schools, or as departmental teachers of vocal music in Grades 6, 7 and 8 in the departmental or junior high schools of Chicago (82:1378: No. 16952).

The Board refused concurrence in the recommendation stated below which was submitted June 8, 1927 and also on June 22, 1927.

Recommendation that position of Director of Public School Music be created-salary \$6000-- 10 months.

Reasons: The music of the public schools from kindergarten to the colleges should be coordinated and directed in accordance with a unified plan.

William W. Norton nominated (82:1608: No. 17428), (82:1764: No. 17711).

1928. On August 8, 1928 concurrence was given to the recommendations of Superintendent Bogan as quoted below:

- Recommended, that authority be granted to employ
- 1 Assistant Director of Music at a salary of \$5000 per annum 12 months.
- 1 Supervisor of Vocal Music in Junior and Senior High at a salary of \$4000.
- 1 Supervisor of Orchestral Music and Junior and Senior High \$4000.
- 1 Supervisor of Class Instrumental Instruction \$4000.
- 1 Assistant Supervisor of Class Instrumental Instruction \$3000.
- 1 Supervisor of Military Band Music \$4000.
- 1 Director of the Bureau of Music \$6000 (12 months) having charge of vocal and instrumental music in the Elementary, Junior and Senior High Schools (83:113: No. 21579).

A statement by Mr. Bogan together with further recommendations and citations appear in the Proceedings of the Board for August 8, 1928 and are quoted herewith:

Recommended: That Rose Lutiger Gannon be elected assistant director of music, education--private teacher and Paris conservatory; experience--connected with the Chicago Musical College for the last 15 years. Noted concert singer.

That Noble Cain be elected supervisor of vocal music in the junior and senior high schools.

That Hobart Sommers be elected supervisor of orchestral music in junior and senior high schools.

That Lillian Willoughby be elected assistant supervisor of class instrumental instruction.

That Louis H. Condy be elected supervisor of military band music (84:116: No. 21588).

It is recommended that Dr. J. Lewis Browne be elected to the position of Director of Music, to fill the vacancy caused by the death of Mrs. Agnes C. Heath.

Reasons: On account of the proposed development of music in all of our schools, from kindergarten to college, it is necessary to have a Director of broad experience and high standing in the musical world, who has a knowledge of all phases of public school music. Dr. Browne is one of the great musicians of this country. He was born in England, was organist at

the Wannamaker Egyptian Hall in Philadelphia, and at the World's Fair in St. Louis and at the World's Fair at Jamestown; gave many concerts in Pittsburgh under the auspices of Carnegie Hall; has made hundreds of public appearances in this country, Canada and Europe. He designed the great organ in Medinah Temple, Chicago. He conducted the Atlanta Festival for three years. He is organist and choir master at St. Patrick's Church, Chicago. He was head of the theory department of the Fine Arts Conservatory of Music; is a member of the Illinois Chapter of the American Guild of Organists and was formerly Dean. He is a member of the Royal Philharmonic Academy of Rome; composer of the opera La Corsicana and of more than sixty songs and pieces for organ, orchestra, piano; motettes, part songs; was awarded the Bispham Memorial Medal in 1925. Dr. Browne has had many years of experience in training children's and adults' choruses and orchestras (84:116: No. 21589).

Statement of Mr. Bogan, Superintendent of Schools:

This makes a drastic change in the Music Department. Chicago is sometimes called the "Music Center of the World." I think we ought to deserve the name. We have a great symphony orchestra, a great civic opera, wonderful music schools and many other musical institutions. Our public schools ought to lead the world. I believe it can be done. A rather drastic change will be the adoption of a method of class instruction in piano. You all know instruction in piano is really the basis of a musical education. Every home has a piano and every child ought to know how to play the piano or some other instrument. Under new methods it is now possible for teachers to instruct in classes of twenty on the piano, with only two pianos in the room. I have seen the plan worked out with great success, and am hopeful of great things in Chicago.

I have here a brief outline, Mr. Secretary, of the school records of most of the people who are nominated. I would like to see this incorporated in the report.

Mr. President, I am very grateful to you and to the Board for this opportunity to present these reports in this manner. I hope you will never have cause to regret your action (84:117).

Further action to promote the new music program was taken by the Board on August 22, 1928, as follows:

Award certificate--temporary--to date from October 31, 1927 to expire October 27, 1928

Director of Music--John Lewis Browne
 Assistant Director of Music--Rose Lutiger
 Gannon (84:125: No. 21590).

Recommended: That Mrs. Carrie M. Ruarc be transferred from the position of Supervisor of Music to the position of Supervisor of Class Instrumental Instruction.

Reasons: To fill vacancy. The position was created by Board action on August 8, 1928. Report No. 21579.

Financial: Salary fixed at meeting of Board on August 8, 1928, Report No. 21579, involving an increase of \$700 per annum. The position left by Mrs. Ruarc will not be filled (84:179: No. K21610).

At its meeting of October 10, 1928 the Board approved the requirements for admission to examinations as recommended. The requirements for junior high school certificates in music and art were the same as for the previous examination. The requirements for the Normal and Junior Colleges are herewith quoted:

- (a) graduation from an accredited high school.
- (b) the successful completion of at least five full years of training in music or art to be approved by the Board of Examiners and
- (c) at least two full years of successful teaching experience in a high school or normal school or college.

Reasons: The number of teachers available for assignment in these subjects is not sufficient to meet the demand. There are apparently a number of excellent teachers who would be able to qualify if the requirements were temporarily made as given above. It does not appear likely that enough candidates will be available for the December examination unless these changes will be allowed (84:344: No. 22118).

On November 14, 1928 the Board adopted the report of the Supereintendent:

Recommended that the following candidates be awarded certificates....Temporary--from October 31, 1928 to October 31, 1929.

Director of Music--John Lewis Browne

Assistant Director of Music--Rose Lutiger Gannon
(84:1438: No. 22458).

In the Proceedings of the Board of Education of
November 14, 1928, the following transfers appear:

Noble Cain transferred back to Senn High at his request. H. Ray Staater elected Supervisor of Vocal Music in senior and junior high schools to fill vacancy caused by the transfer of Noble Cain (84:454: No. 22505).

1929. Three new teachers were elected "Special Teachers of Music" at the Board meeting August 10, 1929, namely, Grace M. Hillis, Mary J. Burke and Martha Swing-- assignments to be effective September 2, 1929 (85:82: No. J24830).

Also effective September 2, 1929 was Helen C. Howe's transfer from the Normal College to Lucy Flower High and Oscar Anderson's election to "Supervisor of Orchestral Music" at a salary of \$4000 per annum (85:558: No. 24982).

At its meeting on October 16, 1929 the Board approved the assignment of Madeline Twomey as "Special Teacher of Music" to fill the vacancy caused by the retirement of Ida Siebert, effective October 14, 1929 (85:722: No. 25373).

1930. In February, 1930, Fannie E. Lynch and Carrie H. Ruarc were retired after forty-nine and forty-seven years of service respectively (85:1031: No. 26224).

On November 12, 1930, temporary certificates were again awarded to John Lewis Browne and Rose Lutiger Gannon,

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dated September 1, 1930 to October 31, 1931 (86:547: No. 28532).

1931. Temporary certificates were awarded for another year to John Lewis Browne and Rose Lutiger Gannon, dated September 31, 1931 to October 31, 1932 on October 28, 1931 (87:402: No. 30771).

1932. The staff of the music department was reduced in February 1932 when the Board concurred in the following recommendation of the superintendent:

The Superintendent of Schools recommends....

That the following transfers be made....

Burke, Mary J.--Bureau of Music to Englewood High, February 1, 1932

Swing, Martha--Bureau of Music to Calumet High, February 1, 1932

Twomey, Madeline R.--Supervisor of Music to Austin High, February 1, 1932 (87:724: No. 31447).

1933. Further retrenchments were made in July 1933 as is indicated by Mr. Bogan's statement to the Board quoted below:

Music:

As the positions of Assistant Director of Music, Supervisor of Orchestral Music and 23 High School band and orchestral leaders have been abolished, the teachers formerly in these positions who have the necessary teachers' certificates will be transferred, displacing an equal number of recently assigned teachers (89:24: No. 33008; 89:30: No. B33011).

At its meeting September 13, 1933, the Board took action on the following recommendation:

The Superintendent of Schools recommends that the position of Assistant to the Secretary of the Bureau of Curriculum be created, and that Helen Howe [instructor of music at Flower High School] be assigned thereto, at an annual salary of \$4500 (12 month basis), subject to a 15% cut for the year 1933. This assignment is to date from August 7, 1933 (89:162: No. 033106).

1934. In order to certify teachers to cover all branches of music taught in the schools the Board concurred in the following recommendation:

The Superintendent of Schools recommends that the circular of Information of the Board of Examiners (pages 16 and 20) be altered, to substitute the term Music for the term Vocal Music and by adding under 6 (a) page 16, "or as teachers of instrumental music in accredited studios."

Reasons: Teachers of music in the Chicago Public Schools should be able to teach the various phases of the subject, as required (90:306: No. I-34442).

1936. To meet the situation caused by the growing popularity of the departmental organization in the sixth, seventh and eighth grades and the subsequent loss of many good music teachers who were assigned to teach other subjects departmentally, the Board adopted the following recommendation of the Superintendent:

The Superintendent of Schools recommends that the requirements for admission to the Chicago Normal College as printed on Page 38 of the Circular of Information, Board of Examiners, be altered so as to add the following courses as authorized at the Chicago Normal College:

Music
Art

These courses shall be one semester in length, and one-half the time shall consist of practice work in the special subject. Candidates for admission to these courses must hold valid Chicago certificates. Selection shall be made on the basis of (a) evaluation of record with special reference to music or art, (b) written examination in English, (c) oral examination.

Reasons: Courses for training teachers for Deaf-oral and Special (Subnormal) and Sight Saving divisions are now authorized and have proved very successful. It is found necessary to train teachers for music and art. It is good policy to select graduates of the Chicago Normal College and train them

for these types of work rather than to rely on outside sources (92:40: No. 36603).

Dr. Browne died in October 1933 and since no one was elected to fill the vacancy caused by his death Miss Agnes Benson acted as chairman of the Music Bureau until June 1936. The following recommendation of the Superintendent was adopted June 10, 1936.

The Superintendent of Schools recommends that Miss Agnes Benson be reimbursed for expenditures incurred during the past three years while performing special duties in the Music Bureau.

Reasons: Miss Benson has been Acting Chairman of the Music Bureau since September, 1933. In this capacity she has had to travel all over the city. She was thereby compelled to spend her own funds for taxi service, carfare and telephone service (91:1437: No. 36421C).

A definite expansion of the music department was effected in the summer and fall of 1936 by the following transfers:

Helen Howe transferred from Director of Curriculum to Director of Music to fill the vacancy caused by the death of J. Lewis Browne (92:49: No. 36668).

Oscar Anderson transferred from Lane High School to Supervisor of Instrumental Music in High Schools.

David Nyvall transferred from Lindblom High School to Supervisor of Vocal Music in High Schools.

Mary Burke transferred from Hirsch High School to Special Teacher of Music in elementary schools.

Madeline Twomey transferred from Marshall High School to Special Teacher of Music in elementary schools¹ (92:83: No. 36720P).

Isabelle Barry transferred from Roosevelt High School to Special Teacher of Music in elementary schools.

Juliana Wild transferred from Tilden High School to Special Teacher of Music in elementary schools (92:143: No. 36789K).

¹-----
Madeline Twomey was transferred back to Marshall High School at her request October 17, 1936.

Helen C. Feder transferred from the Richards Branch of Englewood High School to Special Teacher of Music in elementary schools.

Martha Swing transferred from Calumet High School to Special Teacher of Music in elementary schools. (to fill vacancy caused by retirement of Agnes Benson (92:415: No. 37029)).

Helen Murray transferred from Jungman Prevocational School to Special Teacher of Music in elementary schools (92:431: No. 37058).

1937. This expansion is referred to in the Annual Report of the Superintendent¹ for the Year Ending June 1937 as follows:

Changes in teacher personnel also have placed a very heavy burden of teacher adjustment and training in service upon the shoulders of the supervisory staff of the music department. However, an increased program of supervision and improvement of instruction in music in the elementary schools has been inaugurated this year.

It is hoped to reach the goal of ideal supervision when economic conditions permit. Then the number of special teachers of music will be sufficient to visit each room and teacher at least once a month. While this is impossible, a first step has been taken in the addition of five special teachers of music, making a total of sixteen in the elementary schools. While still understaffed, it is a great and encouraging improvement over all previous years (146:59).

Pursuant to the new music course in operation at the Normal College,² the superintendent says:

A closer correlation between the methods of instruction in music in the elementary schools and methods of instruction taught at the Normal College is evident. For the first time, the practice students in music at the Normal College are under the supervision of the supervisors of music in the elementary schools as well as under the guidance of the Normal College.

I-----

No Annual Report was published from 1926 until June 1937.

²Referred to on page 60.

This coordination should begin to show definite results within the next two years (146:59).

With reference to the high schools, the following paragraph quoted from the same source is indicative of the trends in high school music.

For the first time one course in music in the high schools of Chicago is now required and given credit toward graduation. This course is called "Music Orientation." In some school systems it is known as "Music General." It is a general course in singing and appreciation, combined with functional theory and correlated music history. This course may be taken during the first or second years, and the work is given for five periods a week for one year.

The following are the elective courses to be offered beginning in February 1938.

- Elective 1. Form [sic] Song to Symphony.
- Elective 2. Symphonies and Their Meaning.
- Elective 3. History of Music.
- Elective 4. Creative Music.

The last course is designed for the talented students interested in composition.

The above curriculum has been organized with the fact in mind that music education in the high school exists not so much to make professional musicians of the few more talented students as to help all students to understand and appreciate music more effectively (146:135).

1938. In the reports on music found in the Superintendent's Annual Report for 1937-38, the following paragraphs are significant:

The High Schools have made a marked growth in music education as the result of a definite plan of organization and supervision introduced this year (147:221).

For the first time, the rank and file of students who will make up the audiences of tomorrow have been given an elective music course. This course began in the high schools February 1, 1938, and is known as "music appreciation." It has been organized to suit the needs of all students, regardless of vocational trends and backgrounds. It furnishes the opportunity, the material,

and the instruction that will enable all students to become music lovers, and appreciative and intelligent listeners (147:224).

The department's objective in the high schools is to make music a part of every student's life in school, at home, and in the community (147:225).

Music Education in the elementary schools has become a major interest in the school and community this year. An adequate program of supervision, including improved instruction, has been organized.

Twelve music demonstrations were given, two in each of the six elementary districts, during the first semester. These demonstrations were examples of regular classroom procedures, and assisted teachers and supervisors in manifesting the need for unification of purpose, planned methods of presentation, and an expanded music curriculum.

The use of the syllable language as a reading medium in music is used in the elementary schools. Each supervisor has a definite understanding of the given course, the unification of purposes and methods. At the same time, this course in music is being reorganized (147:119).

No program of music improvement can be considered in the elementary schools without consideration of the Chicago Normal College and its training of teachers. The program of semidepartmentalization in music resulted from the reorganization of other subjects in Grades 6, 7, and 8, causing a dearth of music teachers during the year. The graduates of the college with special training in music were given an examination, and those showing talent and promise for departmental teaching in music were given an opportunity of taking an intensive training and teaching course lasting twenty weeks, as organized by the director of music in conjunction with the chairman of the Normal College Music Department, an elementary school principal, and a district superintendent.

Students Assigned for Practice Teaching.

These students are being assigned for practice teaching to five elementary music supervisors and will be available as departmental teachers of music in Grades 6, 7, and 8 in September, 1938. This is considered a forward step and will fill a great need. Music training for teachers has been added to the Normal College curriculum.

Another outstanding accomplishment during the year has been the organization of a junior and senior college

curriculum in music education, for which students may receive a degree. This Normal College course was organized by a committee representing the Music Department, Normal College, a junior college, and the elementary schools (147:120-1).

Music education in the elementary schools has experienced growth and improvement this year, with a definite foundation laid for better teaching, more constructive supervision, and closer coordination and co-operation with the cultural and social forces of the school communities and with the city as a whole. The present splendid position of music in the schools is a tribute to the ability and energy of the teaching personnel (147:123).

Changes in the personnel of the music department during the 1938 fall semester occurred as follows:

Nobel Cain transferred from Amundsen High School to "Supervisor of High School Vocal Music" (94:39: No. 39001B).

Agatha Long transferred from Hirsch High School to "Special Teacher of Music in elementary schools" (94:11: No. 38900Q).

David Nyvall transferred from "Supervisor of Vocal Music" in high schools to "Head of the Department of Music at the Chicago Teachers' College" (94:102: No. 39029).

Ellen O'Malley transferred from Senn High School to "Special Teacher of Music in the elementary schools" in place of Agatha Long, transferred to Hirsch High School¹ (94:243: No. 39130R).

1939. In his report for 1938-39 the superintendent reports on music in part as follows:

A growing interest and enthusiasm in increased activity in music in the elementary schools is noted

¹Miss Long was transferred at her request due to ill health.

this year. Eight workshop schools have been organized, one in each of the elementary districts. The purpose of these workshops is the setting up of experimentation in methods and procedures in music education. The schools chosen have no special equipment or conditions nonexistent in other schools. This work was begun in the first grade in September, 1938 and progress is being made in building a fine musical foundation (148:97-8).

The increase in music interest, study and activities in the Chicago high schools has grown greatly in the past three years. This, undoubtedly, is due to the fact that music is an accredited subject in the curriculum; and has an elective sequence, made available to every student who wishes to choose it for avocational or vocational purposes (148:167).

1940. These first two chapters have aimed to trace the personnel of the music department and to follow the changes of policy and their results. The following chapters, dealing with courses of study and activities found in the schools, are merely concrete examples of these policies. It is fitting then that this chapter should close with two quotations from the Superintendent's Report of 1939-40, which illustrate the underlying philosophy of the present music program.

Music permeates the life of every pupil in the elementary schools.

.
A concerted effort is being made toward the unification of purposes and methods of music education and the raising of performance standards of music groups, with the child and the community kept uppermost in mind (149:54).

CHAPTER IV

A SURVEY OF THE COURSES OF STUDY

A survey of the courses of study that have been used in the Chicago schools will show when and how emphasis has been given to certain phases of the music program, thereby indicating the trends in music education.

Courses of Study in the Elementary Schools

1859. The first indication of systematic training in music is found in the Fifth Annual Report of the Board of Education.

The system adopted by the teacher of music is substantially the same as that of Lowell Mason, which has been received with general favor in the schools of Massachusetts and other eastern states.

The first lessons, especially in the Primary Schools consist chiefly of practicing songs and hymns by rote, but the pupils are early introduced to scale exercises, first by rote, and afterwards by dictation. These exercises are of such a nature as to lead the pupils to an appreciation of the relations of pitch. When these relations are so well understood that the learner is able to sing correctly by dictation, he is carried forward to the sight representation by the degrees of the staff.

Considerable time is necessarily devoted to pieces for recreation and for devotional purposes. These are first learned by rote, and afterwards analyzed for the purpose of deducing the general principles by which the pupil is to be guided in singing at sight. As early as practicable, the classes are advanced from the written forms of tunes previously learned by rote, to the reading of those which are entirely new. By adopting this course of instruction, a large portion of the more advanced pupils acquire the ability to perform the exercises intelligently, and to read

music with a good degree of facility and accuracy (96:46).

1860. In the Superintendent's Report dated February 1, 1860, the following paragraph appears under the heading "Course of Study."

Music. Two music lessons shall be given to the High Schools, and one to each department of the Primary and Grammar Schools, every week that the schools are in session. The lessons in the High School shall continue forty-five minutes; in the Grammar Schools, forty minutes; and in the Primary Schools, thirty minutes.

1868. A set of questions, given as final examination to the First Grade (corresponding to our eighth grade), and incorporated in the Superintendent's Report of 1868, is found below. It serves to illustrate the type of work being done in the elementary schools at that time.

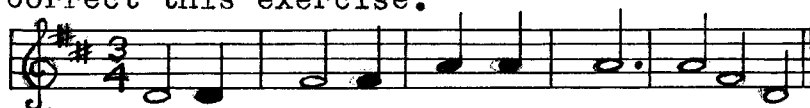
1. Define the Departments in Music.
2. Write an exercise of five measures, in the key of two sharps, and in $2/4$ measure.
- 3.



What is the signature, the first note being Do, needed for this exercise?

What is the measure?

4. Upon which parts of the $4/4$ measure does the accent fall?
- Upon which part of the $3/4$ measure?
5. Correct this exercise.



1869. The following paragraphs are quoted from the "Revised Course of Instruction 1869" and although the first two do not refer definitely to the music course they present

the philosophy on which the course was based.

Revised Course of Instruction 1869

Introduction

What Constitutes an Education

In general terms, that education is the best which best fits man to make the most of his life's relations. In other words, he is best educated who makes of himself the best son, the best brother, the best husband, the best father--the most successful artisan or tradesman--the most useful member of society--the best citizen--the most enlightened patriot--the most intelligent lover of his race and of his God. In pursuit of such an education the studies of our schools serve as efficient means toward an end, but they are not the end sought.

General Suggestions Suitable for All Grades

In the work laid out for teachers in this little book, it is desired that each give to the schools his best service. Results only are required. Methods are left to the individual task of the teacher. The suggestions which follow are the result of experience of many individuals, and they may be safely adopted by many others, and yet, in some particulars a better way may be found. All are encouraged to find that better way, and to pursue it when found. That way is best for each by which he may soonest attain the end sought--a thorough mastery of the work assigned. It is not supposed that all teachers will pursue, with equal success, any prescribed method of instruction. Each must work in his own way, while all labor for the accomplishment of the same end--thorough scholarship and complete manhood. It is not necessary to add, that the suggestions herewith given are not positive precepts, but hints as to good methods that may serve a good purpose to such as have not found better methods.

#17. Singing

Little need be said upon this subject, since all the exercises outside of the book used are under the direction of the teachers of vocal music. There is, however, one important caution to be observed. Children should not be left to sing while the teacher is engaged in other work. During the exercise the undivided attention of the teacher should be given to it. Besides the regular times for singing, a single verse sung with life, when a spirit of listlessness or of weariness

seems to creep over the school, will do much to awaken and refresh the pupils. It is well to associate music with many of the physical exercises of the school.

All the pupils should give strict attention to the exercise, because nearly or quite all may learn to sing, and because the very few who may not learn to sing may be very much profited by the accompanying exercises--beating time and reading the music. Little profit will come from a singing exercise unless spirited attention be given to it (151).

Very brief directions accompany the outlines for the music of the several grades as the following quotations indicate:

Tenth Grade--Outline. [Corresponding to our 1B]
Music--Reading and Rote Songs...This is under the direction of the Teacher of Music.
Sixth Grade--Outline.

Music--Reading....Instruction given by the Music Teacher (151).

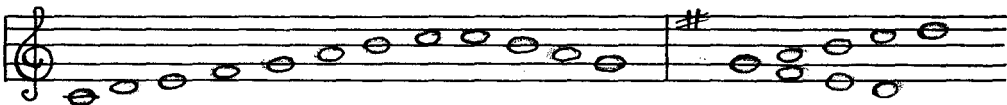
1872. In contrast to the course cited above, the outline of the course adopted April 16, 1872 is precise in its directions and shows a definite swing toward theory.

Tenth Grade

See Special directions in the teachers' Manual.

Ninth Grade

Individual singing of the scale in the key of C, and intervals of second in the following example:



Writing scales of C and G with quarter notes.
Practical: Same as previous grade, with addition of P.P.

Theoretical: Scales and names of keys.
Singing songs by rote and by note as directed by the Teacher of Singing.

Sixth Grade

Individual singing of all intervals of the 2nd and

3rd in the following (see scales above). Chorus singing of all intervals of the 2nd and 3rd in the scales--key of C, G and D also, the following intervals of the fourth--1-4, 2-5, 3-6, 5-8 and their inversions.

Write scales of C, G, and D, in 2/4 measure. Theory and Practice as in preceding grades, adding quadruple measure, dot and pause. Singing songs and exercises as the Teacher of Singing may direct.

.....
First Grade

Same as in previous grades, adding all the intervals of the diatonic scale in the keys of C, G, D, A, E and F. Sforzando and pause. Writing of any scale required in 2/4, 3/4, 4/4 and 6/8 measure. Syncopation. Simple rules of Harmony, so that the pupil can construct a simple four-part composition. Chromatic and minor scales. Registers of the voice (152:211).

1884. The course of study adopted February 7, 1884 is outlined for eight grades instead of ten.¹ The trend is toward more singing and less theory.

First year. Music.

Sing at least ten appropriate songs, in an accurate and tasteful manner.

Daily exercise throughout the grade in the proper formation of vowels.

Sing the scale from the ladder and from the staff, and viva voce all intervals of the scale of C major, the teacher pointing.

Pupils individually read the scale of C major by the letters and numbers.

All the singing is in chorus.

.....
 Sixth Year.

Sing at least ten additional songs, and practice such as were learned in the lower grades which are still appropriate.

Daily exercise in vowels.

¹The number of grades has been changed from ten to eight, the first four constituting our Primary Department, the second four our Grammar Department. The average pupil does the work of one grade each year, or from the age of six to fourteen passes through the eight grades, and is ready to enter upon High School work (108:22).

Sing in chorus at sight, exercises in the keys of C, G, D and A in simple forms of 2/4, 3/4 and common time 4/4, with the syllable La.

Pupils shall know the notation used in their songs and exercises.

Part singing must be practiced.

Exercise frequently in passing from key to key, using two ladders.

All the singing is done in chorus (153).

1894. There is a noticeable lack of detail in the music outline of the Course of Study adopted June 1894.

First Grade

- a. Breathing and vocalizing exercises.
- b. Appropriate songs learned by rote.
- c. The scale (one, two, three, four, five, six, seven, eight) learned with the syllables do, re, mi, fa, sol, la, ti, do.

Seventh Grade--Singing (Text Book)

- a. Breathing and vocal exercises.
- b. Three-part songs, introducing the bass staff.
- c. Minor and chromatic phrases, syncopation.

A table showing time allotments to the various subjects gives music 75 minutes a week in all the grades (154:305). In the high schools, vocal music is given one period a week throughout the four years (154:306).

1897. In the course of study adopted July 1, 1897, the outline for music is the same as in the Course of 1894.

1907. The "rote-note" approach to reading and a decided emphasis on ear-training are the outstanding characteristics of the course adopted August 28, 1907.

The underlying philosophy is presented in the "Introduction" and "General Suggestions" of the music outline. The "Appendix" contains five pages of ear-training exercises (155:65). The following pages give the general idea of this course.

Music Outline Grades One to Eight

The essential things to be considered in the musical education of the child are:

"The cultivation of the musical sense--the appreciation and love of music."

"The development of the understanding in the elements of music--the ability to read at sight."

"These two phases of growth are in no way antagonistic to each other; on the contrary, the child can only grow properly in each through the influence of the other. Some teachers would emphasize the importance of sight-reading and technical training, as if the development of independent ability were the only essential thing in music training; while others would emphasize song singing and musical expression at the expense of independent ability. The simple truth is that neither is complete without the other; that one must grow from and relate to the other, and that their relation must be definitely established and continuously sustained."

General Suggestions

I. Songs must be accurately pitched; the pitch to be taken from the pitch pipe or piano. Care should be exercised that the tone and movement are in accordance with the sentiment of the song. Style and expression should be emphasized, each stanza requiring its own interpretation. The tempo of a selection should be definitely demonstrated, that the attack may be prompt and positive.

II. Frequent drills and special exercises should be given with the view of securing flexibility of voice, distinctness of articulation and purity of tone.

III. Special attention must be given to monotones in the first two grades, and to changing voices in the upper grades. No child should be permanently assigned to any part until the quality of his voice has been carefully noted.

IV. In the selection of supplementary music for the seventh and eighth grades, care should be taken to avoid choosing songs arranged with a tenor. Three-part work has generally been found more satisfactory than four-part work. It is not advisable to sing a three or four-part song in two or three parts, because the harmonies in such an arrangement are very incomplete.

V. Since musical notation suggests tonality and rhythm, these problems should be developed before the class is confronted by the symbolized form of the same.

The same fundamental principles underlie the development of all problems of rhythm and interval, viz.: Imitation, Discrimination, Symbolization.

There follows an outline on ear-training giving the the definition and the purpose of each of the terms mentioned in Section V of the foregoing quotation. Below is a part of the music outline.

Music Outline

Topics	First Grade
1. Voice Work:	Vocal exercises to develop flexibility and purity of tone.
2. Songs:	(a) To be taught by rote, (b) In motion songs the accompanying gestures should be suggestive of the thought embodied in the words.
3. Rhythm:	Free movements of the body to develop an appreciation of the regularity of pulsation.
4. Ear Training:	Imitation.
.
	Fifth Grade
1. Voice Work:	Vocal exercises to develop flexibility and purity of tone.
2. Songs:	One part and simple two-part songs.
3. Time:	(a) Equally divided beat. (b) Beat-and-a-half note. (c) Time beating continued.
4. Ear Training	(a) Intervals from songs and studies. (b) Sharp four.
5. Sight Reading:	In one part and simple two-part studies.

1914. The course of study adopted March 23, 1914, is extremely brief. No methods are indicated and no suggestions of any kind are offered. A part of the outline appears below:

Music

Kindergarten.¹

The teacher should often sing to the children the songs which they are to learn and the songs which they know, as well as others which they cannot sing. Individual singing should not be forced but should be encouraged.

Third Grade--Song Singing.

Songs. Vocal exercises; simple intervals in songs; presentation of the scale upon the staff; uniform time.

Sixth Grade. Music. (One semester only)

Songs. Two part songs by note.

Studies. Sight-singing of two part songs; keys and their signatures.

Seventh Grade. Music. (In first semester only)

Studies. Sight singing of two part songs and studies; intervals; musical terms.

Eighth Grade. Music. (In first semester only)

Songs. Three-part and four-part songs, if possible.

Studies. Sight singing; study of bass clef; great composers.

Suggested Time Schedule (Minutes per week)

1B--100	3B--75	5B-- 75	7B--150
1A--100	3A--75	5A--150	7A-----
2B--100	4B--75	6B-----	8B--150
2A-- 75	4A--75	6A--150	8A-----

(69:1044: No.23896).

1917. In August 1917 a new course of study was adopted equally as brief as the one just quoted. A justification of its brevity, however, is found under the heading "General Notes on the Course of Study," as follows:

This study course attempts to indicate the ends at which the teachers should aim in each grade with sufficient definiteness to permit a reasonable testing or measuring of the results accomplished.

A sharply drawn minimum requirement is not set up for every subject throughout the grades, but on the

¹-----
This is the first time the kindergarten has appeared in the Course of Study.

other hand everything is not left to the passing interest or convenience of pupils and teacher.

Material for the accomplishment of required work is specified as fully as is needed to maintain a proper unity in the school system.

Very little is suggested as to methods. The best teaching is found where a large degree of freedom as to methods of instruction is permitted.

The following is a part of the music outline:

Music
Grade 1

1. Simple Songs.
2. Rhythm.

.

Grade 5

1. Songs by note and rote.
2. Sight singing emphasized.
3. Introduction of two-part singing.

.

Grade 8

1. Songs--unison and two, three and four-part songs, as condition of voices demand.
2. Related theory--basis for work, problems found in songs of grade.

Time schedule--75 minutes per week throughout (157).

1930. A "Course of Study in Music" from the kindergarten through the junior high school was copyrighted by the Board of Education in 1930. It was divided into three parts as follows:

A Course of Study in Music for Elementary Schools.
Chicago Public Schools Bulletin Mu-K1234 (158)..
Grades I-IV

A Course of Study in Music for Elementary Schools.
Chicago Public Schools Bulletin Mu5678 (159).
Grades V-VIII

A Course of Study in Music for Junior High Schools.
Chicago Public Schools Bulletin Mu 789 (160).

The first two of these bulletins are still in use in the Chicago schools. The "Preface" which appears on page 4 of each of the bulletins is quoted in full and excerpts from the grade outlines follow:

Preface

The course herewith presented is the result of a study of the educational needs of the children of Chicago by committees chosen for experience, skill, judgment, and scholarship.

Curriculum construction is a process of slow evolution, a process which may be hastened, however, by the skill of curriculum specialists. To provide the aid of specialists the Bureau of Curriculum was established. Its principal duties are--

1. To secure from teachers the latest and best ideas in teaching.
2. To formulate, with the aid of teachers, the courses, material and procedures for making effective these ideas.
3. To give demonstrations and advice regarding methods of instruction, educational materials, and research data to keep the schools in the van of progress.

This curriculum should be considered, therefore, as the beginning of a series of educational experiments to be carried on faithfully and efficiently. In this manner only can the value of the courses be determined. It is believed that the essentials of the various courses have been so well adapted to the grades that every normal pupil under normal conditions may complete these requirements within the limits set by the time schedule. Principals and teachers will devise ways of enriching the curriculum as the needs of the particular group become manifest. Teachers, principals, district superintendents, and all other interested persons are requested to make suggestions for the improvement of the curriculum. The cooperation of these workers in the field will solve many of the problems which now engage the students of education.

William J. Bogan
Superintendent of Schools

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Kindergarten Music Outline (158:7)

- I. Songs:
 - A. Rote, assembly and grade.
 - 1. Teach not less than four songs per month including assembly song.
 - 2. Use some songs that may be dramatized.
 - 3. Teacher selects her grade songs.
- II. Voice Training
 - A. Develop clear, light head tones within range of treble clef from E flat to F.
 - B. Use imitative exercises for curing so-called monotones.
- III. Rhythm
 - A. Directed
 - 1. Hopping, skipping, running, flying, jumping, marching, etc.
 - 2. Games, folk dances, and rhythmic stories. (In singing games, the children playing do not sing.)
 - 3. Rhythm Bands
 - a. Use short simple selections.
 - b. Have entire class participate.
 - c. Eliminate difficult instruments.
 - B. Free

Children should be encouraged to express themselves naturally in response to music, using 2 and 3 pulse rhythms.
- IV. Music Appreciation:

See Music Appreciation outline for Kindergarten on page 26. [Ten phonograph records are listed.]

Songs are to be chosen from a list of twelve books, (found on page 8) many of which are no longer on the approved text book list.

Third Grade Music Outline (158:17)

(Time Schedule--75 Minutes per Week)

Objectives:

- 1. Have pupils memorize assembly and two grade songs per month.
- 2. Stress artistic interpretation of songs.
- 3. Encourage individual singing.

I. Songs:

- A. Rote, assembly and grade.
- B. Song Studies or Observation songs (Books in the hands of pupils.)
 - 1. Review song studies of previous grade.
 - 2. Teach new song studies (two each month).
 - a. Use syllables and words.
 - b. Note melody direction.
 - c. Note similar phrases.
 - d. Observe note values.

II. Voice Training:

- A. Develop clear, light head tones within range of treble clef from E flat to F.
- B. Use imitative exercises for curing so-called monotones.

III. Interval Study:

- A. Review tonic chord and scale as related to song studies.
- B. Teach combinations of tonic chord and scale as related to song studies.
- C. Give ear training, using tonic chord and scale as related to song studies.

IV. Rhythm:

- A. Meter sensing in 2, 3 and 4 pulse measure.
- B. Tap time in 2, 3 and 4 pulse measure.

V. Music Appreciation:

One 15-minute period a week.
See outline p. 30 ff.

Special Activities:

Class Piano Instruction.

Third Grade Song List

[Only two of the books listed are now on the approved list.]

• • • Eighth Grade Music Outline (159:22) • • •

Objectives:

- 1. Have pupils memorize assembly and two songs (either two or three part) each month.
- 2. Stress artistic interpretation of songs.
- 3. Encourage the singing of solos, duets and trios.

I. Songs:

- A. Rote.
 - 1. Assembly.
 - 2. Unison grade songs.
- B. Note.
 - Stress three-part songs.

(Teach parts simultaneously when practicable.)

Four-part songs may be taught only where condition of voices demands it.

II. Voice Training:

- A. Care for the adolescent voice.
- B. Develop clear, light head tones.
 - 1. Use vocal drill leaflet.
 - 2. Use chord practice leaflet.

III. Theory:

- A. Establish recognition of keys and time signatures.
- B. Drill on chords found in sight singing material.
- C. Teach bass clef if there is a bass section in the class.

IV. Activities:

- 1. Orchestra.
- 2. Boys' glee club.
- 3. Girls' glee club.

V. Special Activities:

- 1. Violin class instruction.
- 2. Piano class instruction.

VI. Music Appreciation:

Two 30-minute periods per month.
See outline, pp. 31 ff.

Eighth Grade Song List

[Only two of the six books listed are now on the approved list.]

Course of Study in Music for Junior High School

Music Outline (160) Grade 9A

Specific Aims

The development of

- 1. An understanding of the chromatic scale.
- 2. The ability to sing the chromatic scale.
- 3. An interest in the greater forms of vocal compositions.

Required Activities

I. Syllable singing.

- A. Individual work in sight singing.
(Phrases chosen from song book.)
- B. Use three and four part songs (unaccompanied). Teach parts simultaneously when practicable.

- II. Voice Training.
 - A. Work for light, unforced tone in singing.
 - B. Use carefully the vocal drills suggested for this grade.
- III. Theory. (Note-book)
 - A. Review subjects of 9B when necessary.
 - B. Drill in scale writing, major and minor scales.
 - C. Write the chromatic scale, using different key signatures.
- IV. Appreciation.
 - A. Use records to illustrate:
 - 1. Opera--
 - a. Italian
 - b. French
 - c. German
 - d. Russian
 - e. American
 - 2. Oratorio--
 - a. Bach (Passion Music)
 - b. Handl [sic]
 - c. Haydn
 - d. Mendelssohn
 - 3. Mass
 - a. Palestrina
 - b. Mozart
 - c. Beethoven
 - B. Study biography of Wagner.
 - C. Discuss local musical events.

Suggested Additional Projects and Activities

Participation in:

- 1. Assemblies--music programs
- 2. Girls' and Boys' Glee Clubs
- 3. Orchestra
- 4. Band
- 5. Class piano instruction
- 6. Class violin instruction
- 7. Instrumental ensembles
- 8. Operettas
- 9. Radio assemblies

Courses of Study in the High Schools

1913. Although music is mentioned as a high school subject as far back as 1861, no outline for a high school

music course was available until 1913 when the following course was adopted by the Board. It is quoted in full:

To the Special Teachers of Singing in the Chicago High Schools:

A certain degree of uniformity should be observed in technical musical instruction not only in the elementary school, but also in the secondary or high school.

The following outline of work would seem to be sufficiently comprehensive, and of such scope as to allow the individual teacher ample opportunity for the development of ideas and methods peculiarly his own.

First Year (9th Grade)

Text-book. The book authorized by the Board of Education.

The class work proper should be divided as follows:

1st. Written Major scale in copybooks. At least one scale should be given at each recitation. It should be written ascending and descending, two full octaves, using quarter notes. Particular attention should be given to signatures and the arrangement of stems. After the thirteen ordinary scales have been written, each one should be reviewed and analyzed. If convenient have at least one pupil duplicate the written work on the blackboard, while the class is writing. (Time: 10 to 15 minutes).

2nd. Attention should be given to vocalization, the pupils using La, La, or other vowels, at the discretion of the teacher. (5 minutes)

3rd. New songs should be studied by syllable. (30 minutes)

4th. In the second semester the song work can be supplemented by the introduction of musical terms at each recitation. The following should be learned:

Largo	Vivace	ff
Grave	Presto	f
Lento	Dolce	mf
Adagio	Rollintando	mp
Maestoso	Ritardando	p-pp
Andante	Ritenuto	a Tempo
Andantino	Accelerando	Legato
Moderato	Affrettando	Staccato
Allegro	Crescendo	Da capo
Allegretto	Diminuendo	Dal Segno
		Fine

Special care should be exercised in explaining diminutive and superlative variants of terms.

5th. The following terms should be explained:

Aria	Opera
Cantata	Oratorio
Concerto	Sonata
Madrigal	Overture
Motet	Symphony

The composition and character of instruments in the orchestra should be discussed. In discussing instruments, the following classification might be used:

Stringed instruments; string quartet.

Wind instruments.

Reed instruments.

Instruments of percussion.

The composition of the following should be explained:

Brass Band.

Martial Band.

Military Band.

Reed Band.

The work outlined in this section may be postponed until the Second Year, if it is found necessary.

Definition: A Major scale is a succession of steps and half-steps, so arranged that the half-steps occur between 3 and 4, and 7 and 8.

Remarks: The exercise work will progress more rapidly if all the pupils sing each part separately. The bass part must be thoroughly discussed at the beginning of the year, as many boys will be unfamiliar with the Bass Clef. The girls can help the boys in learning their parts. The exercises should be sung unaccompanied, to insure independence. After they are learned the piano can be used to make more satisfactory the musical presentation. The piano can also be safely used when the class is learning one part, provided the teacher will play the harmonies which do not suggest the part being sung. This will aid in the cultivation of the ear.

The three principal chords (Tonic, Dominant and Subdominant) should be sung from the blackboard, using all three in the simplest combinations. This can be best done at the time usually devoted to vocalizing.

Particular care should be exercised about the analysis of the time signatures and the matter of accent. The technical and theoretical can best be taught during the earlier part of the hour, leaving the recreative work for the close.

Text Book. The book authorized by the Board of Education.

Organization should be followed by a brief yet comprehensive review of the scale work of the First Year.

Then,

1st. The technical work this year will be the Chromatic Scales. The written work should consist of the ascending and descending scale, using one octave only.

Care should be taken to have the definition of the Chromatic Scale uniform and clearly understood.

Definition: A Chromatic scale consists of the tones of the diatonic Major scale with certain variations. The variations are first, elevations of 1, 2, 4, 5 and 6 of the ascending scale; second, depressions of 7, 6, 5, 3 and 2 of the descending scale. These chromatic elevations and depressions are often referred to as chromatic half steps, and must not be confused with diatonic half steps.

2nd. The song work will consist of material from the authorized song book, with necessary supplementary material.

3rd. The usual amount of vocalizing and the constant review of musical terms will occupy a few moments daily.

4th. A brief biography of the following composers can be introduced during this year, the pupils noting the salient points in their copy books: Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Weber, Mendelssohn, Schubert, Schumann, Chopin, Liszt, Wagner and Rubenstein. Example: Ludwig van Beethoven. Born at Bonn, Germany, 1770, died at Vienna, Austria, 1827. Compositions, 9 symphonies, 32 sonatas for piano; operas: Fidelio, Edmont. Was very deaf.

This outline should be amplified with a brief narrative of the life of Beethoven.

5th. New songs should be studied by syllable at the discretion of the teacher.

It would be well to introduce a number of new patriotic songs during this year's work, reviewing as a matter of course, the American, German and Russian National Hymns learned during the first year. Star Spangled Banner is required at least once each month.

Third Year (11th Grade)

Text Book. The book authorized by the Board of Education.

1st. After a through review of the Major and Chromatic scales, the study of the minor scales should be undertaken.

2nd. Use the following classifications: Harmonic, Melodic and Natural.

Study and write the Harmonic and Melodic ascending and descending, one octave only, and simply explain the Natural.

Emphasize the use of Fa-si-la and fi-si-la.

The theoretical work of the second semester shall consist of a study of intervals and triads.

(Note: 3rd is omitted.)

4th. The basis of the song work will be the easier songs in the authorized song book. From time to time supplementary work should be given.

The Elective Course in Harmony should have two recitations a week, and might be arranged for pupils of different years, who show sufficient evidence of preparation for such a course.

Fourth Year (12th Grade)

Text Book. The book authorized by the Board of Education.

1st. The work of the first semester may consist of the elements of harmony or of Music Appreciation, or of a combination of both subjects.

2nd. In the second semester the study of Musical History will be undertaken, the pupils taking down the brief lecture in their music copy books. This feature of the work may be made very interesting.

3rd. Use the authorized song book, choosing the more difficult choruses and such supplementary material as may seem advisable.

The senior classes, particularly, should be looked upon as choral societies, and every effort made to dignify the work in such a manner as to enlist the hearty cooperation of all pupils properly belonging. Prospective Normal School pupils must not be excused from participation in the work of this year.

Organization and Administration

I. 1st. The cooperation of the principal should be secured in having a sufficient supply of books in the hands of the pupils.

2nd. Each pupil should provide himself with a "Music Copy Book" at once, as a certain amount of work must be accomplished each week.

3rd. Where classes are large, the principal will assign a regular teacher to keep the record of attendance, and assist in maintaining discipline.

II. The principal determines the membership of each class, and is the only one authorized to excuse pupils from attendance upon the music exercise. Permission to be absent from an exercise can be granted by the principal only.

III. The rules of the Board of Education forbid the distribution of professional or business cards, in school or on the school premises also the announcement of any concert, entertainment or recital.

IV. The use of supplementary music must always be sanctioned by the principal, who should be consulted before any supplementary music is ordered.

V. The condition of the pianos in the various schools should be watched and the principals promptly notified when they need attention.

Books Authorized By The Board of Education

First Year, Halcyon Song Book
 Second Year, School Song Book
 Third Year, Corona Song Book
 Fourth Year, Corona Song Book.

Elective Course In Harmony

A two year elective course in Harmony, open to any high school pupil who shows sufficient evidence of preparation for such a course, might be conducted in the high school.

Classes should have no fewer than two recitations per week and outside preparation should be required.

Credit for the regular music course .15 for each semester.

Credit for the course in Harmony, two recitations per week, .4 per year (161:599: No. 23380).

1917. In the "Course of Study for the High Schools" adopted August, 1917, out of ten courses listed, only four require music (162).

General Course (p. 15). Music--Two periods a week for two years.

Normal College Preparatory Course (p. 19). Music--Two periods a week for four years.

Four-Year Course in Household Arts (p. 24). Music--

Two periods a week for two years.

Arts Course. Music--Two periods a week for two years.

On May 31, 1928 (163:1302: No. 20960), the Board concurred in a recommendation for a four year vocational music course which had appeared in the Proceedings of the Board January 25, 1938 as follows:

Referred--Concurrence 20960 May 31, 1928.

Recommended that the Board of Education authorize a four year vocational course in music in Senior High Schools.

Reasons: There is a demand for such a course on the part of pupils, parents, and communities.

A vocational course in music is in active operation in the Cass High School in Detroit and it is proving valuable and popular. California schools also offer a music course.

The study of instrumental music has long since passed the experimental stage in our own high schools, band music as a part of the curriculum having been successfully tried out over a period of nine years. Our own band teachers have largely solved the problems peculiar to instrumental music instruction as adapted to the needs of the high school curriculum.

It is generally conceded that more attention should be given to instruction in music, and it should be given a place in the curriculum on an equality with other basic subjects, with equivalent credit.

The vocational music course will round out the general education of students taking it, and in addition it will prepare them to take up music as a vocation, or to enjoy its avocational advantages (163:714: No. 19797).

The following outline of requirements are for a technical course, utilizing the equipment and facilities now on hand:

9B	Periods
English	5
Mathematics	5
Science	5
Theory and Ear Training	5
Instrumental Music	10
Physical Education and Health	3

9A	Periods
English	5
Mathematics	5
Science	5
Theory and Ear Training	5
Instrumental Music	10
Physical Education and Health	3

10B	Periods
English	5
Mathematics	5
Science--Biology	7
Theory and Ear Training	5
Instrumental Music	10
Physical Education and Health	3

10A	Periods
English	5
Mathematics	5
Community Civics and Occupations	5
Theory and Ear Training	5
Instrumental Music	10
Physical Education and Health	3

11B	Periods
English	5
Physics	7
Language	5
Theory of Music	5
Instrumental Music	10
Physical Education and Health	3

11A	Periods
English	5
Physics	7
Language	5
History of Music	5
Instrumental Music	10
Physical Education and Health	3

12B	Periods
English	5
History, United States	5
Language	5
Harmony and Composition	5
Instrumental Music	10
Physical Education and Health	3

12A	Periods
English	5
History, United States	5

	Periods
Language	5
Harmony and Composition	5
Instrumental Music	10
Physical Education and Health	3

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The outline which follows is quoted from the
Program of Studies in Chicago High Schools dated June 1939
(164).

This program is now in use. One only needs to
compare this outline with the meager offerings of former
high school courses to realize how the Chicago public schools
are trying to give adequate music instruction in the high
schools.

Music Group

Column A--Maximum Offering

Column B--Semester Placement

Column C--Minimum number of units which may be
counted in each subject as a constituent of a sequence
in this group.

.

<u>Subject</u>	<u>A</u>	<u>B</u>	<u>C</u>
1. Music Orientation	$\frac{1}{2}$	1 to 4	$\frac{1}{2}$
2. Appreciation I (From Song to Symphony)	1	3 to 6	1
3. Appreciation II (Symphonies and Their Meaning)	$\frac{1}{2}$	5 to 8	$\frac{1}{2}$
4. History of Music	1	5 to 8	$\frac{1}{2}$
5. Creative Music	$\frac{1}{2}$	7 to 8	$\frac{1}{2}$
6. Instrumental or Vocal Music I (10 periods weekly)	1	1 and 2	1
7. Instrumental or Vocal Music II (10 periods weekly)	1	3 and 4	1
8. Theory and Ear Training (5 periods weekly)	1	3 to 6	$\frac{1}{2}$
9. Instrumental or Vocal Music III (10 periods weekly)	1	5 to 8	$\frac{1}{2}$
10. Harmony and Composition (5 periods weekly)	1	5 to 8	$\frac{1}{2}$

11. Instrumental or Vocal Music IV (10 periods weekly)	1	5 to 8	$\frac{1}{2}$
12. Choirs and Choruses (5 periods weekly)	$1\frac{1}{2}$	1 to 8	1
13. Orchestra (5 periods weekly)	2	1 to 8	1
14. Band(5 periods weekly)	2	1 to 8	1

Not more than one sequence may be offered in this group toward meeting the sequence requirements for graduation.

Such other selections as may be made would, however, be electives to be counted toward graduation.

CHAPTER V

MUSIC BOOKS THAT HAVE BEEN USED IN THE CHICAGO PUBLIC SCHOOLS

The following pages contain a chronological list of the music textbooks that have been used in the Chicago public schools together with board legislation pertinent to the textbooks situation. No records are available that show the books used before 1860.

1860. High School
Bradbury's Musical Boquet¹ [sic]

Grammar School
Mason's Normal Singer

Primary School
Bradbury's School Melodist (97:86:91)
1866. High School
Coronet

Grammar School
Merry Chimes
Song Birds (97:27)
1868. High School
Coronet

Grammar School
Song Garden No. 2 [Lowell
Mason] (100:41)

¹The early reports of the Board of Education do not give the names of authors or publishers. These data have been supplied from other sources whenever possible.

1869. High School
Song Garden--Part Third [Lowell Mason].

District School
Song Garden--Part Second
[Lowell Mason] (101:105)

1872. High Schools
Song Garden--Third Book
Graded Songs--No. 6 + +

District Schools
Song Garden--1st and 2nd books
Blackman's Graded Songs--Nos. 1, 2, 3

Normal School
Song Garden--Third Book
Graded Songs--No. 6
(Graded Course of Instruction appended
to Schools Reports 16th Annual Report
Year Ending July 1, 1870) (104:111)

1873. High Schools
Graded Singer No. 4 substituted for
SongGarden--Part Third.

District and Grammar Schools
Graded Singer No. 3 (instead of Song
Garden--Part Second)
Blackman's Graded Songs--Nos. 1, 2
and 3 (105:154)

1876. District and Grammar Schools
Graded Musical Exercises (for the
four lowest grades) (107:71)

1880. High School
Hour of Singing by Emerson and Tilden.

District and Grammar Schools
2nd Part--4th Grade--Hohman Series
3rd Part--5th Grade--Hohman Series
4th Part--6th, 7th and 8th
Grades--Hohman Series (35:24)

1889. Approval given to have plates made and
2500 pamphlets (32 pages) of songs
printed for use in the Junior and Senior
classes in High School.
Authority granted to have printed--
5000 copies of Exercises for Primary Grades

5000 copies of Exercises for 5th
and 6th Grades
2000 copies of Exercises for 7th and
8th Grades
200 Music Charts (45:57)

1890. Authority granted for printing of
20,000 copies of Songs and Exercises
for Primary Grades
10,000 copies of Songs and Exercises
for 5th and 6th Grades
5,000 copies of Songs and Exercises for
7th and 8th Grades (45:180)

Also, authority granted to print
3,000 copies of Songs and Exercises
(for use of pupils in High School)
(46:110)

Loomis Progressive Music Lessons
adopted as text for use in the
advanced grades in the High School
(46:110)

1891. Franklin Square Song Books, Nos. 1, 2,
and 3 placed on the approved list of
Library Books (46:245)

1892. High Schools
Loomis Progressive Music Lessons

Grammar and Primary Grades
Song Books--Nos. 1, 2 and 3 (117:274)

1893. High Schools
Cecilian Series of Study and Song--
Book IV

Grammar and Primary Grades
Normal Course in Music. First Reader
[Holt]
Normal Course in Music. Second Reader
Part I-II [Holt] (118:272)

1896. Cecilian Series of Study and Song
[John W. Tufts], adopted for use
in 7th and 8th grades.
"Group B" of Beacon Series adopted
for use in grammar grades
Beacon Song Collection adopted for
3rd and 4th years in high school.
(51:299)

1898. Authority granted to purchase
 50 copies of Beginners Book of
 Vocal Music (Eleanor Smith &
 Mueller, Scott Foresman Co.)
 for each primary school
 2,000 copies of School Songs by
 Grades
 300 copies of Songs of the Child
 World [Gaynor] (53:343)

At the Board meeting of June 28, 1898, action was deferred for the second time on changing the music text books from the "Normal Music Course" to the "Eleanor Smith and Mueller's Series--Beginners' Book of Vocal Music and A Second Book of Vocal Music." Arguments for and against were presented. The district superintendents favored the change but the music supervisor and the special teachers would not approve (53:734).

1899. A report by a member of the Committee on Music is recorded in the proceedings as follows:

Mr. Strong submitted a minority report urging that the Board buy enough of the regular text books [Normal Music Course--Silver Burdett Co.] to supply the needs of the schools instead of buying such quantities of supplementary material [Beginners' Song Book] (54:507).

New texts adopted
 First Book of Vocal Music--Scott Foresman Co.
 Second Book of Vocal Music--Scott Foresman Co.
 exchanging 26,000 copies of Beginners' to which has been added a large number of songs and exercises (54:734).

Music Books adopted
 High Schools
 1st and 2nd years
 Cecilian Series of Study and Song
 No. 4 (Silver Burdett Co.)

3rd and 4th years
Beacon Song Collection (Silver Burdett & Co.)

Elementary Schools
7th and 8th grades
Cecilian Series of Study and Song No. 3
(Silver Burdett Co.)

5th and 6th grades
Second Book of Vocal Music (Scott
Foresman Co.)

3rd and 4th grades
First Book of Vocal Music (Scott
Foresman Co.) displacing Normal
Course in Music, First Reader (55:74).

1900. German Lullaby Songs placed on the
supplementary list for use in the
Kindergarten and First Grades (55:553).

1901. Recommendation made to purchase 20
copies of the Laurel Song Book, edited
by W. L. Tomlins for use in the Music
Department of the Normal School (57:175).

1902. Authority granted to exchange the Normal
Music Course books for the Modern
Music Series [Eleanor Smith, Silver
Burdett & Co.] (57:396).

1904. Text books adopted for 1904-05

Elementary School
Third Grade--Modern Music Series, First
Book (Eleanor Smith: Silver Burdett
& Co.)

Fourth Grade--Idem, First Book.

Fifth Grade--Idem, Second Book

Sixth Grade--Idem, Second Book

Seventh Grade--Idem, Third Book

Eighth Grade--Idem, Third Book

High School

First Year--Cecilian Series of Study
and Song No. 4.

Second Year--Idem.

Third Year--Beacon Song Collection

Fourth Year--Idem (127:49).

1907. Books recommended for Supplementary
List in Music
Primary Grades
Songs of the Child World, Book 2, Gaynor,
John Church Co.
Educational Music Course, Teachers
Edition for Primary Grades, Ginn & Co.

Upper Grades
Fifth Reader, New Educational Music
Course (McLaughlin-Veasie-Gilchrist),
Ginn and Co.
Melodic Third Reader, Natural Music
Course, American Book Co. (63:219: No. 7775).
1911. Books recommended for Supplementary and
Reference lists
Congdon Music Primer. No. 2 C. H.
Congdon
Playtime Song Series, Book I, Riley and
Gaynor, C. F. Summy Co.
Idem, Book II
Idem, Book III.
Seven Songs of Childhood, Louise R. Waite,
P. Waite (66:799: No. 15489).
1912. Text Books adopted for 1912-13

Elementary Schools
Grades 3 and 4--Lyric Music Series,
First Reader [Johnstone-Loomis-
White], Scott-Foresman.
Grade 5--Idem, Second Reader.
Grade 6--Modern Music Series. Second
Book [Eleanor Smith] (Now in use)
Silver Burdett Co.
Grade 7--Idem, Third Book. (Now in use)
Grade 8--Laurel Music Reader. C. C.
Birchard Co. (Now in use)

High Schools
First Year--Halcyon Song Book. Silver
Burdett Co.
Second Year--The School Song Book.
C. C. Birchard & Co.
Third and Fourth Years--Corona Song
Book. Ginn and Co. (68:6: No. 18435A).
1922. Authority granted to print 14,000 copies
of "Song and Exercise Book" by Agnes Heath
(77:439: No. 3955
and 76:500).

A list of 45 music reference books, including text books, books of songs, cantatas and books on appreciation, to be added to the Teachers Reference Library was approved by the Board on April 12, 1922 (77:855: No.F4248)

The following paragraph is quoted from the Superintendent's Annual Report:

Excellent song material, exempt from copyright restrictions, has been available. Through the generosity of the Board of Education these songs are issued to the schools in leaflet form, without charge. Plates are made of the songs selected and are then sent to the schools equipped with a printing department. 100,000 Song Leaflets have been printed and distributed during the year through this department (142:34).

1923. Authority granted to print 50,000 copies of an assembly book called "Songs for Little Children" (79:268: No. 7693).

The printing of 30,000 copies of the assembly song book (Chicago Assembly Song Book) as prepared to be used in the upper elementary grades has been authorized (29:385).

Books added to Supplementary Text Book List:

Laurel Junior Music Books [Armitage]

C. C. Birchard

Laurel Song Book

Laurel Music Reader

Junior Laurel Songs

Intermediate Laurel Song

Books I and II

Hollis Dann Music Series. [Hollis Dann]

American Book Co.

Books I, II, III, IV, V, VI and

Junior Songs.

Music Educational Series. [Giddings,

Earhart, Baldwin and Newton.] Ginn and Co.

Songs of Childhood

Introductory Music

Elementary Music

Progressive Music Series. [Parker, McConathy,

Meissner, Birge.] Silver Burdett Co.

Primary Song Book

Books I, II, III, and IV.

Lyric Music Series. [Johnstone, Loomis,
White] Scott, Foresman and Co.

Primer

Books I, II, III.

Congdon Music Readers. C. H. Congdon

Books I, II, III, IV, and V

(79:325: No. 7828).

1925. Books added to Supplementary List

Universal School Music Series [Damrosch,
Gehrken, Gartlan].

Books I, II, and III (79:571: No. 10612).

Note: A complete list of approved music books

for elementary grades may be found on pages 1524, 1557 and
1558 in the Board of Education Proceedings of May 27, 1925
(79:1524-57-58: No. 11678).

Text books adopted for Senior High

School June 24, 1925

First and Second Years

School Song Book--McConathy--C. C. Birchard

Halcyon Song Book--Marshall--Silver

Burdett & Co.

Junior Song Book--Giddings and Newton--

Ginn and Co.

High School Song Book (Revised)--Gertrude

B. Parsons--Silver Burdett & Co.

Corona Song Book--Hoff--Ginn & Co.

Third and Fourth Years

High School Songs for Every Occasion--

Hinds, Hayden and Eldridge--Gartlan

and Donnelly, pub.

Standard Song Classics--Baldwin and

Newton--Ginn and Co.

David Bisham [sic] Song Book--David

Bisham--John C. Winston Co.

A Book of Choruses--Chadwick, McConathy

and Co., Birge, Miessner--Silver

Burdett & Co.

The Laurel Song--Tomlins--C. C. Birchard

and Co.

Text books adopted for Junior High School

June 24, 1925

Junior Laurel Music Book (Special Edition)

Armitage--C. C. Birchard

Progressive Music Series Book IV Damrosch,
Gartlan, Gehrkins--Hinds, Hayden and
Eldredge

Chicago Assembly Song Book (Stock item
D550-15) Board of Education

Junior Music--Giddings, Earhart, Baldwin
and Newton--Ginn and Co (80:1699: No.11956).

1926. Additions to Text Book List
Songs of Childhood--Giddings, Earhart,
Baldwin, Newton--Ginn and Co.
Introductory Music--[Ditto]
Elementary Music [Ditto]
Juvenile Music [Ditto]
Intermediate Music [Ditto]
Three-Part Music [Ditto]
(Rearranged to conform to the grades
and the last three books added to
complete the series.)

Note: A complete list of elementary music books,
orchestra music, etc., may be found on pages 1146-7 of the
Proceeding of the Board of Education of February 10, 1926
(81:1146-7: No. 13839).

1927. Text books added to the supplementary
list:
Fifth Book of Songs--Foresman--American
Book Co.
Junior Music--Giddings, Earhart, Baldwin,
Newton--Ginn and Co. (To complete Music
Educational Series) (82:1293-1307:
No. 16790).

1929. Books added to the supplementary list
(K51)

Third Grade

Music Appreciation Readers, Book II--
Kinsella--University Publishing Co.

Opera Stories from Wagner--Akin--Houghton
Mifflin Co.

Fourth Grade

Music Appreciation Readers, Book III--
Kinsella--University Publishing Co.

Fifth Grade

Music Appreciation Readers, Book IV--
 Kinsella, University Publishing Co.
 Music Stories for Girls and Boys--
 Cross--Ginn and Co.
 Songs for Children--Bryant--American
 Book Co.

Sixth Grade

Music Appreciation Readers, Book V
 Wagner Opera Stories

Note: A complete list of approved song books, rhythm books, reference books and orchestra music may be found on page 1335 and following pages, Board of Education Proceedings, May 22, 1929 (84:1335: No. 24309).

Work material list (K54) adopted
 June 12, 1929:

Robinson's Music Fundamentals--Hall and
 McCreary. (Note book for junior and
 senior high school)
 Progressive Music Series Phrase Cards--
 Silver Burdett & Co.
 Miessner Music Motif Cards (complete)
 Peerless Key Signature Charts, Dieckman--
 Silver Burdett & Co.
 Music Appreciation for Every Child:
 Glen Lowry--Silver Burdett & Co.
 Music Notes--My Book
 I for grade 4
 II for grade 5
 III for grade 6 (84:1420: No. 24436).

Addition to text book list
 Laurel S. A. B. (Students edition)
 C. C. Birchard (85:728: No. 25393).

1930. Addition to work material list (high school .
 music)
 Instruments of the Orchestra (86:439: No. 28067).

1931. Add Music Hour V to text book list to
 complete series. (87:175: No. 30318).
 Glen Glee Club for Girls
 Glen Glee Club for Boys
 Twice 55 Plus Brown Book
 Vocal edition

Complete edition
Orchestral parts
Twice 55 New Green Book--vocal--complete
editions.

1932. The list of supplementary reading and library books (K51) has about 100 items covering the following types of books:

Children's Appreciation Books
Children's Song Collections (for use of the teacher)
Rhythm Bands and Harmonica
Rhythms
Orchestra
Teachers' Manuals and Accompaniment Books
Teachers' Reference Books (88:127: No. 32015).

1933. Text Book (K50) and work material (K54) lists adopted in place of former lists, August 9, 1933
(89:69-81-90-96-100-107: No. 33038).

1936. "Approved Basal Textbook List" adopted May 27, 1936. Elementary Music Books--page 1356, Board of Education Proceedings, May 27, 1936. High School Music Books, page 1373, Board of Education Proceedings, May 27, 1936 (91:1356-1373: No. 36380).

1937. Corrected lists of work material and tests adopted June 2, 1937.

Kwalwasser-Dykema Test for Musical Ability--Kwalwasser et al--Carl Fisher
Knuth Achievement Test in Music--Knuth--Educational Test Bureau, 1936
Div. 1. Forms A, B and C--Grades 3 & 4
2. Forms A, B and C--Grades 5 & 6
3. Forms A, B and C--Grades 7-12
Providence Inventory Test in Music--Allen et al--World Book Co., 1932: Test--Form A Grades 4-9 (92:1465: No. 37561 and 91: No. 37630-0).

1939. The Chicago Approved Textbook List for Elementary Schools and High Schools was prepared by the Bureau of Research and Building Survey and was adopted by the Board of Education April 5, 1939 (164).

In this bulletin there are listed fifty music books for high school (p. 39) and forty-eight music books for elementary school (p. 10). However, due to the bidding system used by the Board in the purchase of books, only a fraction of the titles on the approved lists appear on the requisition sheets on which the schools send in their orders. These are herewith listed.

Elementary Music

Basic:

The Music Hour Series, First Book, McConathy et al--Silver Burdett.

Idem, Second Book.

Idem, Third Book.

Idem, Fourth Book.

Idem, Fifth Book.

Singing Youth, Grades 7-8, Armitage--Birchard.

Auxiliary:

Music Highways and Byways, Grades 7-8, McConathy--Silver Burdett.

Sing, Grades 7-8, Stevens--Birchard

Junior Laurel Song Book, Grades 7-8, Armitage--Birchard

A Singing School, Our Songs, Grade 2, Armitage et al--Birchard

A Singing School, Merrie Music, Grade 3, Armitage et al--Birchard

Foresman Songs and Pictures, Fifth Book, Grades 7-8, American Book Company

Adventure, Grade 8, Glenn--Ginn and Company

Treasure, Grade 7, Glenn--Ginn and Company

Silver Book of Songs, Pupils Edition, Grades 1-8, Perkins--Hall & McCreary

High School Music

Music of Many Lands and Peoples, McConathy
et al--Silver Burdett

Higher Book of Songs, Foresman--American
Book

Red Book of Program Songs, etc., Bowen--
Hall & McCreary

School Song Book, McConathy--Birchard

Singing Youth, Armitage et al--Birchard

Sixth Book of Songs, Foresman--American
Book

Song Series, Book 4, Hollis-Dann--American
Book

Sing, Stevens-Dykema--Birchard

Glee Music, Gibb-Morgan--Birchard

Discovery, Glenn et al--Ginn and Co.

School Songs, Callinan--Allyn & Bacon.

CHAPTER VI

THE DEVELOPMENT OF INSTRUMENTAL MUSIC IN THE CHICAGO PUBLIC SCHOOLS

1896. For well over fifty years the Chicago public schools have fostered instrumental music. In a report dated June 26, 1896, Mr. Gabriel Katzenberger, Supervisor of Music in the High Schools, says:

The musical societies and orchestras which have been established at some of the high schools have been very helpful in arousing and sustaining a musical interest on the part of the pupils. These societies assist very greatly in the entertainments of the school literary societies, school festivities, and teachers' gatherings, and exercise a marked influence on the formation of musical taste in the community (121:85).

Again in his report dated June 24, 1898, the Supervisor of Music in the High School states:

The High School Orchestra, which I organized several years ago, numbers about one hundred members and is doing excellent work toward the elevation of taste, and the intelligent instruction of the works of old and new masters.

The ensemble playing creates good timists, and teaches proper shading and phrasing. The instructions are also given gratis. Its services are for school purposes only, and the great mutual benefits are thus produced (123:85).

1914. The Committee on Survey of Music report sixteen orchestras in the high schools June 30, 1914. Of these, however, only eight are led by music teachers. Four are led by teachers other than music teachers, two by

pupils, one by the Principal and one by an outside musician (137:189).

1916. On July 24, 1916, the Board authorized the employment of a special instructor in band and orchestra concurring in the following report of the superintendent.

The Superintendent of Schools reports that in his belief it will be conducive to the strengthening of a school spirit among the pupils if encouragement be given to the organization of bands of music among the members of the student body. At least two high schools have started funds for the purpose of securing instruments.

The Superintendent recommends that as a means for the encouragement of this movement, Mr. N. P. Peterson be employed as special instructor in band and orchestral music beginning September 1, 1916, at a salary of \$2000 a year, and that a special certificate be awarded as instructor in instrumental music (72:209: No. 30259).

Further encouragement was given to the high school band movement when the Board adopted the following recommendations of the superintendent.

November 9, 1916.

The Superintendent of Schools recommends that \$200.00 be appropriated for the purchase of instruments to complete the equipment of the band at the Harrison Technical High School, this amount to be charged to the Educational Contingent Fund for Supplies (72:561: No. 30872).

1917. February 28, 1917

The Superintendent of Schools reports that the Lane Technical High School is desirous of organizing a high school band, the expense of which will amount to \$800. The enrollment of the school consists of 2600 young men and boys. The school will be able to supply one-half of the funds necessary for the equipment of the band.

The Superintendent recommends that \$400.00 be provided from the Educational Contingent Fund to supplement that which the school will provide for the purchase of band instruments (72:1499: No. 31634).

1919. The introduction of the Reserve Officers Training Corps into the high schools by the War Department created a need for high school bands. The Board concurred in the following report February 13, 1919.

The Acting Superintendent of Schools reports that with the establishing of military training on the splendid basis made possible through a most fortunate arrangement with the War Department of the United States Government, it will be necessary to increase the band facilities of the high schools to an extent that each high school will be provided with a band, which when occasion requires, can be assembled into a large cadet military band, similar to the Great Lakes Jackie Band, with approximately 500 pieces.

The Acting Superintendent recommends that an appropriation of \$8226.00 be made for the equipping of such bands, the same to be distributed as follows:

Austin	\$800	Marshall	\$300
Bowen	300	McKinley	500
Calumet	300	Medill	800
Englewood	300	Phillips	176
Fenger	800	Schurz	800
Hyde Park	800	Senn	800
Lake View	250	Tilden	200
Lane	400	Tuley	500
Lindblom	200		

(74:169: No. 462)

An additional appropriation of \$225 was made for Harrison March 26, 1919 (74:242: No. 571-D) and one of \$575 for Parker April 23, 1919 (74:295: No. 684).

1920. In 1920, the following item appears in the Superintendent's Report:

The bands have done better during the year than they have ever done before, and the showing which they made at our Annual Tournament and Competition reflects credit upon those organizations.

(June 9, 1920)....The band competition was a notable event, Mr. William Weil of the Chicago Band heading the judges for this particular activity.

The winners of the events were:

Bands.....Riverview Cup.....Lake View High
(141:39).

1924. In 1924, Frank L. Beals, Supervisor, makes the following report under the heading "Military Training."

There are nineteen military bands, uniformed by the government and subject to the same regulations as other members.

There are six band masters. The number is too small. Four more are needed for next year.

If instruments were available, twice the number of students now playing would enroll in the bands. Many boys furnish their own band instruments. Some schools raise funds and buy them. Work in the bands has proved to be valuable technical training, enabling boys to earn money while going through high school and college.

Many instruments should be replaced next year (143:45).

1925. In 1925, the bureau of Military Training reports as follows:

Bands:

Number of Bands	20
Total student enrollment	1579
Number of Instructors	17
Number employed as such	10
Number of teachers who instruct bands in addition to other duties	7
Number instruments owned by Board of Education	883
Number instruments owned by schools	229
Number instruments owned by students	467
Total instruments	1579

During the next several years Board approval on reports and recommendations relevant to instrumental music in the high schools appears as follows:

1927. October 19, 1927

Recommended, that authority be granted for the assignment of band instructors in the junior high schools, to be included in the quota of teachers at the regular junior high school schedule of salaries.

Reasons: Instruction in band music is an important element in the education of adolescent pupils.

Specially trained teachers are required to give this instruction (83:404).

June 8, 1927

\$300.00 granted Senn High School Band (City and state champions) to go to national contest at Council Bluffs (82:1599: No. 17409).

1928. March 14, 1928

Recommended that an examination be given on June 25, 26 and 27 for teachers of band music in junior high schools.

Candidates for certificates must present credentials showing (a) Graduation from a four year course in an accredited high school, (b) at least three years of approved training and experience in band music.

Reasons: For several years there have been teachers of band music in senior high schools and their work in this line has met with marked success. Bands should be at least of as great benefit to pupils in junior high schools as in senior high schools and it will be necessary to certificate teachers of band music in order to meet this demand (83:998: No. 20186).

March 14, 1928

Authorize Examination

High School Band Leaders.

Requirements for admission to this examination; 5 years of practical training or experience in band leadership and band music.

Reasons: There is a shortage of suitable candidates for the position....It is also requested that high school graduation be not required for this examination (83:1319: No. M-21016).

November 14, 1928

Recommended, that authority be granted to assign an instructor of band two days weekly instead of one day weekly as at present to each of the following junior high schools: Hirsch--Kelvyn Park--Sullivan.

Reasons: In the autumn of 1927 the work in band instruction was introduced into the junior high schools as an experiment. In the three junior high schools enumerated it has proved so successful that from 80 to 100 pupils in each school are receiving such instruction. To provide adequately for them more time is needed (84:454: No. 22504).

1929. September 11, 1929

Oscar W. Anderson--Instructor of music at Lane High School, Supervisor of Orchestral Music to fill vacancy caused by transfer of Hobart Sommers to the principalship of the Chase School (85:588: No. 24982).

1933. July 12, 1933

As the positions of Assistant Director of Music, Supervisor of Orchestral Music and 23 High school band and orchestral leaders have been abolished, the teachers formerly in these positions who have the necessary teachers' certificates will be transferred, displacing an equal number of assigned teachers.

The purchase of musical instruments was discontinued more than two years ago (89:30: No. 33011).

1934. November 1, 1934

The Superintendent recommends that the Circular of Information of the Board of Examiners (pages 16 and 20) be altered to substitute the term Music for the term Vocal Music and by adding under 6 (c) page 16, "or as teachers of instrumental music in accredited studios."

Reasons: Teachers of music in the Chicago Public Schools should be able to teach the various phases of the subject, as required (90:306: No. Z-34442).

1936. August 24, 1936

Oscar Anderson, instructor of music at Lane be transferred to Supervisor of Instrumental music in the High Schools (92:83: No. 36720-P).

A new impetus toward instrumental music came with Helen Howe's assignment as "Director of Music" (92:49:No.36668) and the expansion of the music department in 1936 (92:83: No. 36720P), and there has been a persistent growth both in the number of students participating and the excellence of performance up to the present time. The paragraphs quoted below are taken from the Reports of the Superintendent, as indicated, and are evidence of the development of this phase of music education.

1937. Small ensemble vocal and instrumental groups are being encouraged whenever possible. Trios, quartets, quintets, and madrigal groups function during club periods. It is the feeling throughout the country today that these smaller sections are the best mediums by which music is taken over into the home and community for worthy use of leisure time.

Thus we may say that music, when expressed in terms of life utility, has a most important and definite place in the high school curriculum. This is the type of emphasis which is being given to it today in the Chicago public schools (146:136).

1938. Forty-five, instructors are devoting their full time, and seven, half of their time or less to teaching instrumental music. Almost eleven thousand students are taking instruction. The more advanced students are members of thirty-four bands and thirty-five orchestras in our thirty-eight high schools. The size of these organizations varies from forty players to between ninety and one hundred. The difference in the size of these groups is due to the particular needs of each school. These groups may be classified according to membership: Group 1, from seventy-two to ninety players; Group 2, forty-one to sixty players; and Group 3, up to forty players.

Particular emphasis on small ensemble groups resulted in the formation of sixty-five instrumental ensembles. They comprise seven string, twenty-three brass, twenty-nine woodwing [sic], and six saxophone ensembles.

In these smaller groups 269 students are given an opportunity to participate. The emphasis on the smaller groups was stressed this year because of the national feeling that they carry over into the life of the community and into the leisure time of the students more easily and quickly than do the activities of the larger groups. In this particular phase, instrumental music has greatly progressed during the year (147:221).

1939. Instrumental solo competitions this year included 475 participants, contrasted with 127 in 1937. There were ninety instrumental ensembles in this year's contest and twenty-seven in 1937. Participating bands increased from twenty-six in 1937 to thirty this year, and eighteen orchestras competed three years ago as against twenty-two during the current year. Two bands took part in the National Band and Orchestra Competition Festival at Battle Creek in May, 1940 (148:156).

Instrumental Music in The Elementary Schools

The elementary schools, too, have interested themselves in instrumental music for many years. The depression, however curtailed this activity quite seriously and it is only recently that the elementary school orchestras are beginning to thrive again.

1913. The first report on elementary school orchestras was made by Kate S. Kellogg, Superintendent of District VI. She says in part:

....One feature of music not formerly connected with the Music Department in the schools is that of the orchestra. There are twelve orchestras in District VI, four of which are of surprising excellence. In most cases, some teacher is the supervisor, but the leader is usually one of the pupils (136:167).

The immense popularity of these organizations is evidenced in the reports of the director of music from 1918 to 1926 as follows:

Date of Report	No. of Elementary School Orchestras and Bands
June 30, 1918	55 (140:147)
June 30, 1922	200 (142:34)
June 30, 1924	154 (143:76)
June 30, 1925	133 (144:112)
June 30, 1926	150 (145:157)

1924. To further the orchestras as well as to promote general interest in music the Board took action October 22, 1924 as follows:

After School String Instrument Classes,--Authorize Recommended, that the Superintendent of Schools be authorized to arrange classes for the instruction of pupils in music--the violin and other string-instruments between 3:15 and 4 P.M. These afterschool

classes are to comprise volunteers from pupils of the schools who are to meet in school buildings after school hours. They are intended to promote the love of Music and to provide musical education at minimum cost to the pupils. They shall be organized by the Supervisor of Music, and each class shall be under the direct supervision of the principal. All classes shall be dismissed not later than four o'clock (80:313:No.9966).

1925. About this time harmonica bands began to flourish in the elementary schools as the following items appearing in the Proceedings of the Board of Education of April 22, 1925 would indicate.

Harmonica Bands

The educational offering today is a unique Chicago specialty. Your Director of Music, Mrs. Agnes Heath, recognizing the value of teamwork, ensemble playing, etc., and not being able to procure, because of their cost, suitable orchestral instruments for all the children who would like to play them, finds that the Harmonica is cheap, and that it is capable of contributing to enjoyment and training in music. Harmonica bands exist in a large number of schools, and prove enjoyable, healthful and cultural. (A Harmonica band will give a two-minute selection)

Mr. McAndrew, Superintendent of Schools, gave a three minute talk on the teaching of music in the schools, and the Harmonica Orchestra from the Nixon School appeared and played several selections (80:1017).

Since no superintendent's reports were published from 1926 until 1936 data for those years are not available.

The following quotations have been taken from the Superintendent's Reports from 1936 to 1940 and show the more recent trends in instrumental music in the elementary schools.

1937.....an interest in elementary school orchestras, which seemed to have waned in the years of depression, has been revived. Very definite results in the increase and organization of orchestras and small ensemble groups are already beginning to become manifest.

High school orchestras have been encouraged to play for the neighboring elementary schools which graduate students to them each semester. This is proving to be an integrating factor between the senior high school and the contributing elementary schools. It is in harmony with the socialization program in the schools in general (146:57).

1939. Class piano instruction as an extracurricular feature has increased extensively during the year. In the three class piano festivals given on May 13, 20, and 27, a thousand pupils performed individually. The parent and community response to the district as well as to the class piano festivals was most gratifying (148:98).

1940. Four class piano festivals were introduced this year experimentally in the school buildings, instead of in a downtown auditorium. The eight elementary school districts were divided into four centers. Six spinet pianos were used, making it possible for eight or twelve children to play simultaneously. Approximately 1,400 children participated. At each of these festivals the school auditorium was filled to capacity with an interested audience.

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A new emphasis has been placed upon violin class instruction as an extracurricular activity because of the dearth of string instrumentalists. This activity serves the general purpose of providing violin instruction to those pupils who desire to study this instrument for aesthetic reasons or who might want to prepare themselves for a place in a school orchestra (149:55).

CHAPTER VII

MUSICAL ACTIVITIES FOUND IN THE CHICAGO PUBLIC SCHOOLS

In 1885, in his report on music, the president of the Board of Education says:

Music in the schools is primarily a recreation; it comes as a relief from close application to study, and is a pleasant, and beneficial exercise of the emotional as well as the physical nature....(113:30)

In 1940, the opening sentence of the superintendent's report on music reads as follows:

Music permeates the life of every pupil in the elementary schools (149:54)

This change has been brought about through a broadening of the music program by the addition of a variety of musical activities. The present chapter aims to enumerate the most influential of these activities and to show their growth and development.

Music Festivals.

Perhaps no influence has been as strong and as helpful in promoting good school music as the festivals have been. The desire to compare favorably with others is instinctive and not only teachers but pupils expend every effort to appear to advantage. It is not surprising then that this means of motivation has always been popular.

1873. The first attempt at a large choral festival by the Chicago public schools was made in 1873. It was

produced as a part of the "Chicago Jubilee" celebration--
 a three day festival given in June 1873, to mark the
 rebuilding of the city in a year and a half following the
 "Fire." The Committee on Music makes the following report
 concerning this event:

....but we should do great injustice to our schools in this part of their work, if we failed to speak of the evidence of thorough training displayed in the singing at the time of the "Jubilee." It was the first attempt ever made here to bring together so large a chorus, and those who are familiar with its marked success will be surprised to learn that so little time was spent in rehearsal. Less than twenty days sufficed for the organization of the chorus, by selections from all the Grammar Schools of the city, in proportion to the number of Grammar pupils, and from the High and Normal Schools in similar proportion. The music was given the pupils for study--two rehearsals of parts of the chorus in different sections of the city were had and one general rehearsal was given them at the place of singing. The pieces selected for singing were classic in character and were given without accompaniment. Good judges have spoken in the most flattering terms of the performance.

Your Committee is confident that an annual musical festival may be most successfully and profitably carried out, and that great good may be made to result from such a festival. The proceeds from the same may be used in repair and purchase of musical instruments (organs and pianos) for the schools, and thus spare the necessity for private subscription (105:192).

In 1897 the Board of Education accepted the following invitation:

Delegation of students from the high schools invited members of the Board and their families to attend a musicale to be given at Steinway Hall April 19 at 3 P.M.

1900. The following paragraph appears in the report of A. R. Sabin, Superintendent of District V in 1900.

....An opportunity for putting the singing of the district to a test was afforded in May.

The eighth grade divisions were invited to give a song recital in the Medill Hall. Each school was permitted to sing three songs of its own selection. The songs took a wide range and in the aggregate made a programme in every way excellent from a musical standpoint. Each class was led by its own teacher. The singing of each class was praiseworthy. The pupils enjoyment throughout the long afternoon was manifest, and, much to my satisfaction, the applause was as discriminating as might be expected from an audience in Central Music Hall. The songs they liked best were the best songs (125:227).

Many references to the "Song Festivals" in the elementary grades are found in subsequent reports but only occasionally is reference made to like activities in the high schools or the normal school. The most informative of these references are quoted herewith:

1907. As before, we can speak highly of the benefits resulting from the May Song Festival, and we recommend that it become a permanent feature of the year's work. It would be well to make some arrangement which would permit all the teachers to be present on this occasion at certain established centers, so that they may derive both help and inspiration from observing the conducting of choruses and hearing the best music of each school (130:175).

1909. The May festival last spring was the most successful of any we have ever had. The teachers were all allowed to attend. Through this they gained an idea of good song interpretation and leadership. More centers were formed, and the programs were more varied, as more grades were represented than in former years. We suggest that in the future the very small children be not asked to participate. We are heartily in favor of these festivals, and would recommend that they be made a permanent feature of the year's work (64:268).

1912. May Festivals--40 May Festivals for the eighth grade pupils. The children met in groups of 6 to 8 schools, averaging 600 children to a group, and presented programs consisting of assembly songs sung in grand choruses and part-songs sung by individual classes (135:233).

1913. The annual fall festival was held at the Chicago Normal College on Monday, November 10, at 12:15 P.M. (Program numbers are mentioned) (22:176).

1914. Nearly every high school has given during the year one or more creditable entertainments. The programs have consisted of operas, among others "Martha" and "Pinafore," cantatas, as "Hiawatha's Wedding Feast," and other fine selections from standard composers.

The singing of the various organizations of the high schools is remarkable and worthy of the highest praise, except in those cases where a few girls are allowed in the choruses to sing alto loudly enough to balance a much larger number on the other parts (137:190).

1922. May Festivals. During the N. E. A., the children in each district, with the exception of District No. 9, presented programs which took the place of the usual May Festivals. The programs were made up of numbers by the orchestras, both individual and combined, assembly singing, glee clubs, both boys and girls, and vocal and instrumental solos by the talented pupils of the schools (142:34).

On June 5, 1929, the Senior High School Music Festival took place in Orchestra Hall. Glen Dillard Gunn, music critic of the Chicago Herald and Examiner newspaper, reported enthusiastically on the excellence of this performance.

Excerpts from his column follow:

....To find a measure for the quality of choral art displayed last night one must turn, not to the fine adult choruses of the city, which were far out-classed, but to the Paulist Choristers, the famous singing Lutherans from St. Olaf's College, the Thomas Choir of Leipsic or the Vatican Choir that visited this country two seasons ago.

Under that able organizer and fine musician, Dr. J. Lewis Browne, 400 picked singers from the city's high schools did unaccompanied numbers by Rheinberger, Schuetky and the conductor himself, in a manner that was thrilling.....

....No adult chorus can approach it, not even the professionals of the Civic and Metropolitan operas. Nor was there fault to be found with the discipline of the chorus. Matters of attack, phrasing, breath control, enunciation--in short, all technical considerations--were

so excellently handled that one quite forgot them (7:14).

Further references to elementary school festivals are quoted below:

1937. Community music festivals are being encouraged this year where possible. In these, the music activities of three or four neighboring schools are exhibited for each other, in the school which has the auditorium best suited for this purpose (146:58).

1940....In addition to nineteen district music festivals held this year, clinic festivals were developed in which three or four neighboring schools come together to perform for each other at various grade levels. This type of clinic festival increases opportunities for the participation of teachers and groups from each school. In the district festival, where eleven or twelve schools are participating, each school may be represented by only one group. Both types of festival have worthy purposes and there is room for both in every district in the elementary schools (149:54).

Choral and Orchestral Contests.

The annual choral and orchestra contests and competitions have, to a large extent, taken the place of festivals in the high schools. The first glee club contest was held in 1926.¹ The report on the choral competition of 1938 reads as follows:

The Thirteenth Annual Choral Competition Festival was held during January in two sections of the city, to give greater recognition and support to all those participating and to comply with the request of parents and interested adults. Last year's single festival took place downtown. These festivals resulted in (1) the development of music consciousness by the people of the community; (2) an attendance of

¹The Board of Education reports make no mention of contests before 1937-38, but the writer attended annual contests beginning in 1927-28. Records of the music department are not available.

3,000 compared with 1,500 last year; and (3) the participation of 24 choirs instead of the 12 of last year.....

The adjudicators in all contests are elected by the high school teachers of music. Mrs. Carol M. Pitts, Director of Music, Central High School, Omaha, Nebraska, a national figure in choral music, was chosen as the adjudicator in the choral competition this year. The following letter was received from her:

"I do want to congratulate you most earnestly on the fine work which is being done. It is certainly a revelation after what we heard a few years ago. Will you not tell each and every teacher who participated, my great enjoyment in hearing their work, and my deep appreciation of the fine standards being developed and the artistic results secured? I hope it was worth while to them in that they learned something which may be of value, and that they received pleasure from participating in so fine a program. If progress is maintained at the present rate it will only be a short time until your city will be one of the outstanding ones of the country in public school music" (148:222).

The Annual High School Instrumental Solo Contest attracted the largest number of entries since its inception. Three hundred thirty-one students participated, an increase of 116 over 1937.....The quality of performance was excellent, in some cases the best we have ever produced, drawing the highest praise from the adjudicators and members of the Chicago Symphony Orchestra. These judges recommended that 103 of the contestants attend the national contest as a result of their high standard of performance.

The Annual Contest for Small Instrument Ensembles was held in March. Eighty-one ensemble entries were received, twice as many as last year. Judging from the instrumental ensembles heard, the quality of performance in this much neglected field of music is far superior to that of previous years. Of this group, twenty-three were recommended for the national contest (147:224).

The most outstanding musical achievement of the Chicago high schools to date was the All City Music Festival held in the International Amphitheater in 1938. It is described in the superintendent's report as follows:

Much is being said today about democracy in education. We hear of it in all educational meetings. It is a splendid thing to see a living, constructive example of it. Three years of building such an exemplification resulted this year in the first All-City Music Festival held in the International Amphitheater on March 28, 29, and 30. Carefully worked out and organized in every detail, this project was one in music, democracy, character education, citizenship, and philanthropy. It was democratic in that:

1. All music organizations in the Chicago public high schools participated.
2. Every high school was represented on the program.
3. Every instructor participated.
4. Every instructor who wished to conduct, did so.
5. Ten thousand high school students participated in the program.
6. The cause itself was democratic, having as its purposes the general promotion of music and the work of the School Children's Aid Society.
7. Civic, Community and P.-T. A. groups participated generously.
8. The complete school system took part in attendance and in the buying and selling of tickets.

No other city has held a public school music festival of equal magnitude. Three different evening performances in three shifts were necessary to accommodate the 10,000 performers and the audience of 21,000. It is the type of festival which will be in the hearts and on the tongues of interested citizens for a long time. All the work which was demonstrated to the huge and enthusiastic audience was that which is found in the regular curriculum of the high school (148:168).

The vocal competitions during the schools year 1939-40 were larger than ever before. The following paragraph concerning them is quoted from the Report of the Superintendent 1939-1940.

Vocal competitions this year included sixty choruses as compared with twelve in 1937. Because of 100 percent participation of the school choruses in the annual contest and a general improvement in performance, preliminary eliminations were considered

unnecessary. They were abandoned, therefore, with a saving of time and effort and a resulting greater spontaneity at the final performance. Parents and citizens arranged to send the members of two choruses that received a superior rating to the first National Choral Competition Festival held in Springfield in May, 1940 (149:156).

Assembly Songs and Monthly Assemblies.

Another most successful motivating force has been the program of assembly songs and the practice of frequent music assemblies in individual schools. In 1911 the special teachers of music report on this subject as follows:

The Superintendent of Schools at the beginning of each semester issued in the bulletin a list of patriotic and folk lore songs selected by the Music Department, one song to be taught each month in the five upper grades. The children have met at regular intervals in the assembly halls or corridors singing these songs in unison from memory. This assembly singing has been led by the grade teachers in turn, thereby strengthening their leadership upon which depends the success of good chorus singing....(134:115).

In 1912, the superintendent's report contains the list of assembly songs for the school year 1911-1912, with the following item by Mrs. Agnes C. Heath:

Our schools excel pre-eminently in their assembly singing. The Superintendent in her September Bulletin of this year, issued a list of songs to be taught to the pupils of the 5th, 6th, 7th and 8th grades.

October--"Patriot's Prayer." Grieg
 November--"Home Sweet Home." Old Air
 December--"Hemlock Tree." German Folk Song
 January--"Cradle Song." Taubert
 February--"Song of a Thousand Years." Work
 March--"Russian Hymn." Twoff
 April--"Welcome Sweet Springtime." Rubenstein
 May--"Battle Cry of Freedom." Root
 June--"Now the Day Is Over." Barnby (135:144).

In 1913, two lists of assembly songs were issued, one for the upper grades as before and a second list for the third and fourth grades. (136:232). A year or two later (date not available) a third list was added for the kindergarten, first and second grades. Similar lists of assembly songs have been issued every year since up to the present time and practically every elementary school in the city has a monthly music assembly. As was the custom when this institution started, the teachers take turns leading the "Assembly Songs" which are sung by the entire group and each room contributes individual numbers chosen from their room repertoire. The current assembly song list is quoted below:

ASSEMBLY SONG LIST

1940-1941

KINDERGARTEN, FIRST AND SECOND GRADES

		<u>Page</u>
September	Flag Song	
	The Music Hour, First Book.....	47
October	Gentle Winds of Evening	
	Songs for Little Children.....	18
November	Father, We Thank Thee	
	Songs of Childhood (Key E _b).....	141
December	Santa Claus and the Toys	
	Songs for Little Children.....	22
January	The Bells	
	The Silver Book of Songs.....	No. 35
February	America (Stanza I)	
	The Music Hour, First Book.....	91 or 106
March	Lullaby	
	The Music Hour, First Book.....	28
April	A Song of Springtime	
	Songs for Little Children.....	86
May	Swing Song	
	The Music Hour, First Book.....	78
June	Review	

GRADES THREE, FOUR, AND FIVE

September	The Star Spangled Banner (Stanza I) The Blue or Golden Book of Favorite Songs.....	4
October	Columbus The Music Hour, Second Book	20
November	A Child's Even Song The Music Hour, Second Book	120
December	Christmas Hymn Chicago Assembly Song Book..	174
January	Off to Dreamland The Music Hour, Second Book	74
February	America, the Beautiful Chicago Assembly Song Book..	1
March	Susie, Little Susie The Silver Book of Songs....	No. 89
April	Early to Bed (Round) The Silver Book of Songs....	No. 135
May	Fairy Secrets The Music Hour, Second Book	47

GRADES SIX, SEVEN, AND EIGHT

September	The Star Spangled Banner (Stanzas 1, 2 and 3) The Blue or Golden Book of Favorite Songs.....	4
October	Beautiful Dreamer Leaflet	
November	Columbia, the Gem of the Ocean Silver Book of Songs.....	No. 173
December	Praise Ye the Lord Foresman, Fifth Book.....	126
January	Anvil Chorus The Music Hour, Fifth Book..	140
February	America Block. Leaflet	
March	To the Hills Singing Youth.....	120
April	On Our Way Rejoicing Chicago Assembly Song Book	93
May	Golden Slumbers Kiss Your Eyes (Descant) The Silver Book of Songs.....	No. 102
June	Review	

Prepared by:
Helen Howe
Director of Music

(On file in the Bureau of Music)

The "round" was introduced into the intermediate group in 1939 as an experiment. It proved so popular that it has been retained as a feature of that group. The "descant" in the upper group is making its first appearance. Reports on its reception are not yet available.

Probably the most outstanding benefit derived from the assembly song program is expressed in the following paragraph:

For large group response, one assembly song is learned each month in every elementary school. A child transferring from a school on one side of the city to the other will find on arriving at the new school the same assembly song which he sang in the school from which he came. Thus the assembly song is a unifying factor in the whole school system (146:57).

The singing of the Star Spangled Banner has been a part of the daily program of the Chicago schools since 1934. The following quotation appears in the Board proceedings.

Mr. Savage moved that the Superintendent of Schools be directed to have the National Anthem sung in all Public Schools at the beginning of classes in the morning or of any other assemblies in the schools. (Adopted) (89:601).

Choral Groups

Since part-singing has been advocated in the elementary music curriculum for many years, as is indicated in the courses of study (Chapter III), choruses were developed at an early date. No great amount of authentic data, however, is available except for the last few years; but we know from hearsay and from the reports of older

teachers that many fine choruses existed in the elementary, high schools and also in the normal school. Choral groups that have contributed to programs of community interest will be mentioned later. The following paragraphs are, for the most part, quotations from the proceedings and reports of the Board of Education in chronological order.

1906. The rehearsals of the Glee Clubs for young women and for young men have been well attended, and every effort has been made to maintain the usual high standard of these organizations. Weekly chorus practice for the entire school is to be placed on a departmental basis in the upper grades, and most favorable results are anticipated (129:108).

1914. Seven boys' glee clubs, nine girls' glee clubs, ~~six~~ choruses and one choral society, are reported in the high schools in 1914 (137:189).

1916. Educational News

The Boys' Glee Club concert held at the Chicago Normal School on April 11th was a delight to all who attended. Twenty numbers were rendered by the boys from twenty-three public elementary schools situated on the South Side.....The choruses were led by Mrs. Heath and Miss Sollitt (23:467).

In April twenty three glee clubs, consisting of 1200 boys in Districts 8 and 10, met in the auditorium of the Normal School and presented a program of unusual interest. A similar concert in District 5 was held at the Harrison Technical High School June 1st. June 2nd, Districts 1 and 3 and June 6th, Districts 2 and 4, gave concerts at the Nicholas Senn High School, in which both boys and girls took part (139:38).

1918. The following is a summary of the various activities of music in the schools (elementary):

Boy and Girl Glee Clubs....158 (140:147).

1920. Boy and Girl Glee Clubs

The Glee Clubs have proven a great power in school organization. In this work the voices are not selected, every pupil in the rooms designated takes part. We now

have about 300 of these Boy and Girl Glee Clubs. Good tone, power of interpretation, intense interest and team work are very evident (141:34).

1922. From 1922 to 1926 the music department reports on glee clubs as follows:

1922	Boy and Girl Glee Clubs.....	275	(142:34).
1924	Girls' Glee Clubs.....	94	(143:35).
	Boys' Glee Clubs.....	107	(").
1925	Girls' Glee Clubs.....	107	(144:112).
	Boys' Glee Clubs.....	103	(").
1926	Girls' Glee Clubs.....	81	(145:157).
	Boys' Glee Clubs.....	85	(").

1925. The first mention of radio broadcasting is made in 1925:

Broadcasting. Many of our musical activities are being broadcast, enabling the parents to "listen in" to the orchestras, glee clubs, rhythm bands, harmonica orchestras and other musical activities (144:112).

1936. Boys glee clubs, girls glee clubs and mixed glee clubs or choirs are mentioned in 1936 (146:58).

Young people enjoy being members of choruses and choirs. Now however, there is more than enjoyment and cultural development. The organizations are so arranged that the members will receive cumulative credit. Every high school in Chicago has such a group of young people.

The Roosevelt High School Symphonic Choir, as winner of last year's competitive festival, was recommended by the Director of Music for participation in the first choral contest of the Music Educators National Conference at Minneapolis, Minnesota.

A Chicago A Capella Choir has been organized this year, having a membership of one hundred chosen by examination only. Today it is drawing national attention. The district organization of high schools permits the forming of district choirs representative of all high schools in the west, north, and south sections. In future all A Capella members will be taken from these ranks (146:135).

1937. In 1937-1938 music activities in the elementary schools included primary choirs, mixed choruses

or choirs and boys and girls glee clubs (147:121). For the high schools the following figures are quoted:

There are ninety-one choral organizations in the high schools: seventeen mixed choruses, thirty-three girls' choruses, twenty-two male voice choirs, sixteen a capella choirs and three madrigal groups. The choral organizations are experiencing unusual development in raising the choral standards. Our high schools aim to be the leaders in this respect.

It will be noted that in the development of smaller vocal ensembles three madrigal groups have been organized this year. A concerted effort has been made in the development of a definite choral technique for instructors, resulting in higher standards of performance. Next year it is planned to place more emphasis on the smaller choral groups and develop them similar to the instrumental groups. Seventy-two instructors have devoted their time to the development of these 91 choral organizations, and 9,025 students have participated (147:221).

1938. In 1938-1939 elementary schools definitely entered the radio field.

A "Student Chorus" radio program was presented each Friday afternoon during the school year over station WJJD. Fifteen hundred children from thirty schools participated in the thirty-two programs. The last three radio programs were recorded for the purpose of critical evaluation (148:98).

1939. This program was expanded during 1939-1940 as follows:

Elementary school choruses contributed forty radio programs this year, twenty-seven choruses taking part in the "Student Chorus" broadcasts, and thirteen choruses being represented on the "Makers of Chicago" program. Approximately 2,000 pupils took part in these programs, which were released through the Radio Council studio. A recording was made of each "Student Chorus" program. These recordings are to be used next year for evaluation purposes (149:55).

The high schools' contributions to radio programs are listed in the following table:

Title	Station	Programs	Choruses	Students
Young Chicago Sings	WLS	31	33	2500
High School Studio Party	WMAQ	31	31	3300
Citizens of Tomorrow	WGN	10	10	500
Music and American Youth	WMAQ	2	2	225
Total		74	76	6525

(149:158)

Instrumental Groups

The instrumental groups, for the most part, were dealt with in the preceding chapter but the rhythm bands which are exceedingly popular in the lower grades deserve mention here. Mrs. Heath first gives them special reference in her report in 1920 (quoted below) but a number of them were functioning before that time.

Rhythm. We find almost every school has grown rhythmical as evidenced by the rhythm bands that can be found in almost every school in the city. As the purpose and aims of this line of work are becoming more clearly understood, the interest in these bands is increasing. The study of rhythm along these progressive lines develops alertness, concentration and a feeling for musical form (141:34).

The fife and drum corps, the drum and piccolo corps and later the drum and bugle corps have proved to be very interesting and stimulating activities for the older boys in the elementary schools.

Data on these activities taken from the reports from 1918 to 1926 appear below:

1918

Kindergarten Bands and 1st Grade Bands....140 (140:147).

1922

Fife and Drum Corps..... 3 (142:34).
Toy Symphony Bands.....300 (")

1924

Rhythm Bands.....377 (143:35).

1925

Rhythm Bands.....408 (144:112).

1926

Rhythm Bands.....505 (145:157).

Drum and Piccolo Corps..... 8 (" ").

The report for the school year 1936-1937 contains the following paragraph:

Rhythmic activities of large consequence today in primary education are the rhythm band and the toy symphony orchestra. A particular differentiation is made between these two activities in the Chicago schools. Special emphasis is placed on the rhythm band because of its practical value in the development of the rhythmic sense in the child rather than in rhythmic musical effects. Rhythm and rhythmic response as the basis and structure of all music, plays an important part in the life of every primary child (146:56).

Creative Music

This phase of music education is necessarily limited. There are comparatively few teachers in the elementary schools who are well enough equipped musically to inspire much creative effort on the part of the child or to be able to translate his efforts. However, surprising results developed when a project in creative music was launched during the school year 1939-1940. The paragraph quoted below describes this experiment:

An added feature this year has been the exhibit of creative music in the north corridor of the Chicago Public Library, from January 10 to February 10, 1940. It has proved to be of great interest, since it was the first of its kind ever to be produced. This exhibit included original melodies composed by children in every grade of the elementary schools of Chicago. While melodies were created and expressed vocally by the

children themselves, the written notations were made in two ways: by the child himself or by the teacher when, in her opinion, the child's technique or knowledge was not sufficient to permit him to write the notations himself. The pupils correlated the songs with art and other areas within their experience. The exhibit consisted of voluntary contributions from schools and teachers interested in this phase of music education. A group of instruments made by the children added much to the exhibit (149:54).

Music Appreciation

The growth of music appreciation in the schools, generally speaking, has been slow and it is only quite recently that any degree of enthusiasm has met efforts in this field of music education, as the following references would indicate.

1912. Victor Machines

Last year many Victor talking machines were purchased by the schools. I am sorry to say that the true value of this machine is not appreciated. Being a novelty, at first it was received with great pleasure, but in many cases it is now relegated to some place where it is least in the way.

The general cultural value of hearing good music as a matter of common intelligence is well understood. These machines bring into the schools the best possible music, giving great enjoyment and appreciative understanding. This year we issued a new catalogue of records which can be had upon application to the Music Department.

We have in a few of our schools, among them the Brownell, Tilton and Kershaw, a rather unique feature. Twice a week a morning concert is given in the hall, commencing at 8:40 and lasting until school calls. The programs for these concerts are written upon the blackboards the day before and the authors and music are discussed previous to attending the recital.....No one is forced to attend and it is surprising how constant the pupils are and with what respect and courtesy they listen to the music (135:146).

1915. The concerts given by the Amateur Musical Club of Chicago were presented at the Mozart and Smyth schools (138:118).

1916. The concerts given by the Amateur Music Club in the various schools did much to enhance the spiritual side of music. For the generous donation of its services, the city is under deep obligation to the club (139:37).

1920. Acceptance of offer of Civic Music Association to give concerts under the direction of Mr. Frederic Stock (76:62: No. 2252).

1921. Many schools have been supplied with phonographs, but have no available funds for securing an initial stock of records. The sum of \$8,000 has been transferred from the Educational contingent fund to the music appropriation for elementary and high schools to be distributed twenty-five dollars to each elementary and high school, and twenty-five dollars to each branch of ten or more rooms, for the purpose of providing an initial supply of records (25:314).

1923. The Superintendent of Schools reports that the Civic Opera propose to offer three programs for High School students at nominal prices in cooperation with the schools, December 26, 1923, January 2, and January 9, 1924 at three o'clock.

The Superintendent of Schools recommends that the proposal be accepted and that the Superintendent be authorized to perfect the necessary arrangements (79:325: No. 7827).

1924. Board accepted offer of Civic Music Association for concerts in the schools, fee \$.20 (79:1350: No. 8972).

1925. Authority granted to use certain high schools for the Apollo Club to give three concerts beginning January 14, 1925 on three Sunday afternoons. Admission 10¢ (80:572: No. 10606).

1926......We have cooperated with the Chicago Civic Music Association, the Opera Association and the Symphony Orchestra, but early dismissal of children for attendance at concerts is difficult to arrange.....
(145:157).

1936. The term music appreciation in the elementary schools is taking on a new meaning. Instead of listless listening to phonograph music, the child has experience with music in singing, listening, and playing. Music appreciation is not merely a knowledge of, but rather is a love of good music as a result of pleasurable experiences with it. It is the coordination of the three experiences of singing, playing, and listening which forms the basis of music appreciation. Too often these phases of music education are considered separate items, entirely unrelated.

One of the most vital and new features in the development of the music appreciation program this year has been the concerts furnished by the Federal Music Project Units. These units have been taken into the schools to the children and with no expense attached have played for them the finest types of musical programs. The Illinois Symphony Orchestra, the American Concert Orchestra, the Illinois Concert Band, the Illinois Philharmonic Choir, the Balalaika Group, the Jubilee Singers, the Columbia Concert Band, and the Dixiana Instrumental Trio have contributed. The bringing of symphony orchestras into the auditoriums of the elementary schools has given an opportunity and thrill to many children and adults which was beyond their previous experience. It has made possible the first-hand actual experience with instruments of the symphony orchestra which was stimulating and illuminating to the children (146:57).

The Chicago elementary schools are outstanding in this country in the correlation which exists between the Chicago Symphony Orchestra, the Young People's Concerts, and the music program of the schools. In attendance at these concerts are thousands of children of the elementary schools accompanied by their teachers or parents. Dr. Stock, director of the orchestra, and his men contribute their services for these six concerts which take place once a month at 3:45 P.M., at Orchestra Hall from November to April--inclusive.

In the middle of the program at each concert the children sing the assembly song which they have learned for the month in their respective schools (146:58).

1937.....the Young People's Concerts....were well attended by the elementary school children, and showed an increase in attendance of over 100 per cent (147:122).

The Chicago City Opera Company, in cooperation with the director of music, formed a co-op series of seven operas, which was called "The Board of Education Series." It proved to be the most successful and outstanding series

ever given to the public. Every one of the seven performances played to packed houses at popular prices (147:225).

1939-40.....Continued co-operation exists with the Chicago Symphony Orchestra.....Another new feature which has drawn the attention of numerous school systems is the utilization of the music units of the Works Projects Administration in a complete music appreciation program for the elementary schools. For the past four years the music units of the federal music project have been giving "spot concerts" in the Chicago elementary schools. This year the need for 25 per cent local support presented an opportunity for the organization of all programs given by the music units of this project into a very definite educational program of music appreciation, as outlined in the music appreciation course of the Chicago schools. This program is not apart from the school program but is a part of the curriculum. Ten booklets in five music units, comprising Series I and II, have been issued for the use of the commentator. In each series there are three levels of work: primary, intermediate, and advanced. Each of the five music units has two progressive series of programs. Two thousand copies of these booklets have been distributed to the schools. This music appreciation series is known throughout the United States as the "Chicago Plan" and has drawn the attention of all work projects supervisors of the W. P. A. (148:54).

A special performance of "Hansel and Gretel" was given for elementary school children by the Chicago Opera Company at the Civic Opera Theater in December 1939. This opera was sponsored by the Board of Education at greatly reduced prices (148:55).

Teacher Organizations

Two groups of teacher musicians operated in Chicago for some years but gradually petered out. Available references to these organizations follow:

The Chicago Teachers Chorus
Helen Borucki
President of the Chicago
Teachers Chorus
Bismarck School

When the members of the extension music class of the Chicago Normal School disbanded in the summer of 1913 the Chicago Teachers Chorus was organized to continue the work of this extension class on a higher scale and to give the women teachers of Chicago an opportunity to develop their musical ability. It was also formed to encourage vocal and instrumental music, to give concerts of high grade, and to promote social intercourse among its members.

The Chicago Teachers Chorus is incorporated under the laws of Illinois. It is a club member of the Civic Music Association and has given several free concerts for this organization.

O. E. Robinson--director Mary M. Farrell)
 Laura Earnist) soloists
 (24:265)

The Chicago Board of Education Band, composed of about forty uniformed men, is prepared to give concerts on Friday evenings or Sunday afternoons, to Parent-Teacher Meetings, Community Centers, etc. No fee is charged, but the men ask that the audience be largely composed of adults, and that there be present at least five hundred persons.

Should you desire the services of the Band during the next six months, kindly let it be known at your earliest convenience to Wm. Backrach, who is manager of this band. He will arrange the schedule of concerts.

....Mr. Backrach circularizes after the following manner:

The Board of Education Band

1. Is composed of male employees of all departments.
2. Is uniformed and equipped by the Board of Education.
3. Practices Friday evenings in the Administration Building.
4. Plays concerts for educational, charitable and civic organizations.
5. Has a first division for experienced players, and a second division for beginners, under competent leaders and instructors.
6. Has played at Coliseum Health Show, Teachers' Day at Normal College, Lindblom High School, Community Center, Mayor Thompson's Skating Races, State Institutions, etc (73:238: No. 548-6).

CHAPTER VIII
CONTRIBUTIONS OF SCHOOL MUSIC ACTIVITIES
TO THE COMMUNITY

It is not only in school buildings and for school audiences that the music classes in the schools have functioned. These many years school music organizations have been providing programs in increasing numbers for civic and community groups. A number of items referring to these groups are quoted below:

1877. Dismiss Divisions Furnishing Numbers of the Children's Chorus for Music Festival.

The clerk presentend a communication from Mr. E. G. Newell, Secretary of the Apollo Musical Club, asking the Board to dismiss on Wednesday afternoon, June 6, the several divisions in the public schools in the city from which members of the chorus for the Wednesday afternoon matinee are drawn, in order to afford the teachers and the pupils of such divisions an opportunity to attend the concert in which said chorus is to take part on said day.

On motion of Mr. Covert, the request was granted (32:137).

1891. On motion of Mr. Hereley, permission was granted to leave school one afternoon each week to such pupils in the primary grades of the several schools as shall become members of Mr. William L. Tomlins' World's Fair Chorus class for instruction in singing, in connection with such classes (46:264).

1903. The Superintendent of Schools respectfully recommends that authority be granted for the training of a special chorus of pupils to be selected from the high schools, to assist in the exercises to be held under the auspices of the Union League Club on Washington's Birthday (February 22) in the Auditorium Theater (58:306).

1911. Child Welfare Exhibit.

Choruses from the High Schools gave the musical entertainment on five evenings, and one evening the students of the Chicago Teachers College presented a program. Each of the ten districts of the elementary schools furnished a chorus of about 1500 voices and the different choruses presented musical programs on ten different afternoons (134:101).

1912. N. E. A.--69 schools presented a chorus of 1400 children, July 9, 1912.

This chorus assembly in the Auditorium [Theater] rendering a program of assembly songs and part songs learned during the year was a demonstration as near perfection as one could wish.....

The rehearsals had been conducted in groups of two or three schools, but they had never met in one chorus until they came upon the stage of the Auditorium (136:232).

1918.....Music has done more to make for greater patriotism in the individual, the school and the home than all other subjects. No patriotic meeting or pageant has been a success without singing; in fact, it comprised the greater part of every program. Music has proven to be the best medium for teaching patriotism, for through music the emotions are aroused to their highest pitch. Our national government has recognized this need and has provided for it by establishing musical activities in the different cantonments. We have sung at patriotic assembly meetings in school during the day, and in the evening in churches and halls under the auspices of those having charge of the various war drives, such as Liberty Bond, Thrift Stamp and Red Cross. Witness the choruses during our last Red Cross Drive--an experience never to be forgotten by those who heard and those who conducted..... (140:147).

1922.....An interesting phase of the program (Department of Superintendence N. E. A. February 22 to March 2, 1922) at the meeting of the Superintendents will be the chorus of four hundred boys from Chicago Schools. Among other numbers, there will be rendered a new song, "My Flag," the words by Assistant Superintendent Ernest E. Cole, and the music by M. W. Otto Meissner (26:235).

1928. (Music Supervisors National Conference 1928)

Music Supervisors National Conference

Chicago, April, 1928
Program 1928

Tuesday, April 17

8:00 (P.M.) Concert, Chicago High Schools, Orchestra
Hall. Louise Hannan, O. E. Robinson,
Co-Chairmen.

Program

Overture, "Egmont"..... Beethoven
Andante Cantabile from Fifth Symphony.... Tschaikowsky
Symphonic Poem, "Finlandia"..... Sibelius
Chicago High School Orchestra
Hobart H. Sommers, Conductor
God Is My Guide..... Schubert
Flower of Dreams..... Clokey
Strawberry Fair..... Protheroe
Chicago High Schools Girls Chorus
Dora G. Smith, Conductor
Hymn to Music..... Buck
Swing Low, Sweet Chariot..... Cain
Carol of Russ Children..... Gaul
Chicago High School A Cappella Chorus
Noble Cain, Conductor
The Jolly Roger..... Chudleigh-Candish
150th Psalm..... Franck
Chicago High Schools Boys Chorus
Catherine Taheny, Conductor
American Ode..... Kountz
Chicago High Schools Chorus and Selected
Orchestra
Ray Staater, Conductor

(17:24).

Thursday, April 19

9:00 Sectional Meeting, Committee on Instrumental
Affairs.

Program by Nicholas Senn High School Band,
Chicago, Albert Gish, Conductor

"Finlandia," Tone Poem..... Sibelius
"Queen of the Night," from "Babylon
Suite"..... Justin Elie
Prelude from "Suite Ancienne"..... Hadley
Two Oriental Sketches..... Cecil Burleigh
(17:27).

Friday, April 20

2:00 Concert, Chicago Junior and Elementary Schools
Grand Ball Room

Under the direction of Mary M. Farrell, Acting
Director of Music, Agnes Benson, Fanny E. Lynch,
Ethel Sherlock, Avis Trumbo, Amanda Burtness,
Ida M. Siebert, Sarah E. O'Malley, Mary F. Dooley,
Lillian C. Lucas, Carrie H. Ruarc, Laura E. Hamblen,
District Supervisors of Music.

Program
Part One--Elementary Schools

Flag Ceremonial, Star Spangled Banner
Accompanied by Junior High School Trumpeters
Robin Hood..... Shield
The Desert Song..... Hadley
Boys' Chorus
Mary F. Dooley, Director
Sarah E. O'Malley, Accompanist
Rhythm Band..... Selected
Elma Weed, Director
Jennie C. Chandler, Accompanist
Barcarolle..... Kjerulf
Forest Concert..... Abt
Mixed Chorus
Lillian C. Lucas, Director
Carrie H. Ruarc, Accompanist
Joys of Spring..... Vogel
Wind at Night..... Zamecnik
Girls' Glee Club
Ethel Sherlock, Director
Carrie H. Ruarc, Accompanist
On Parade..... Loomis
Fierce Raged the Tempest..... Dykes
Mixed Chorus
Amanda C. Burtness, Director

Part Two--Junior High Schools

Bugle and Drum Fanfare
Semper Fidelis..... Sousa
A Hunting We Will Go..... Bucalossi
The Thunderer..... Sousa
Combined Drum and Bugle Corps
Direction of Elinor Goetz
A Happy Song..... Gaines
Sweet Miss Mary..... Neidlinger

Chief of the Arab Band.....	Bliss
Boys' Chorus	
Madeline Toomey, Accompanist	
Lift Thine Eyes.....	Mendelssohn- Bartholdy
The Linden Tree.....	Schubert
Orpheus With His Lute.....	German
Girls' Chorus	
Naomi Sweet, Accompanist	
Spirituals:	
Deep River.....	Arr. Burleigh
Heav'n, Heav'n.....	Arr. Burleigh
Steal Away.....	
Boys' Chorus	
(A Cappella)	
A Hope Carol.....	Smith
On Wings of Song.....	Hahn
Send Out Thy Light.....	Gounod
Mixed Chorus	
May L. Edwards, Accompanist	
Flag Ceremonial	
Drum and Bugle Corps of the Chicago Junior High Schools	
	(17:31).

1930. (Music Supervisors National Conference 1930)

MUSIC SUPERVISORS NATIONAL CONFERENCE

MUSICAL PROGRAMS

A CAPPELLA [sic] CHORUS, NICHOLAS SENN HIGH
SCHOOL, CHICAGO, ILL.

Noble Cain, Director

Ave Maria.....	Rachmaninoff
By the Rivers of Babylon.....	Panchenko
Out of the Silence.....	Cyril Jenkins
Chillun' Come on Home (Spiritual).....	Arr. by Noble Cain

Band Demonstration; Dr. Victor L. F. Rebman, Chairman

Part I Senn High School Band, Chicago; Albert Gish, Conductor

Overture "Egmont".....	Beethoven
Symphonic Poem "Phaeton".....	Liszt
Scenes, "Nibelungen Ring".....	Wagner

**

All Chicago High School Chorus and Orchestra
 Dr. J. Lewis Browne and Oscar W. Anderson, Conductors

- Part I
1. Orchestra:
 - "Suite Creole"--The first movement,
 - "Calinda"..... John von Brockhoven
 2. Choruses:
 - (a) Greeting..... Palestrina
 - (b) "Night Song" (a cappella-requested)
 - Josef Rheinberger
 - (c) "Victimae Paschali" (with orchestra--soprano solo)..... Pietro A. Yon
 3. Glee Clubs: (Male voices) "Banjo Song"..... Sidney Homer
 4. Glee Clubs: (Women's voices) "Within a Little Wood".....Frederic W. Root
 5. Chorus and Orchestra: "Viking Song" S. Coleridge-Taylor

- Part II
1. Orchestra: "Toccata and Fugue in D Minor"..... J. S. Bach
 (Transcribed for orchestra by Adolph Hoffman)
 2. Part-songs: (a cappella)
 - "Death and Life")
 - "Land of the Lullaby").....J. Lewis Browne
 - "In the Sleepy Country")
 3. Chorus and Orchestra: (Soprano obligato)
 - "Gallia".....Ch. M. Gounod
 - (1) "Solitary Lieth the City"
 - (2) "Is It Nothing"
 - (3) "Zions Ways Do Languish"
 - (4) "Now Behold, O Lord" and final
 ("Jerusalem") chorus (18:21).

CHICAGO JUNIOR HIGH SCHOOL BOYS CHORUS
 Octavia Van Ryn and Mae Callahan, Directors

- Night's Shadows..... Fleming
- When Angelic Hosts Adore Thee..... Bach
- Ah! See the Old Pear Tree..... Russian Folk.
 Song
- Carry Me Back to Old Virginny..... Bland
 (18:23).

HENDERSON SCHOOL (CHICAGO) INTERMEDIATE GRADES CHORUS

Mary F. Dooley, Director

Marianina.....	Italian Folk Tune
Sing Me a Song.....	Fay Wilson
Thistledown Dance.....	Bohemian Folk Tune
Slumber, Slumber.....	Arthur B. Targett
In a Canoe.....	Marshall Bartholomew
Joy and Courage.....	P. Mario Costa (18:23).

Boys Glee Club, Linblom (sic) High School, Chicago
Leroy Wetzol, Director

In Absence.....	Buck Jones
Sweet Margaret.....	Marshner
Goodnight My Love.....	Carter
At the Hop.....	(18:23)

1931. Junior High School Clubs Sing With Chicago Symphony.

The notable success achieved by the junior high school choruses presenting the "Children of Bethlehem," by Pierne, during the Christmas Holidays in connection with the Chicago Symphony Orchestra under the direction of Frederick Stock, undoubtedly justified the position these clubs occupy in the school curriculum. The groups presenting this cantata were made up of "picked voices" from the following junior high schools: Cregier, Curtis, Foreman, Franklin, Graham, Hirsch, Stockton and Sullivan (29:347).

1937. Through the cooperation of the high school musical organizations and the Chicago Historical Society, an outstanding program was rendered during the Charter Jubilee Celebration, held last year at the Stadium. A band of three hundred pieces and a choir of three hundred voices opened this celebration (148:225).

1939....A splendid musical program given by the newly organized Chicago Teachers College Symphony Orchestra and the Teachers College Choir provided a fitting climax to the demonstration of the achievements of the Chicago public school system. [Teachers' Day, May 27, 1939] (148:223).

1940. Co-operating with the Chicago Federation of Musicians, thirty-five concerts were given by the bands and orchestras of the Chicago public high schools at the Grant Park band shell during June, 1940. Each school group appeared with a professional band or orchestra, playing half of the program, which took approximately one hour. This is probably the first time that a school group has been allowed to appear on the same program with a union organization. Thirty-seven public school bands and orchestras participated, giving opportunity to 2,575 students to appear at these popular open air concerts with a nightly attendance of 10,000 or more.

A committee of judges, selected by the federation, chose two bands and one orchestra to compete before Frederick A. Stock, Conductor of the Chicago Symphony Orchestra, for the major award of free individual memberships in the Chicago Federation of Musicians for the selected group (149:156).

Civic and public relations have been carried on by providing musical numbers for special school groups and outside organizations during the school year. The department staff and students have enjoyed sharing their talents with others in the spirit of co-operation. The Central Office made arrangements for the following school groups to appear at various functions:

Madrigal and String Quartet for Chicago

Woman's Club at Zeisler Hall

Public Broadcast for Radio Convention at
Congress Hotel

Choral Program for National Association of
Science Teachers at Morrison Hotel

Choral Program and Specialty Numbers for National
Scholastic Press Association at Stevens Hotel

Young People's Concerts with Chicago Symphony
Orchestra at Orchestra Hall

Choral Program for Illinois Federation of
Women's Clubs at Hotel Sherman

Bands for Charity Football Game at Soldier
Field

Christmas Carol Programs at Central Office,
Builders Building Lobby

Goodfellow Christmas Carol Sing for Chicago
Tribune at Tribune Tower. This annual program
started in 1937 with a group of 250 voices
and increased to a chorus of 1,000 in 1939.

Christmas Carols for West Side Business Men's
Association

Program for West Side Fine Arts Association
at Garfield Park

Music Program for Progressive Education Association
at Palmer House

Choral Program for Dedication of Nathan Hale Statue
at Tribune Square

Bands in R.O.T.C. Parade and Review

Thirty-seven Bands and Orchestras in Grant Park
Concerts

Band of 1,000 pieces in Chicagoland Music Festival
at Soldier Field. In 1937 a 300-piece band
appeared at this festival.

Orchestral Program for Adult Education Graduation
at Field Museum

Choral Program for Civic Assembly at Sherman Hotel

Choral Programs for American Association for
Health, Physical Education, and Recreation
at Stevens Hotel

Board of Education Series at Chicago City Opera
(149:158).

SUMMARY AND CONCLUSIONS

Music has always functioned to some extent in the Chicago public schools. Even before the appointment of Mr. Gilbert, the first vocal music teacher, in 1841, it was quite customary to have some singing as a part of the opening exercises in the classrooms. From 1841 until 1860 several different music teachers had charge at various times and went from school to school giving the singing lessons directly to groups of children.

From 1860 to 1863 no music teacher was employed, but public opinion so strongly favored music as a part of the curriculum that in 1863 the Board accepted a gift of five hundred dollars from the Musical Union to help pay the salaries of two music teachers, Mr. Charles Anson for high school and Mr. Orlando Blackman for grammar and primary grades.

By this time the school population had increased to such an extent that the music teachers found it impossible to take care of so many classes. So, in order to insure the continuance of the music program in the schools, the grammar and primary teachers were instructed by the special teachers at monthly meetings and they, in turn, taught the children in their divisions. The elementary teachers have been largely responsible for the music of their divisions ever since.

To answer the challenge of those who were opposed to having music as a part of the curriculum, music, together with drawing and German, was made an optional subject in 1876. Its popularity continued however and reports showed that over eighty five percent of the pupils still took music.

In 1883 music was placed on the same basis as other subjects and a knowledge of music was required as a "condition precedent to the granting of certificates" for teachers and principals. In 1889 four special teachers of music were employed and in 1891 the number was increased to thirteen, two for high school and eleven for grammar and primary schools. Their time was spent largely in preparing outlines and exercises and in directing the energies of the class room teachers. The introduction of music as a subject in the Normal school in 1895 was a great help to the special teachers, since it provided training for the young teachers who heretofore had had none.

Early in 1899, Mr. Orlando Blackman died after thirty six years of service and on June 28, 1899 Mrs. Agnes C. Heath was elected supervisor of music in charge of normal, high and elementary schools and served in that capacity almost continuously until she died in 1926. Mrs. Heath was responsible for the "assembly song" idea which is probably unique with the Chicago school system. She also developed the group festival and gave much encouragement to instrumental music in the schools.

As an economy measure in 1902, the number of special music teachers was reduced to four and it was not until 1920 that this number was raised to ten. In the meantime, beginning in 1913, individual music teachers were provided for high schools. No provision for supervision of this group was made before 1928 however, and therefore individual high schools arranged music programs and curricula to suit their needs or desires.

On the recommendation of Superintendent Bogan in 1928, the music department was reorganized and expanded. J. Lewis Browne was appointed Director of Music and Rose Lutiger Gannon Assistant Director in charge of elementary schools. Besides the special teachers of music in the elementary schools, supervisors were appointed for class instrumental instruction, vocal music in junior and senior high schools and military band music. This organization functioned for about five years. Then the Board again decided on an economy program and the music department was drastically cut. The office of assistant director of music was abolished and the recently appointed supervisors were transferred to high school positions. Dr. Browne died in 1933.

In 1936, the music department was again reorganized. This time Helen Howe was made Director of Music, and the supervising staff was increased once more.

The following comprise the staff of the Bureau of Music as of September, 1940.

Helen Howe - Director of Music - Chicago Public Schools

Oscar W. Anderson - Supervisor of Instrumental Music
in the High Schools.

Noble Cain - Supervisor of Vocal Music in the
High Schools.

Gladys M. Easter - Special Assistant to the Director
of Music in Charge of Extra-
Curricular Music Classes

Elementary Music Supervisors

Isabelle Barry

Helen M. Landry

Mary J. Burke

Lillian C. Lucas

Amanda C. Burtness

Ellen C. OMalley

Mary F. Dooley

Sarah E. OMalley

Mary M. Farrell

Avis T. Schreiber

Helen C. Feder

Ethel Sherlock

Laura E. Hamblen

Martha L. Swing

Grace Hillis

Julianna Wild

Note: Rose L. Gannon who was serving as music supervisor
of "special" schools died during the past year (1939-40).

Chicago has followed the general trends of music education quite consistently with other large cities of the United States. It has produced no leader of national importance nor has it evolved any distinctive system or method of instruction. But it has maintained a standard comparable to most and superior to many of the large school systems of the country. In the last three or four years there has been a decided increase in the number of high schools doing superior work both instrumentally and vocally and the elementary schools are conforming quite consistently to a higher and more uniform standard of music attainment.

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18. For 1930

19. For 1938

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21. Vol. V October 1910--June 1911

22. Vol. VIII October 1913--June 1914

23. Vol. X October 1915--June 1916

24. Vol. XI October 1916--April 1917

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25. Vol. III September 1920--June 1921

26. Vol. IV September 1921--June 1922

27. Vol. V September 1922--June 1923

28. Vol. IX September 1926--June 1927

29. Vol. XIII September 1930--June 1931

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30. For the year September 1874 to September 1875

31. " " " " 1875 " " 1876

32. " " " " 1876 " " 1877

33. " " " " 1877 " " 1878

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43. " " " " 1887 " " 1888

44. " " " " 1888 " August 9, 1889

45. " " " August 21, 1889 " July 9, 1890

46. " " " July 23, 1890 " June 30, 1891

47. " " " " 14, 1891 " " 21, 1892

48.	For the year	July	6,	1892	to	July	5,	1893
49.	"	"	"	"	19,	1893	"	June 26, 1894
50.	"	"	"	"	6,	1894	"	July 10, 1895
51.	"	"	"	"	17,	1895	"	" 1, 1896
52.	"	"	"	"	1,	1896	"	" 2, 1897
53.	"	"	"	"	14,	1897	"	" 1, 1898
54.	"	"	"	"	13,	1898	"	July 28, 1899
55.	"	"	"	"	12,	1899	"	" 27, 1900
56.	"	"	"	"	11,	1900	"	" 26, 1901
57.	"	"	"	"	10,	1901	"	" 25, 1902
58.	"	"	"	"	9,	1902	"	" 24, 1903
59.	"	"	"	"	8,	1903	"	" 22, 1904
60.	"	"	"	"	7,	1904	"	" 21, 1905
61.	"	"	"	"	6,	1905	"	" 20, 1906
62.	"	"	"	"	5,	1906	"	" 19, 1907
63.	"	"	"	"	3,	1907	"	" 17, 1908
64.	"	"	"	"	1,	1908	"	" 7, 1909
65.	"	"	"	"	14,	1909	"	" 29, 1910
66.	"	"	"	"	13,	1910	"	" 28, 1911
67.	"	"	"	"	12,	1911	"	" 26, 1912
68.	"	"	"	"	2,	1912	"	" 27, 1913
69.	"	"	"	"	9,	1913	"	" 24, 1914
70.	"	"	"	"	8,	1914	"	" 30, 1915
71.	"	"	"	"	7,	1915	"	" 27, 1916
72.	"	"	"	"	12,	1916	"	" 19, 1917
73.	"	"	"	June	19,	1917	"	" 27, 1918

74.	For	July 2, 1918 to October 25, 1918			
74A.	"	October 28, 1918	"	May	21, 1919
75.	"	May 27, 1919	"	July	2, 1920
76.	"	the year July 14, 1920	"	June	22, 1921
77.	"	" " " July 13, 1921	"	"	30, 1922
78.	"	" " " " 10, 1922	"	"	27, 1923
79.	"	" " " " 11, 1923	"	"	25, 1924
80.	"	" " " " 9, 1924	"	"	24, 1925
81.	"	" " " " 8, 1925	"	"	26, 1926
82.	"	" " " " 14, 1926	"	"	27, 1927
83.	"	" " " " 13, 1927	"	"	27, 1928
84.	"	" " " " 8, 1928	"	"	26, 1929
85.	"	" " " " 10, 1929	"	"	25, 1930
86.	"	" " " " 9, 1930	"	"	29, 1931
87.	"	" " " " 8, 1931	"	July	12, 1932
88.	"	" " " " 13, 1932	"	"	7, 1933
89.	"	" " " " 12, 1933	"	"	2, 1934
90.	"	" " " " 9, 1934	"	June	26, 1935
91.	"	" " " " 10, 1935	"	"	26, 1936
92.	"	" " " " 8, 1936	"	"	23, 1937
93.	"	" " " " 14, 1937	"	July	6, 1938
94.	"	" " " " 13, 1938	"	June	30, 1939
95.	"	" " " " 12, 1939	"	"	26, 1940

REPORT OF THE BOARD OF EDUCATION (OF CHICAGO, ILLINOIS)

96.	For the year ending February 1, 1859
97.	" " " " " 1, 1860

98.	For the year ending December 31, 1861
99.	" " " " August 31, 1866
100.	" " " " July 3, 1868
101.	" " " " " 3, 1869
102.	" " " " " 1, 1870
103.	" " " " June 30, 1871
104.	" " " " " 28, 1872
105.	" " " " " 27, 1873
106.	" " " " " 26, 1874
107.	" " " " " 25, 1875
108.	" " " " July 31, 1876
109.	" " " " " 31, 1877
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112.	" " " " June 30, 1883
113.	" " " " " 30, 1885
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120.	" " " " " 28, 1895
121.	" " " " " 26, 1896
122.	" " " " " 30, 1897
123.	" " " " " 30, 1898

124.	For the year ending June 30, 1899
125.	" " " " " 30, 1900
126.	" " " " " 30, 1903
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143.	" " " " " 30, 1924
144.	" " " " " 30, 1925
145.	" " " " " 30, 1926
146.	" " " " " 11, 1937
147.	" " school year 1937-1938
148.	" " " " 1938-1939
149.	" " " " 1939-1940

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The thesis, "The History and Development of Music in the Chicago Public Schools", written by Isabelle M. Barry, has been accepted by the Graduate School with reference to form, and by the readers whose names appear below, with reference to content. It is, therefore, accepted in partial fulfillment of the requirements for the degree of Master of Arts.

Rev. Austin G. Schmidt, S.J., Ph.D.

November 18, 1941

Harold A. Wren, Ph.D.

December 3, 1941

John W. Scanlan, Ph.D.

December 13, 1941