School Ensembles

Class 4
Assignment

• Final Presentation (30% of grade)
  • Prepare a 20 minute presentation on an historical topic of your choice
  • Utilize both primary & secondary sources (Primary = MEJ, newspapers, materials found on google books, Internet Archive, Hathi Trust, etc.)
  • Create visually interesting PPT (Include photos, brief audio/video, demonstration or activity if appropriate)
  • Include a bibliography in a standard format on last slide
Residential Schools

• First bands in U.S. and IL
• Provided home & Education for delinquent, disabled, or orphaned children
• ½ day in classroom
• ½ in manual labor
  • Making brushes, shoes, baskets, etc.
  • Farm or machine shop
• Probably not idyllic places
First School for the Blind: Institute for Blind Youth – Paris, France

- Founded by Valentin Hauy (1745-1822) – February 1785
- Academic, vocational, & musical instruction
- Instrumental & vocal lessons
- Choirs, orchestras, & bands
- Graduates employed as teachers, performers, & piano tuners
Music at the NYIB
(opened 1832; today in Brooklyn - NYISE)

• 1833 – Female singing teacher hired
• Dec. 1833 - Exhibition at City Hotel, students “sang and performed on musical instruments with much skill and effect, considering the little instruction they had received.”
• Nov. 1835 – Anthony Reiff hired as music-master

• Music served as recreation, vocational training, income, & public relations
• Philosophies shifted b/w music instruction for all and only for the most talented
• Curriculum – voice, piano, organ, & wind instruments; band & choir; piano tuning
• Monitorial system – advanced students taught beginners

NYIB in Manhattan at 9th ave. & 34th St.
Anthony Reiff – First Music Director

• b. 1803 Mainz, Germany; d. New York, 1880
• Professional musician
• NYIB – 1835-1863
• 1842 – Founder and Vice Pres. Philharmonic Society of New York
• Taught private lessons, band, & choir at NYIB

For the NYIB @ 1838
NYIB Band

- Organized by Reiff – 1836.
- 10 to 17 pieces. In 1837, included piccolo, soprano clarinet in F, 3 soprano clarinets in C, 2 French horns, 2 trombones, bass drum, and cymbals. Post-horn, trumpet, and cornet added later.
- According to reports, the band “played like musical veterans from the wars,” with “infinite taste and ability,” “ensemble and effect,” and “much precision and time.”

- [Institution March – recording]
Voice & Choir

- Taught by Reiff & assistants until 1847
- Hired prominent composer & teacher, George F. Root, (NYIB: 1847 – 1855)
- Sigismund Laser (NYIB: 1855-1863)

“The accuracy of time and tune with which the vocalists performed...testified most abundantly to the industry of the pupils, and the untiring faithfulness of their instructor. The style of their performances might be improved in taste, but, in accuracy they are models for choral organizations.” (New-York Musical Review and Choral Advocate, February 16, 1854)
Systems of Raised Notation

Developed by Cornelius Mahoney while a student at the NYIB (1842-1848). Used throughout the US for about 20 yrs. Lines represent octaves.

Hymn Tune—“Old 100th”


Study – St. Heller, Op. 46, no. 1
Implications for Practice

• Need for better preparation for teaching impaired learners
• Peer tutoring will enhance instruction for exceptional learners
• Music educators w/ various impairments bring a unique perspective to the profession
• Work w/ publishers & software developers to facilitate accessibility of sheet music in alternative notations
• Synthesize research into manuals for teaching exceptional learners

NYIB Chapel after 1870
Chicago Reform School

- Established 1855
- Field band of fifes and drums - @1862
- Brass band added by 1866
- Funded through performances

<table>
<thead>
<tr>
<th>Qnty.</th>
<th>Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Eb Cornets</td>
</tr>
<tr>
<td>3</td>
<td>Bb Cornets</td>
</tr>
<tr>
<td>3</td>
<td>Eb Alto Horns</td>
</tr>
<tr>
<td>2</td>
<td>Bb Tenor Horns</td>
</tr>
<tr>
<td>1</td>
<td>Eb Bass</td>
</tr>
<tr>
<td>1 pr.</td>
<td>Cymbals (14 inch)</td>
</tr>
<tr>
<td>1</td>
<td>Bass Drum</td>
</tr>
<tr>
<td>1</td>
<td>Snare Drum</td>
</tr>
<tr>
<td>2</td>
<td>Eb Cornets</td>
</tr>
<tr>
<td>2</td>
<td>Bb Cornets</td>
</tr>
<tr>
<td>1</td>
<td>Eb Alto Horn</td>
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<tr>
<td>1</td>
<td>Bb Tenor</td>
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<tr>
<td>1</td>
<td>Bb Bass</td>
</tr>
<tr>
<td>1</td>
<td>Eb Clarinet</td>
</tr>
<tr>
<td>1 pr.</td>
<td>Cymbals</td>
</tr>
<tr>
<td>1</td>
<td>Snare Drum</td>
</tr>
<tr>
<td>11</td>
<td>Fifes</td>
</tr>
<tr>
<td>12</td>
<td>Drum Frames</td>
</tr>
</tbody>
</table>
# Chicago Reform School Band Performances, 1869-1870

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>(26 total)</th>
</tr>
</thead>
<tbody>
<tr>
<td>April 8, 1869</td>
<td>Brass band out all day playing for the News-boys’ Home.</td>
<td></td>
</tr>
<tr>
<td>May 21, 1869</td>
<td>Band gave a concert at Farwell Hall tonight.</td>
<td></td>
</tr>
<tr>
<td>May 22, 1869</td>
<td>Band gave a matinee at Library Hall, and played at the Rink this eve.</td>
<td></td>
</tr>
<tr>
<td>May 29, 1869</td>
<td>Band went to Palatine to play at the services held in commemoration of our brave dead heroes, as all the graves in the country are strewn with flowers to-day [sic]. Band played at Wabash Avenue Rink this eve.</td>
<td></td>
</tr>
<tr>
<td>June 1, 1869</td>
<td>Band engaged to play every night for a week at the Rink.</td>
<td></td>
</tr>
<tr>
<td>June 11, 1869</td>
<td>Brass Band at Evanston to-day [sic], playing at a Good Templar’s Pic-nic [sic].</td>
<td></td>
</tr>
<tr>
<td>July 3, 1869</td>
<td>4th of July celebration at Chicago Reform School.</td>
<td></td>
</tr>
<tr>
<td>July 5, 1869</td>
<td>Band went to Palatine to celebration-are to give concert there to-night [sic].</td>
<td></td>
</tr>
<tr>
<td>July 8, 1869</td>
<td>Band out with the Ninth Presbyterian Sunday School on the Lake.</td>
<td></td>
</tr>
<tr>
<td>Aug. 11, 1869</td>
<td>Band out on North side at a Pic-nic [sic].</td>
<td></td>
</tr>
<tr>
<td>Aug. 14, 1869</td>
<td>Band at Tabernacle Pic-nic [sic] today. They were out all yesterday.</td>
<td></td>
</tr>
<tr>
<td>Sept. 11, 1869</td>
<td>Band at Ellis Park</td>
<td></td>
</tr>
<tr>
<td>Sept. 18, 1869</td>
<td>Band at the Railroad Mission Pic-nic [sic].</td>
<td></td>
</tr>
<tr>
<td>October 7, 1869</td>
<td>Band gave a concert at the M. E. Church. Corner of Indiana Avenue and Twenty-first.</td>
<td></td>
</tr>
<tr>
<td>October 20, 1869</td>
<td>Band out this eve.</td>
<td></td>
</tr>
<tr>
<td>Nov. 18, 1869</td>
<td>Thanksgiving....The Band gave us some of their finest music.</td>
<td></td>
</tr>
<tr>
<td>Dec. 28, 1869</td>
<td>The band gave a concert at the North Presbyterian Church to-night.</td>
<td></td>
</tr>
<tr>
<td>March 8, 1870</td>
<td>Band out this evening at festival in Broadway Hall.</td>
<td></td>
</tr>
</tbody>
</table>
Chicago Reform School

• Directors
  • Alfred D. Langan (by 1867)
  • Thomas P. Westendorf and Hugh Goodwin (1869)

• Continued until @1872 when CRS was closed due to
  • Legal issues of due process
  • County reclaimed land
  • Great Chicago Fire.

• “If the management can possibly procure the reform school band of two years ago, they may contrive to do worse than on last evening” (Chicago Tribune, Aug. 6, 1872)
IL Asylum for Feeble-Minded Children

- Opened in 1865
- Children classified as
  - Idiots
  - Imbeciles
  - Morons
- Band organized in 1884
- Performed often
- One hour rehearsal a day
- Private instruction?
- Cognitively disabled children can learn music
<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Alvin Joslyn</em></td>
<td>Pette</td>
</tr>
<tr>
<td><em>Cocoanut Dance</em></td>
<td>Hermann</td>
</tr>
<tr>
<td><em>Gems of Stephen Foster</em> (American fantasia)</td>
<td>Theo. Moses Tobani</td>
</tr>
<tr>
<td><em>Ole Mississip’</em></td>
<td>Tracey</td>
</tr>
<tr>
<td><em>American Fantasie</em></td>
<td>Bendix</td>
</tr>
<tr>
<td><em>Gladiator</em> (march)</td>
<td>Sousa</td>
</tr>
<tr>
<td><em>King Cotton</em> (march)</td>
<td>Sousa</td>
</tr>
<tr>
<td><em>Liberty Bell</em> (march)</td>
<td>Sousa</td>
</tr>
<tr>
<td><em>Joyce’s Seventy-first Regiment</em> (march)</td>
<td>T. P. Boyer</td>
</tr>
<tr>
<td><em>Hail Columbia</em></td>
<td>W. P. Chambers</td>
</tr>
</tbody>
</table>
Jenkins Orphanage Band

http://mirc.sc.edu/islandora/object/usc%3A1771; http://mirc.sc.edu/islandora/object/usc%3A2747

• [article]
• Founded 1891 Rev. Daniel Jenkins (former slave) in Charleston, SC
• Boys only
• Band to raise money for institution
• Mixed White & Black traditions
• Travelled US & London
• Nurtured important jazz musicians
• Movietone: Nov. 22, 1928; May 22, 1926
Choruses
Frank Damrosch (1859-1937)

- Brother of Walter Damrosch
- Had worked as a music supervisor in Denver CO
- Chorus master Met Opera in NY
- Music Supervisor NY public schls
- Founded NY Inst. of Musical Art
  - Combined w/ Julliard 1928
- Organized Peoples Singing Classes in NY in 1892
  - Intended for poor immigrants
  - Self-governed – .10cts per class
  - Number of classes & teachers increased in NYC and NJ
    - Advanced and elementary levels
  - People’s Choral Union (1894)
    - “Cultivation of the love of music among the working class”
    - Singing class alumni
    - Self Governing
    - 1200 singers
Oh, How Lovely is the Evening

Traditional round

F F Bb F F Bb F

Oh, how lovely is the evening, is the evening.

F F Bb F F Bb F

When the bells are sweetly ringing, sweetly ringing.

F Bb F Bb F

Ding dong, ding dong, ding, dong.

EDUCATING THE PEOPLE IN MUSIC
FRANK DAMROSCH’S SCHOOL AT COOPER UNION FOR THE
INSTRUCTION OF THE WORKING CLASSES IN SINGING

Drawn by Miss G. A. Davis for Frank Leslie’s Weekly, March 30, 1894
Musical Art Society of NY

- 1893 – Professional choir
- Revived acapella choral singing
  - Palestrina-Damrosch (1914, victor)
    - http://www.loc.gov/jukebox/recordings/detail/id/3525
- First Concert: May 3, 1894
- [right: March 19, 1896]
- Soon imitated by colleges
- Colleges imitated by High Schools
  - [St. Olaf, Luther, Millikin]
High School Choral Music

• Existed since beginning of HS
• 1837 Northampton, MA - High School Vocal Class
• Inconsistently Organized
  • Glee Clubs
  • Oratorio Choruses
  • Massed auditorium singing
    • Later as a vehicle for Music Apprec.
• 1920s – Eclipsed by Bands & Orchestras
  • MSNC Committee on Instrumental Affairs (1924)

• How would assembly singing work today?
  • 1890 [S. Cole]: Haydn, Creation – Dedham MA. HS chorus, small orch, piano, professional soloists
    • 1891 – Handel’s Messiah
  • 1893 [T.P. Giddings]: Haydn, Creation, Moline IL (quote, Keene, 352)
  • 1898: Galion, OH, Creation
  • 1911: 47/211 HS performed oratorios; 151/299 required chorus ave. 45 min per week!
HS Choral Singing (1910-1930)

• Fewer oratorios, more operettas
• Statewide contests for school glee clubs
  • Kansas, 1914
  • North Carolina, 1920
  • Michigan & Iowa, 1921
  • Combined Midwest states, 1925 Kansas City
• 1926: MSNC Committee on Vocal Affairs organized
• 1928: MSNC dedicated to choral singing
• Late 1920s: beginning of widespread performance of unaccompanied repertoire [quote Keene, 353]
Contests

• Data to ancient Greece & Medieval Europe
• Came to US in 18th century for voice, fiddle, church choirs
• Kansas Musical Jubilee – 1893
  • Included HS choirs classified w/ adult groups – 1897
  • Separate class for grammar school choirs – 1897
  • Ended in 1903 but inspired KS school music contests beginning 1913.
• State (1920s-) & Regional (1937-42) contests
National HS Chorus (1928)

- Modeled off of National HS Orchestra
- MSNC in Chicago
- 8-pt. choir of 300+ singers/24 states
- Conducted by Hollis Dann (1861-1939)
- Accompanied by piano & 60 members of the Chicago Symphony
- $10 per student for the hotel & special train fairs
- Open rehearsals/concert in Orchestra Hall
- Others Choirs: 1930 (MSNC); 1931 (Dept. of Superintendence NEA)

Part I: 2nd National HS Choir (1930)
- How Blest Are They – Tschaikowsky
- The Shepherd's Story – Clarence Dickinson
- The Death of Trenar (Accompaniment, two horns, and two pianos) – Brahms
- Swansea Town - Arr. by Gustav Hoist
- Summer is A-Coming In -- Old English Rota
- By Babylon's Wave Gounod
- Break Forth, 0 Beauteous, Heavenly – Bach
- Aberystwyth (Jesus Lover of My Soul) - Joseph Parry
- Hallelujah from "The Messiah" - Handel, The Audience of Supervisors of Music
Model Program: Flint High School A Cappella Choir

• Conducted by Jacob A Evanson
  • Not formally trained
  • Played flute & piano
  • Employee of Community Music Association but worked at HS
  • Also conducted the band (MI State Champs, 1929, 1930; 1930 National HS Band Contest 4th place)
• Other Flint HS music teachers: W. W. Norton (head); Neil Kjos; Olaf Christiansen
• Evolved from combined glee clubs in 1927

• “’[Evanson] noticed in rehearsals of the mixed chorus...that in individual spots in the music they sounded like the St. Olaf Choir.’ He reasoned that they could be trained to sound like that all the time and set out in doing so.” (Keene, 357)
• Sang at MSNC in Chicago: 1928
• A cappella choir at FHS received full credit w/ expectations for homework.
Flint Central HS & MSCN 1928

• George Bowen, MSNC President, began the choral program at Flint Central in 1918.

• W. W. Norton, President of the North Central MSNC hired Evanson to direct the choir.

• Directors from across US sent letters of praise & solicited advice on how they could establish similar programs

• Top music educators also sent letters of praise--Mabelle Glenn, Walter Damrosch, Peter Dykema, and Fritz Reiner.
Elements of Evanson’s Pedagogy

- Vocal Pedagogy: straight tone, imitation of instruments, free jaw, open throat and energetic breath support
- Repertoire: Renaissance composers, English madrigals, contemporary composers, all a cappella
- Philosophy: performance is a tool to realize educational goals.
- State contests were entered and won often
- Only entered the choir in contests in which they did not place first in the previous year
- Only a cappella music was sung, because it was thought to showcase the human voice in the purest form.
Iowa Rural School & County Choruses

• [see article]

• Charles A. Fullerton (1861-1945)
  • IA State Teachers’ College (1897-1934)
  • “Choir Plan” utilized phonograph to provide teachers with a standard music curriculum requiring active participation
The Choir Plan

• Materials:
  • *New Elementary Music* (1925) or *One Book Course in Elementary Music* (1910)
  • phonograph
  • 24 records made specifically for the program
  • forms including the choir membership chart and choir membership diplomas

• Choir Plan in 4 stages:
  1. Learn a song through listening and then singing with the recordings
  2. Learn more songs by participating in the school choir (gr. 3+)
  3. Study rhythm through buoyant movements – clapping, swinging arms, etc. – which would help students naturally develop a sense of rhythm
  4. Master a few minimum essentials of theory and musical notation, which would contribute to the enjoyment of music
Instrumental Music
Joseph E. Maddy

• b.1891- d.1966
• 1918-20 - First Supervisor of Inst. Music in US (Rochester, NY)
• 1920-24 - Supervisor of Music (Richmond IN)
• 1923 – Authored the *Universal Teacher* w/ T. P. Giddings
• 1924-1961 – Prof. of Music Ed. (Univ. of MI)
• 1926-1930 – Conducted NHSO
• 1928 - Founded National HS Orchestra Camp
• 1936-1938- President of MENC
Indiana All-State Orchestra

- First all-state orchestra in United States
- Indiana State Teachers’ Association meeting in Indianapolis (Oct. 1922)
- J.E. Maddy – Conductor 1924
National High School Orchestra

- Organized for the 1926 MSNC meeting in Detroit, MI
- J.E. Maddy, Manager & Conductor
- Reorganized in 1927 (Dept. of Supts/NEA), 1928, 1930, 1932, 1938
### NHSO Instrumentation, 1926

<table>
<thead>
<tr>
<th>Instrument</th>
<th>No.</th>
<th>Instrument</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute</td>
<td>5</td>
<td>Tuba (BBb)</td>
<td>3</td>
</tr>
<tr>
<td>Oboe</td>
<td>6 (2 db. E.h.)</td>
<td>Percussion</td>
<td>3</td>
</tr>
<tr>
<td>Bassoon</td>
<td>7</td>
<td>Harp</td>
<td>10</td>
</tr>
<tr>
<td>Clarinet</td>
<td>7</td>
<td>Violin</td>
<td>91</td>
</tr>
<tr>
<td>Horn</td>
<td>9</td>
<td>Viola</td>
<td>25</td>
</tr>
<tr>
<td>Trumpet</td>
<td>8</td>
<td>Cello</td>
<td>31</td>
</tr>
<tr>
<td>Trombone</td>
<td>5</td>
<td>Bass</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Total</strong></td>
<td><strong>232</strong></td>
</tr>
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## 1926 NHSO Program

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Publisher/Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. “Prelude” to <em>L’Arlesienne Suite</em></td>
<td>Bizet</td>
<td>Silver Burdett/Symphony Series</td>
</tr>
<tr>
<td>2. <em>Symphony no. 3 “Eroica”</em> (first movement)</td>
<td>Beethoven</td>
<td>Carl Fischer/Symphony Orchestra</td>
</tr>
<tr>
<td>3. (a) “Ethiopian Dance” from the ballet, <em>Sylvia</em></td>
<td>Delibes</td>
<td>C. C. Birchard</td>
</tr>
<tr>
<td>(b) <em>Minuet for Strings</em></td>
<td>Bolzoni</td>
<td>Silver Burdett/Symphony Series</td>
</tr>
<tr>
<td>(c) <em>May Dance</em></td>
<td>Henry Hadley</td>
<td>C. C. Birchard</td>
</tr>
<tr>
<td>4. (a) “Chinese Love Song” from <em>Po Ling and Ming Toy Suite</em></td>
<td>Friml</td>
<td>Boston Music Company</td>
</tr>
<tr>
<td>(b) <em>Song of India</em></td>
<td>Rimsky-Korsakov</td>
<td>Willis Graded School Orchestra and Band Series, vol. III</td>
</tr>
<tr>
<td>5. <em>Children’s Suite</em></td>
<td>Schumann</td>
<td>G. Schirmer/Master Series</td>
</tr>
<tr>
<td>6. (a) <em>Turkish March</em></td>
<td>Beethoven</td>
<td>Oliver Ditson/Philharmonic Orchestra Series</td>
</tr>
<tr>
<td>(b) <em>Moment Musicale</em></td>
<td>Schubert</td>
<td>Oliver Ditson/Philharmonic Orchestra Series</td>
</tr>
</tbody>
</table>

*Conducted by J. E. Maddy  
**Conducted by Ossip Gabrilowitsch (Detroit Symphony)
“We would record our full appreciation of the fine musical programs and art exhibits in connection with this convention. They are good evidence that we are rightly coming to regard music, art, and other similar subjects as fundamental in the education of American children. We recommend that they be given everywhere equal consideration and support with other basic subjects.” (Dept. of Supt. Resolution, 1927)

“We are to hear an orchestra of artists chosen from all the states, woven into a nation’s chorus! That single thought lifts us to a passion for country. But what we hearers feel is but a spark beside the glow of emotion which fires the souls of these boys and girls.” (From the speech, “Music and the Sacred Seven,” presented by W. F. Webster, Supt. of Schools, Minneapolis, MN at the final session of the Dept. of Supt., 1927)
NHSO at MSNC Meeting
1928, Chicago IL

Program:

• *Rienzi Overture* - Wagner
• *Symphony No. 9 (From the New World)* – Dvorak
• *Piano Concerto in A Minor* – Grieg
• *Valse Triste* – Sibelius
• *Reve Angelique* – Rubinstein
• *Chinese Suite “Po Ling and Ming Toy”* - Friml

“They played a fully grown up program and played it amazingly well. Frederick Stock conducted the first number, no less a work than Dvorak’s “New World” Symphony. Admitting that the woodwinds were at times a trifle weak and that the trumpets showed the brilliancy of band rather than the suavity of orchestra training, the work was fully up to speed, it had pep and elasticity, it was smooth and expressive, its attacks were as exact as clockwork”

(Review: Chicago Tribune - 19 April, 1928)
Two Sections of the NHSO
Chicago & Atlantic City - 1930

**East Coast**
- 316 students
- Atlantic City (Dept. of Supt. Meeting)
- Philadelphia
- New York, Carnegie Hall
- Washington DC, Constitution Hall
- Movietone Outtakes (w/ sound!)
  - Feb 28, 1930 in NY City
  - RMS Aquitania
  - [http://mirc.sc.edu/islandora/object/usc%3A22908](http://mirc.sc.edu/islandora/object/usc%3A22908)

**Chicago**
- 311 students
- MSNC meeting

NHSO w/ Pres. H. Hoover, 1930
Writing the *Universal Teacher*

- Maddy and Giddings wrote the *UT* between 1920-1922 teaching summer methods courses at Chautauqua, New York, and the University of Southern California.

- The *UT* applied the song method from elementary vocal music to instrumental instruction. This pedagogy differed from previous instrumental methods in that instructional material consisted entirely of melodies rather than scales and exercises.

- The *UT* also employed a detailed, systematic series of class procedures intended to maximize the use of class time, hold students accountable for their progress, and allow independent learning with as little teacher intervention as possible.
Basic Principles behind the UT
Maddy & Giddings, Instrumental Class Teaching (1928)

• “Songs are the foundation of all music and SINGING is the foundation of all MUSICIANSHIP.”

• “We learn to do by doing.”

• “Proceed from the known to the unknown. The Known is the song, the Unknown is the instrument.”

• “[Instrumental teachers] lift the pupil bodily from a musical environment with which he is already familiar, and plunge him suddenly into a type of music totally strange, which often seems to him to consist of everything but the thing he hoped to make with this new instrument—MUSIC. He becomes discouraged and loses interest; whereas, if he could only play some of the old tunes at once, he would be making music—well liked and familiar music; and his interest, thus sustained, would carry him over the troubles incidental to the new medium.”
Teaching Procedures

• Rows of three
• Sing w/ solfege
• Find first pitch on instrument
• Play, figuring out notes by ear while following notation
• Ensemble plays
• Individuals play from back to front of each row
• Players in front try to move back by outplaying those behind him/her

Teaching w/ the UT at the National Music Camp, Interlochen, MI (1932). (Photo courtesy of the Interlochen Center for the Arts)
Student Independence

• “Everything the pupil needs to know is plainly printed on the pages of his book. So, instead of telling the pupil what to do, insist that the book tell him.”

• Violin book, preliminary instructions
Ensemble Playing (UT pt. 2)

• “All instruments are treated alike as solo and accompanying instruments, which is a splendid way of maintaining interest in instruments which are usually condemned to everlasting ‘um-pahs.’”
  • Maddy, _School Music_, 1923

• “If a pupil learns to make and hear harmony early, there will not be so many jazz-crazy people in the next generation.”
  • Maddy & Giddings, 1923
Conclusions

The Universal Teacher:

1. Connected instrumental pedagogy to elementary vocal music methods for the first time.
2. Systemized instructional methods & procedures.
3. Supplied a complete instrumental curriculum through supplementary materials.
4. Influenced most subsequent method books, including those today.

Recommendations:

1. Coordinate general and instrumental music instruction.
2. Encourage constructivist and metacognitive strategies.
3. Teach transposition, shifting, & other advanced skills sooner.
4. Continue to develop efficient procedures for the classroom.
5. Utilize and develop students’ aural skills.
6. Revise preservice and inservice education to prepare teachers for these tasks.
Morton HS Orchestra, Richmond IN (1922)

- MSNC, Nashville TN (1922)
- Recorded at Starr Piano Co./Gennett Records
- Acoustic Process
  - Ivanow: *Caucasian Sketches*: “In the Village”
  - Sousa: *Dwellers of the Western World*: “The Red Man”
- [quote]
National HS Orchestra – National High School Orchestra & Band Camp – Interlochen MI (Recorded July 30-31, 1929)

• Victor Records
  • Recorded outdoors at the Interlochen Bowl
  • Orchestra = 176 players!
  • Electrical Process
  • Funds donated to camp

• Symphony no. 1 (II) – Beethoven
• Heart Wounds – Grieg
• Cripple Creek - Stringfield
• Ozarka Suite – Carl Busch
• (IV) Hill Billies Dance

Music Trade Review Oct. 13, 1928
Early Band Contests
Early IL Band Contests

• 1878 - Chicago, Industrial Exhibition
• 1890 - Peoria, Illinois State Fair
• 1893 – Chicago, Columbian Exhibition
• 1894 – Edwardsville, Firemen’s Contest
• 1896 - Palatine, Cook County Fair
• 1919 – Chicago, School Band Contest
National School Band Tournament (1923)

- Music Industries Chambers of Commerce - June 5-7, 1923
  - Promote school bands & instrument sales
- HS, Grammar School, & Military School classes
- $6000 in prize money
- 30 Bands (4 grade school and 26 high school)
- Judged by Lieutenant William H. Santelmann
  - Conductor - United States Marine Band
- $1000 Winners
  - Fostoria HS Band, Fostoria OH
    - Dir. Jack Wainwright
  - Joliet Grade School Band
    - Guido Mattie
Advent of National Contest System

Fostoria HS Band in Chicago - 1923

C. M. Tremaine – National Bureau for the Advancement of Music
National School Band Contests (1926-1936)

- System of State (1924-)& National (1926-36) Competitions
  - C. M. Termaine NBAM
  - CIA of MSNC
  - w/ Industry Support
- Classifications based on School Size & years of experience
- Cost of travel
  - Became Regional Events (1937-1942)

Massed Bands, National Contest, Tulsa, OK, 1931
Harbor Special HS Band – Ashtabula, Ohio (Class B)

- Organized fall of 1924
  - George E. Wahlstrom
- 1st place: class C (1925); class B (1926); entered class A (1927)
- National Contest – May, 1926, Fostoria, OH (class B)
  - 68 members
- Recording (fall, 1926)
  - Flanders (March) - McNichol
  - Magnolia Serenade - Missud
    - Kaarlo Mackey ’27 (soloist)
    - 1st place clar. soloist OH
Modesto High School Band

- Organized fall 1920
  - William Whilman Higgins

- Directed by Frank Mancini
  - (1922-1951)
  - Former clar. - Sousa Band

- National Contests
  - 1927 – Council Bluffs IA (3rd)
  - 1928 – Joliet IL (3rd)
  - 1929 – Denver CO (2nd)

- Beethoven: Egmont Overture, Op.84
  - Recorded May 11, 1930
    - Research by Steven Pecsek (2009)
    - [quote]
    - [Movietone, 1928 & 1929]

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[Image of the Modesto High School Band]
1925 IL State Contest [commentary]

• “There wasn’t a band penalized for playing too softly, tho’ [sic] many were marked off for using more ambition than judgment....There were four strains in that piece, three of them being strains on the mental, moral, and physical turpitude of the judges....Here’s the eighth band which has tried to finish Schubert’s Unfinished Symphony. As far as we are concerned some of them have finished it....Evidently that baritone has got his musical training from hollering down a rain barrel. Get a sweet, pretty tone, old man, and leave the noise for the fire alarms, the circus calliopes and the earthquakes. Music shouldn’t attempt a competition with a cyclone....Doesn’t that girl’s band from Elgin look wonderful in uniform? Listen at that volume, so hale, hearty and lusty. The only thing delicate here is the curtained aisles leading to the fire escapes. Who said a woman couldn’t tongue?”

Ed Chenette-Comments for *Metronome* Magazine (1925)
National School Orchestra Contest

• Orchestra Contests
  • 16 state contests & a New England sectional – 1928
  • National contests – 1929 at the Univ. of IA, Iowa City

Bellows Free Academy – 1928/1929 VT class B state winners
## Minimum Instrumentation for State & National Contests, 1927, 1928

<table>
<thead>
<tr>
<th>Instrument</th>
<th>1927</th>
<th>1928</th>
<th>Instrument</th>
<th>1927</th>
<th>1928</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute (doubling on piccolo)</td>
<td>2</td>
<td>5</td>
<td>Bb Cornet</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Eb Clarinet</td>
<td>2</td>
<td>2</td>
<td>Bb Trumpet</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Bb Clarinet</td>
<td>24</td>
<td>24</td>
<td>Flugelhorn</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Alto Clarinet</td>
<td>2</td>
<td>2</td>
<td>French Horn</td>
<td>4</td>
<td>4 or 8</td>
</tr>
<tr>
<td>Bass Clarinet</td>
<td>1</td>
<td>2</td>
<td>Trombone</td>
<td>3</td>
<td>4 or 6</td>
</tr>
<tr>
<td>Oboe (1 doubling English Horn)</td>
<td>2</td>
<td>2</td>
<td>Baritone</td>
<td>2</td>
<td>2 or 4</td>
</tr>
<tr>
<td>Bassoon</td>
<td>2</td>
<td>2</td>
<td>Eb Tuba</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Soprano Saxophone (or 2 altos)</td>
<td>1</td>
<td>1</td>
<td>Bb Tuba</td>
<td>4</td>
<td>4 or 5</td>
</tr>
<tr>
<td>Alto Saxophone</td>
<td>1 or 2</td>
<td>1 or 2</td>
<td>Timpani</td>
<td>1 player</td>
<td>1 player</td>
</tr>
<tr>
<td>Tenor Saxophone</td>
<td>1</td>
<td></td>
<td>Drummers</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Baritone Saxophone</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bass Saxophone</td>
<td>1</td>
<td>1</td>
<td></td>
<td>Total</td>
<td>68</td>
</tr>
</tbody>
</table>
1928 State Winners (notice instrumentation)
## Influence on Repertoire (Joliet Township HS)

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Rotary (march)</em></td>
<td>Hahn</td>
<td><em>Unfinished Symphony</em></td>
<td>Schubert</td>
</tr>
<tr>
<td><em>Enchanted Night (waltz)</em></td>
<td></td>
<td><em>d’Amour (serenade)</em></td>
<td>Von Blon</td>
</tr>
<tr>
<td><em>Take It from Me</em></td>
<td></td>
<td><em>March of the Pioneer</em></td>
<td>Goldman</td>
</tr>
<tr>
<td><em>Love in Idleness</em></td>
<td></td>
<td><em>Scènes Pittoresques (suite)</em></td>
<td>Massenet</td>
</tr>
<tr>
<td><em>Ridin’ de Goat</em></td>
<td></td>
<td><em>Ballet Music from “Faust”</em></td>
<td>Gounod</td>
</tr>
<tr>
<td><em>Campus Echoes</em></td>
<td></td>
<td><em>March of the Kilties</em></td>
<td>Morris</td>
</tr>
<tr>
<td><em>Meditation</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>War Song of the Boys in Blue</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Star Spangled Banner</em></td>
<td></td>
<td></td>
<td>F. S. Key</td>
</tr>
</tbody>
</table>
Adjudication – Nat. School Orch. Contests

• Ranking vs. Rating
• Instrumentation (100 pts. [x2])
  • 79 piece standard instrumentation
  • -½ for each missing instrument or
  • -¼ for each saxophone
  substitution (until 1933)
• Tone, Intonation (1930),
  Interpretation, General Effect
  (100 pts. x 2 pieces = 800 pts.)
• Sight reading = 20-25%

• Judges included professional
  musicians, conductors, &
  composers, as well as school
  music educators
  • Howard Hanson –
    composer/conductor
  • Carl Busch - composer
  • Emil Herrmann – concertmaster:
    Cincinnati Symphony Orchestra
  • Will Earhart - Pittsburgh Public
    Schools
Growth of the Orchestra Contests

• Approximately 500 orchestras participated in state-organized contests in 1930 and about 700 in 1931

• Subsequent Contests
  • 1930 – Lincoln NE
  • 1931 – Cleveland OH
  • 1932 – No contest - depression
  • 1933 – Elmhurst IL
    • Cent. of Progress & rating system
  • 1934 – Ottawa KS
  • 1935 – Madison WI (alt. years)
  • 1937 – Columbus OH (OSU)
  • 1938-1942 – Regional Competition/Festivals

Hampton, New Hampshire HS Orchestra – NH 1st place - 1929
Modern Contests Emerge

- 1930 – Separate Grade School Contest
- 1932
  - Ratings vs. rankings to reduce competition
  - No instrumentation deductions except for overall balance
- 1937: 265 bands participating statewide
- 1938 - ISBA cooperated w/ IL School Orch. And IL School vocal associations to sponsor joint contests.
  - Known as ISMA – divided state into 3 regions to reduce travel. State contests were discontinued.
- 1939 – IGSMA formed w/ support of ISBA
- 1940 – ISMA become affiliated w/ IHSA
- 1941 – ISMA formed basis for IMEA
  - Illinois School Band, Orchestra, and Vocal Associations continued to exist as Auxiliaries of IMEA, but were eventually absorbed by this body
  - IHSA continued to hold contests
Next Evolutionary Step?

- Narrative feedback/comments w/o scores or ratings (?)
- Would allow for other changes
- Discourage use of ratings in teacher evaluation
- Encourage a true festival atmosphere that welcomed groups of all levels and stages of development

“In our state the contest has become a grading system. Teachers wait like naughty third-graders in the principal's office for the stamp of I, II, III, IV, or V in indelible ink on the bare skin of their year's work. This process scarcely soothes the breasts that grew savage at a contest...The intent was noble. Instead of letting one contest winner reduce all the others to the status of loser, the tonic effect of winning was to be spread out. But what was actually spread out was the dismal effect of losing. There are many new ways of losing which the original contests lacked that the grading system has exploited.”

“...we should be training children out of competitiveness rather than consistently goading them into it. We should be giving our teachers real help: demonstrations, answers to questions, reaffirmation of highest purpose, rather than adjudications. All of us, teachers and students and judges, should be pooling our powers and experiences for mutual help, rather than trying to be better than each other.”

H. R. Wunderlich (MEJ, 1951)
Other Recommendations

• Allow individual directors to choose classification (e.g., VA) or eliminate classifications

• Invite professional composers, conductors, & musicians to adjudicate
  • Bring a unique perspective compared to other school directors serving as judges
  • “...I began to get disenchanted with the contest as a teaching aid....[T]he judging of the contests was moving out of the hands of the professional musicians into those of people in academia, especially those in college and university music departments. I am not saying that these people were inferior to the prewar professional judges, but they had different standards and they looked for different things in the [ensembles] they heard. I did not share their outlook, because I myself am from the profession. I began to feel more and more out of tough at contest time.” T. Paschedag – Director, West Frankfort IL: 1930-1952)

*The Music Came First: The Memories of Theodore Paschedag*