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# UNIVERSITY OF CINCINNATI

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I hereby recommend that the thesis prepared under my supervision by CHARLES L. GARY

entitled A HISTORY OF MUSIC EDUCATION IN THE  
CINCINNATI PUBLIC SCHOOLS

be accepted as fulfilling this part of the requirements for the degree of DOCTOR OF EDUCATION

Approved by:

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 Robert D. Price  
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A HISTORY OF MUSIC EDUCATION IN THE CINCINNATI PUBLIC SCHOOLS

A dissertation submitted to  
The Graduate Faculty of the Teachers College  
of the University of Cincinnati  
in partial fulfillment of the  
requirements for the degree of

DOCTOR OF EDUCATION

1951

by

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## Foreword

Let taste and skill in this beautiful art be diffused throughout our public schools, and every family will have a new resource of pleasure, every home a new attraction. Social intercourse will be more pleasant and cheerful, and an innocent and unfailing source of amusement will be rendered accessible alike to the humblest and the wealthiest members of society. A wise and benevolent Creator has placed unbounded stores of enjoyment within the reach of all, by surrounding us with an atmosphere which can be the means of producing sweet sounds capable of being combined in an endless variety, and of being made to minister in the highest degree to a refined moral and intellectual taste. Then shall not the guardians of public instruction in this city permit all the youth to have access to this fountain of pleasure.

Report of the Committee on Music to the Board of Trustees and Visitors of Common Schools from the "Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, June 3, 1844," Vol. 3.

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## CHAPTER I

### DEFINITION OF THE PROBLEM

#### Purposes of the Study

The primary purpose of this study is to trace the development of the Cincinnati public school music program. In following this development from the 1830's to 1950, it is the aim of the study to show the content of the music curriculum, various supervisory and administrative problems and their solutions, and to give credit to the major personalities associated with music in the Cincinnati schools. In addition, some attention will be devoted to the effect of the school music program on the growth of Cincinnati as a music center and to the influence which the city's public school music program has had on music education in the United States.

#### Value of the Study

Such a study should be of value to music educators both locally and nationally. No comprehensive study of the history of public school music in Cincinnati now exists. The city is recognized as having held a position of importance in the development of music education in the United States. Cincinnati supervisors of music have been leaders in the field. The city's reputation as a music center is due, in part, to its public school music program. In the recent past, histories have been written of two other educational institutions that have contributed to this

reputation.<sup>1</sup> The history of public school music would complete a trilogy of Cincinnati music education history.

Public school music in Cincinnati has been in existence throughout the century-long development of music education in the United States. In that time but five men have headed the department of music in the Cincinnati schools. They are Charles Aiken, G. F. Junkermann, Walter H. Aiken, Ernest G. Hesser, and Francis C. Biddle. The last two of these men are still living. A few colleagues and a number of students of Junkermann and Walter Aiken are still alive. The last remaining of Charles Aiken's thirteen children has died since this study was begun. Much of the Aiken material has been dispersed or lost since the death of Walter Aiken. It is felt, however, that further losses have been prevented by conducting this study at the present time.

#### Related Studies

Relatively few studies have been made of the history of public school music. History of Public School Music in the United States,<sup>2</sup> by Edward B. Birge, is the major reference in the area. Sundermann<sup>3</sup> has

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<sup>1</sup>John Lewis, "The Origin and Development of the Cincinnati Conservatory of Music." Unpublished Doctor's dissertation, University of Cincinnati, 1943.

Vincent A. Orlando, "An Historical Study of the Origin and Development of the College of Music of Cincinnati." Unpublished Doctor's dissertation, University of Cincinnati, 1946.

<sup>2</sup>Edward B. Birge, History of Public School Music in the United States. Boston: Oliver Ditson Co., 1937. Pp. 325.

<sup>3</sup>Lloyd Sundermann, "A History of Public School Music in the United States (1830-1890)." Unpublished Doctor's dissertation, University of Minnesota, 1939.

written on the first part of the movement, as have Dickey<sup>4</sup> and Flueckiger.<sup>5</sup> Particular phases of the subject have been followed through the hundred year period by Kamp,<sup>6</sup> Edwards,<sup>7</sup> and Lawrence.<sup>8</sup> Biographies of Lowell Mason<sup>9</sup> and Hollis Darn<sup>10</sup> represent another approach. The normative-survey method has been most frequently applied to community studies in music education. More unusual are the works of Barrett,<sup>11</sup> Laird,<sup>12</sup> and

<sup>4</sup>Frances M. Dickey, "The Early History of Public School Music in the United States," Papers and Proceedings of the Music Teachers National Association, Eighth Series, pp. 185-209. Hartford: The Association, 1914.

<sup>5</sup>Samuel L. Flueckiger, "Lowell Mason's Contributions to the Early History of Music Education in the United States." Unpublished Doctor's dissertation, Ohio State University, 1936. Pp. 325.

<sup>6</sup>Mary Zua Kamp, "A Study of the Trends in the History of Public School Music." Unpublished Master's thesis, University of Arizona, 1947.

<sup>7</sup>Ann Miller Edwards, "A History of Vocal Music in the Public Schools of the United States from 1830 to 1930." Unpublished Master's thesis, Stanford University, 1947.

<sup>8</sup>Clara Lawrence, "History of the Development of Public School Music Methods in America." Unpublished Master's thesis, Northwestern University, 1934.

<sup>9</sup>Arthur Lowndes Rich, Lowell Mason. Chapel Hill: The University of North Carolina Press, 1946. Pp. vii + 224.

<sup>10</sup>Reven S. Dejarnette, Hollis Darn. Boston: C. C. Birchard Co., 1940. Pp. xii + 157.

<sup>11</sup>Vernon J. Barrett, "The Development of Public School Music in St. Louis." Unpublished Master's thesis, Illinois Wesleyan University, 1948. Pp. v + 167.

<sup>12</sup>Mary Laird, "Development of Music in the Birmingham Public Schools." Unpublished Master's thesis, Illinois Wesleyan University, 1939. Pp. 82.

Rothert.<sup>13</sup> The studies of the Cincinnati Conservatory of Music and the College of Music of Cincinnati have been mentioned as being closely related to this problem.

#### Sources of Data

Primary sources of data for this study include the following:

(1) Annual Reports and Proceedings of the Cincinnati Board of Education. These include published reports and the original minutes of the various boards since before the introduction of music as a part of the course of study. For a number of years the report of the head of the music department to the superintendent of schools was a part of the published reports.

(2) Curricular materials including publications by members of the Cincinnati staff of music teachers for use in the public schools.

(3) Aiken family genealogy, letters, notebooks, manuscripts, and other memorabilia.

(4) Programs of commencements, concerts and other events of the public schools, notably the commencement and Founder's Day programs of Woodward High School.

(5) Departmental memoranda. The last two directors have collected such items as "Music Bulletins," teachers meeting notes, school programs, reports to principals and superintendents, letters to teachers following class visits, and addresses.

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<sup>13</sup>Harold Hanson Rothert, "Growth and Development of Music Education in an Historic Town: Madison, Indiana (1892-1936)." Unpublished Master's thesis, Indiana University, 1943.

- (6) School Index, a journal of the Cincinnati schools published between 1914 and 1933.
- (7) Programs of the Cincinnati Musical Festival Association.
- (8) Annuals of Hughes and Woodward High Schools.
- (9) Interviews with the present director and teachers, with former teachers, and with colleagues, students, and relatives of former heads of the department of music.
- (10) Addresses to such professional organizations as the Music Educators National Conference by members of the Cincinnati public school music staff and others.
- (11) Writings by heads of the department of music on the history of school music in Cincinnati.<sup>14</sup>

Writings such as the last mentioned also serve as secondary sources. Other secondary sources include newspaper accounts, histories of school music, histories of Cincinnati, Royce's eulogy of Charles Aiken at the dedication of the Aiken statue in Music Hall, and articles in musical and educational journals and yearbooks.

#### Organization of the Study

The body of this study is organized into six chapters in a topical rather than a chronological fashion. A chapter is devoted to the introduction of music into the Cincinnati schools and to the period before the appointment of the first superintendent of the music department in 1871.

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<sup>14</sup>For example, Walter H. Aiken, "Music in the Cincinnati Schools," Journal of Proceedings of the Seventeenth Annual Meeting of the Music Supervisors National Conference, pp. 46-55. Tulsa, Oklahoma: The Conference, 1924.

Another chapter deals with the five men who have served as heads of the department of music. In discussing them in the order of their regimes, this chapter provides an overview of Cincinnati school music history, without involving the limitations that would be inherent in a strictly chronological organization of the whole study. Three chapters deal with curriculum, supervision, and administration. A chronological sequence is followed in the discussions of many minor topics in these chapters. Thus topics such as high-school vocal music, in-service teacher training, and the selection of personnel may be followed through the course of a hundred years. The final chapter in the body of this work is concerned with the influence of public school music on the life of Cincinnati and with the Cincinnati school music program in relation to the national music education scene.

#### Central Themes

Several themes seem to emerge from this consideration of the history of Cincinnati music education: (1) Public school music is seen to have played an important part in the life and growth of the city. School music in Cincinnati has been closely associated with the May Festival and other musical institutions. School musicians have assisted in many civic celebrations and have entertained visitors to the city at expositions and conventions. (2) The public school music program in Cincinnati has been developed by the interaction of two groups of people of like interest but different background. In assuming a position of importance second only to Boston in the earliest period of school music

and in remaining an outstanding center of school music to the present day, Cincinnati was fortunate to have first, a distinguished group of New England music educators and then, a large body of citizens - musicians, teachers, and music lovers - from the leading musical nation of nineteenth century Europe, Germany. To the strong educational foundation laid by the New Englanders the Teutons added a peculiarly German concept of music that made it a necessity of everyday life. This interaction gave a distinctive character to the musical life of the city and to its school music. (3) One of the educational results of this interaction was a systematic method of instruction in music that met with great success and which, for many years, resisted the inroads of new educational thought. The development of this system, its downfall, and the transformation to the present program of music education present a third theme.

CHAPTER II  
THE BEGINNINGS

This chapter deals with the events leading up to the introduction of music into the public schools of Cincinnati and with the personalities of the period until the first superintendent of music was appointed. It covers approximately four decades following the year 1834. The organization is somewhat chronological for this forty-year period. There are three main divisions in the chapter. The first of these deals with the first music classes in the Cincinnati schools. Another section is concerned with music classes when they became a recognized part of the course of study. There is also a section devoted to early music teachers not discussed in the other parts of the chapter. Textbooks, curriculum, supervision, and administration are not dealt with in any detail here, as subsequent chapters will treat these topics.

Cincinnati, a Western Boston

The fact that Cincinnati so closely followed the lead of Boston in the establishment of public school music was not mere accident. Though a majority of the early inhabitants of the city were natives of the middle states, New York, New Jersey, and Pennsylvania<sup>1</sup>, a great many of the leaders in the community were New Englanders. Graduates of Yale, Harvard, and Dartmouth were among them. Cincinnati was the cultural center of the

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<sup>1</sup>Harvey Hall, The Cincinnati Directory for 1825, p. 7. Cincinnati: Samuel J. Browne, 1825.

West. Its medical and theological schools attracted some of the most eminent men of the day to their faculties. A musical visitor, Nathaniel D. Gould, wrote:

Cincinnati, sometimes called the Queen City, seems to stand in the same musical relation to the western country as Boston does to the eastern,- that is, the musical and other educational institutions of the respective regions centre in those cities.<sup>2</sup>

Almost all of the early music teachers in Cincinnati were New Englanders but the German influx of the 1840's and 1850's brought the city a new body of citizens who were interested in music and music education.

#### Preparing the Way

Eclectic Academy of Music.-- Bostonian interest in music education, which manifested itself in singing schools and in the establishment of the Boston Academy of Music (1833), had a direct counterpart in Cincinnati. In the spring of 1834 the Eclectic Academy of Music was formed in Cincinnati with the object "in the first place, to aid in promoting the introduction of vocal music as a branch of education throughout this country."<sup>3</sup> The Academy was founded by a group of influential men, with Judge Jacob Burnet as president.<sup>4</sup> Nathaniel Wright, the secretary of the Academy, inserted the following statement in the Cincinnati Daily

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<sup>2</sup>Nathaniel D. Gould, Church Music in America, p. 138. Boston: A. N. Johnson, 1853.

<sup>3</sup>Cincinnati Daily Gazette, Vol. 7, No. 2102 (April 16, 1834), p. 2.

<sup>4</sup>Nathaniel D. Gould, op. cit., p. 141.

Gazette of April 16, 1834:

Timothy B. Mason, Esq. of Boston (brother to Lowell Mason, President of the Boston Academy of Music) has been elected Professor in the Academy, and has accepted the appointment. Mr. M. is a competent musician, and a gentleman with whom the instruction of children and youth in this highly important branch of education, may be entrusted with the utmost confidence. His arrival in this city is expected daily, when friends of education will be afforded an opportunity to bestow upon the institution, the patronage and countenance it may deserve.<sup>5</sup>

It was June before Mr. Mason actually arrived and held his first class in the vestry of the Second Presbyterian Church. The Saturday afternoon course was to be "strictly elementary and conducted upon the Pestalozzian system."<sup>6</sup> An adult class began on Monday, June 9th, and Mr. Mason ran an advertisement offering to take a few private pupils in pianoforte or singing. He also had pianos for sale.

The Second Presbyterian Church was the charge of Lyman Beecher, who had recently come from the Bowdoin Street Church of Boston. In addition to his ministerial duties he served as a faculty member at Lane Seminary. His organist and choir director in Boston had been the famous Lowell Mason. Gould says that Beecher was instrumental in having Timothy Mason brought to Cincinnati.<sup>7</sup> T. B. Mason served at the Eclectic Academy until 1840.

Two other men who were later connected with the Cincinnati schools also served as faculty members at the Academy. Victor Williams

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<sup>5</sup>Cincinnati Daily Gazette, Vol. 7, No. 2102 (April 16, 1834), p. 2.

<sup>6</sup>Cincinnati Daily Gazette, Vol. 7, No. 2145 (June 5, 1834), p. 2.

<sup>7</sup>Nathaniel D. Gould, op. cit., p. 139.

succeeded Mason as head of the Academy in 1840. William F. Colburn seems to have joined the staff after Williams. It has not been possible definitely to establish the date of his association with the institution. Frank<sup>8</sup> and Tunison<sup>9</sup> seem to be in error in claiming Colburn to be one of the founders. Rich states that he was a member of Lowell Mason's class for teachers in Boston in 1838.<sup>10</sup> Gould mentions him as one of the "earliest juvenile singers in Boston" and says that he came to Cincinnati from Louisville after T. B. Mason had retired.<sup>11</sup> An advertisement for a singing school concert in 1843 lists the accompanist as Mr. Colburn, of Boston.<sup>12</sup> This evidence may mean that he was still relatively new to Cincinnati at that time.

College of Professional Teachers.--- Another early institution of import for public school music in Cincinnati was the Western Literary Institute and College of Professional Teachers. This was an influential body of educators from western and southern states. It met for one week in October each year to hear papers on educational matters. All but two of the meetings were held in Cincinnati. These gatherings dealt with all types of educational subjects and gave Cincinnatians an opportunity to

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<sup>8</sup>Leonie C. Frank, Musical Life in Early Cincinnati, p. 13. Cincinnati: Ruter Press, 1932.

<sup>9</sup>F. E. Tunison, Presto, From the Singing School to the May Festival, p. 30. Cincinnati: E. H. Beasley & Co., 1888.

<sup>10</sup>Arthur Lowndes Rich, Lowell Mason, p. 116. Chapel Hill: University of North Carolina Press, 1946.

<sup>11</sup>Nathaniel D. Gould, op. cit., p. 141.

<sup>12</sup>Cincinnati Daily Gazette, Vol. 17, No. 5001 (August 31, 1843), p. 2.

express, or to hear expressed, attitudes toward music as a branch of common school education.

The first Cincinnati to plead the cause of music before the College of Professional Teachers was William Nixon. In 1834 he and his wife conducted Nixon's Logierian Musical Seminary and Piano Forte Saloon [sic] on Fourth street, the second door west of Main.<sup>13</sup> Though the Logierian system has been condemned as a charlatanic method of instruction<sup>14</sup>, the devotion of William Nixon to the cause of music education seems certain from the address he made to the College at the Fourth Annual Meeting, October 10, 1834. Selected passages from his paper may serve to illustrate the advice it incorporated, as well as the prophetic nature of his hopes for music in this newly settled region:

Did time permit, I should dwell on the importance of making pure taste the first object, where music is brought into the general schools; since it is obvious, to those who understand the subject, that a very good attempt at reading music might be made by such as could make but a very poor nasal attempt at singing it; and equally obvious to all, that a smattering of rule, and book discipline can be obtained and taught, by those who have had no opportunity of devoting their attention to good models of musical taste. And if children be so instructed, we may predict, without any gift of prophecy, that instead of the present taste being improved, it will only become more generally confirmed in the corruption it should endeavor to remove.

Hitherto has music struggled with adverse tides, and through channels unexplored. But the sun is near its rising ... and the day is near its dawning, in which her halcyon characteristics shall

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<sup>13</sup>Cincinnati Daily Gazette, Vol. 7, No. 2167 (July 1, 1834), p. 1.

<sup>14</sup>F. E. Tunison, op. cit., p. 27.

conspicuously appear, to assuage the griefs, to tranquilize the passions, and adorn the happiness of man.<sup>15</sup>

That the day, whose aubade William Nixon sang, was to be an even greater one than he forecast is perhaps not as surprising as his faith in the musical future of the young city.

Three years later, at the Seventh Annual Meeting of the College of Professional Teachers, two reports were read that affected the history of public school music. One of these was made by Calvin E. Stowe of the Lane Seminary faculty. In the previous year Stowe and his bride, the former Harriet Beecher, made a trip to Europe where he studied the schools. His report to the College was on "the Course of Instruction in the Common Schools of Prussia and Wirtemberg." In speaking of the music program of these schools he said:

The method of teaching music has already been successfully introduced into our own state, and whoever visits the schools of Messrs. Mason or Solomon, in Cincinnati, will have a much better idea of what it is than any description can give; nor will anyone who visits these schools entertain a doubt that all children from six to ten years of age, who are capable of learning to read, are capable of learning to sing, and that this branch of instruction can be introduced into all our common schools with the greatest advantage, not only to the comfort and discipline of the pupils, but also to their progress in their other studies.

The students are taught from the blackboard. The different sounds are represented by lines of different lengths, by letters, by figures, and by musical notes; and the pupils are thoroughly drilled on each successive principle before proceeding to the next.<sup>16</sup>

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<sup>15</sup>William Nixon, "Address on the History and Moral Influence of Music," Transactions of the Fourth Annual Meeting of the Western Literary Institute and College of Professional Teachers, pp. 227-253. Cincinnati: Josiah Drake, 1835.

<sup>16</sup>C. E. Stowe, "Report on the Course of Instruction in the Common Schools of Prussia and Wirtemberg," Transactions of the Seventh Annual Meeting of the Western Literary Institute and College of Professional Teachers, p. 217. Cincinnati: James R. Allbach, 1838.

Stowe widened the influence of his report by delivering it before the Ohio legislature. In fact, the account of his observations on European schools was one of the most discussed educational documents of the time.

The 1837 meeting of the College held further interest for public school music in the form of a report by the committee on "Vocal Music as a Branch of Common School Education." This committee was composed of T. B. Mason and Charles Beecher. Newspaper reports indicate that it was the latter who delivered the report.<sup>17</sup> It is interesting to note that this committee must have been appointed at a previous meeting and that its report was read in 1837, one year before the first public school music classes in Boston. Beecher reported that the committee had examined the several questions and had reached the conclusion that (1) all men can learn to sing, (2) vocal music is of physical, intellectual, and moral benefit as a school subject, and (3) to bring about the introduction of music to the schools "the popular mind must be made ready to recognize its desirability" and "the teachers of the common schools must be qualified." In regard to this last point the report said:

Let teachers examine the subject fairly, and be convinced of their ability to qualify themselves. And here we remark, that in the commencement of such an extensive work, a very low standard of qualification, provided it be exact and scientific so far as it goes, may be highly beneficial. ... Classes of teachers from various parts of Massachusetts and other New England States have been formed to attend the lectures of the professors in the Boston Academy of Music, with the most satisfactory result. Twenty-three gentlemen thus instructed, have gone into the various parts of the United States, and introduced music with success. ... In this city (Cincinnati) also, we are aware of two teachers of public schools, who have been successful in introducing the study into

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<sup>17</sup>Cincinnati Daily Gazette, Vol. 11, No. 3173 (October 6, 1837), p. 2.

their schools, with gratifying results, merely by having attended two courses of lessons of the Eclectic Academy, and by studying to keep in advance of their pupils.

The difficulty in respect to the qualifications of teachers would undoubtedly be great at first. Indeed it is beginning to be more and more felt, which may be hailed as an auspicious omen. ... And ultimately, there will not be the slightest reason why here, as in Prussia, every teacher should not be expected, as a part of his profession, to teach both vocal and instrumental music. Let it be, then, the known opinion of this College, and of similar bodies through the land; let it be the constant voice of the public journals of education in our land, that the teacher must be qualified to give musical instruction; and the work will be done.

Finally, let men of professional talent be encouraged by the educators of this country to cast themselves hand and heart into the grand work of education. Let them be considered not as too often heretofore, mere drones in society, or at best qualified to afford refined gratification to a listless public, greedy of amusement; and hence too often thrown out of the high sphere their talents might command as teachers, into one of chilled disappointment and dissipation:--but let them, as powerful auxiliaries, be incorporated, -- merged in the entire system of educational influence now so widely beginning to move. Let elementary works of instruction be called for, adapted not only to the capacity of the teacher, such as the Boston Academic Manual, -- but others still more simple for the use of the pupil; -- a specimen of which species of work is yet to be seen. Let these and similar measures be adopted.<sup>18</sup>

The College accepted the committee's report. L. Harding offered the following resolution which was adopted:

Resolved, as the settled sentiment of this convention, that the capacity for vocal music is common to mankind, and that vocal music may be employed to great advantage as a means of discipline, of health, and of intellectual and moral advancement; and ought to be part of the daily course of instruction, in all our common schools, as well as higher seminaries.<sup>19</sup>

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<sup>18</sup>T. B. Mason and C. Beecher, "Report of Vocal Music as a Branch of Common School Education," Transactions of the Seventh Annual Meeting of the Western Literary Institute and College of Professional Teachers, pp. 159-178. Cincinnati: James R. Allbach, 1838.

<sup>19</sup>Transactions of the Seventh Annual Meeting of the Western Literary Institute and College of Professional Teachers, p. 18. Cincinnati: James R. Allbach, 1838.

First music classes.-- Several lines of evidence suggest that the school year 1837-38 was the first in which music was taught in the public schools of Cincinnati. The classes may have been those taught by the two pupils of T. B. Mason who were mentioned in the above report. Other teachers may have followed their lead after the blessing they were given by the College of Professional Teachers. It seems probable that Mason himself went into the schools and conducted classes gratuitously to promote the cause. When the College convened again in October, 1838, at the Sixth Street Methodist Church, "several select pieces were sung by a large number of pupils of the Common Schools, led by Mr. Mason."<sup>20</sup> The newspaper account says further that the pieces were "well performed, and excited interest." The minutes of the College do not mention the leader but note that the juvenile choir was "composed of pupils of the different City Schools."<sup>21</sup> The minutes show that the children sang on Thursday as well as Monday. The College passed the following resolution:

Resolved, that the College of Teachers are very much gratified at witnessing the singing of the Scholars of the Common Schools of this City, and have entire confidence in the system of instruction in vocal music, which has been introduced among them.<sup>22</sup>

That these pupils were not merely trained in the fall of 1838 to sing for the College is shown by mention of "volunteer exercises in singing, by a portion of the pupils" during the Annual Procession and

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<sup>20</sup>Cincinnati Daily Gazette, Vol. 12, No. 2479 (October 3, 1838), p. 2.

<sup>21</sup>Transactions of the Eighth Annual Meeting of the Western Literary Institute and College of Professional Teachers, p. 9. Cincinnati: James R. Allbach, 1839.

<sup>22</sup>Ibid., p. 17.

Exhibition of the Common Schools of Cincinnati, June 22, 1838.<sup>23</sup> A newspaper account of this occasion also mentions "appropriate songs" as a part of the exhibition of nearly three thousand children.<sup>24</sup> There was no mention of singing in connection with the exhibition in June, 1837. It would seem that the academic year 1837-38 witnessed the first recognized instruction in music in the common schools of Cincinnati. This idea is further borne out by the first mention of music classes in the Annual Reports on the schools:

It may be well to observe, in connection with this subject, that music has been taught and practiced in several of the Schools-- not by any request of the Board of Trustees, but as a means of rational amusement. A majority of the Board think that the pupils have not only made proficiency in acquiring a knowledge of this science, but that it has been a useful auxiliary in the promotion of good order where it has been introduced. They think it has a tendency to render study more easy and pleasant, to produce a greater harmony of voices and a stronger union of hearts.<sup>25</sup>

A waiting period.-- Music was not made a regular branch of instruction immediately following its introduction in 1837-38. There was a period of five or six years in which music was taught at the discretion of the regular teacher. Participation was voluntary on the pupil's part.

There were those who favored making music a regular study and their ranks were swelled by the arrival in the city of Charles Aiken and

<sup>23</sup>Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, June 18, 1838," Vol. 1.

<sup>24</sup>The Liberty Hall and Cincinnati Gazette, Vol. 35, No. 1777 (July 5, 1838), p. 2.

<sup>25</sup>Ninth Annual Report of the Trustees and Visitors of Common Schools for the school year ending June 30, 1838, p. 4. Cincinnati: Daily Times Office, 1838.

William F. Colburn. There were also those who opposed the step. In April, 1840, an attempt was made to introduce music as a part of the regular course of study in the schools. E. S. Chandler, a music teacher, suggested this to the Board. To consider the possibility, a committee was appointed. This committee reported in part as follows:

... although they are in favor of music in the schools as it has been introduced heretofore; as an agreeable change and amusement to the pupils at the option of the teachers, and not interfering with their regular studies, still your Committee are of the opinion that it would not be expedient or practicable to introduce it as a regular study. ... It is inexpedient for the want of funds. It is impracticable because a large and intelligent denomination of our citizens cannot, from the nature of their religious tenets, sanction its formal introduction or performance and further that whatever is introduced into the schools must be common to all the pupils of such schools.<sup>26</sup>

Typical of the statements on music in the Annual Reports of the Board of Trustees during this period is the following one from the year of Chandler's suggestion:

Music is still taught in a portion of the schools, but not so as to interfere with the regular studies, nor as a requisition; it is learned and practiced voluntarily, as a pleasure.<sup>27</sup>

In 1839 the public procession and joint exhibition had been abandoned in favor of exercises at each building. It seems safe to assume that musical numbers continued to have a place in the closing exercises. In June of the year 1843, the pupils in most of the schools sang, as a part of their closing ceremonies, a hymn, paraphrased from the

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<sup>26</sup>Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, April 13, 1840," Vol. 1.

<sup>27</sup>Eleventh Annual Report of the Trustees and Visitors of Common Schools for the school year ending June 30, 1840, p. 5. Cincinnati: Daily Times Office, 1840.

Lord's Prayer by one of the Visitors of the schools.<sup>28</sup> It was sung to the tune, Chelmsford.

Gratuitous instruction.-- Two music teachers seem to have served for the year 1843-44 without pay before music was adopted as a regular branch of instruction. The exact nature of this arrangement is obscure. The minutes of the Board of Trustees contain no mention of an offer of free instruction in music, though they do record such offers in bookkeeping and French.<sup>29</sup> The Annual Report for the year ending June 30, 1844, on the other hand, contains the following:

During the past year, Mr. W. F. Colburn, an efficient instructor in Music, has given gratuitous lessons to a large number of pupils of most of the Public Schools. The result has been in every respect, satisfactory, and has, in some measure been the means of inducing the Board, as well as the public, to come to the conclusion, that Music ought to be introduced into the Schools, as a regular branch of instruction.

In whatever light we view it, whether as a means of social enjoyment, of moral influence, or intellectual improvement, it seems to have a happy effect upon the pupils. The Board have accordingly appointed a committee to report a plan, by which, hereafter, Music may be regularly taught; this committee will probably report at an early session of the new Board; and we trust that our successors may enjoy the privilege of adopting a plan by which Music may be regularly taught to all the youth in our schools whose parents may desire it.<sup>30</sup>

In discussing the "Eclectic Examination" the same report says:

<sup>28</sup>Appendix to the Common School Report for June 30, 1843, p. 31.  
Cincinnati: Daily Times Office, 1843.

<sup>29</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, January 22, 1844," Vol. 2.

<sup>30</sup>Fifteenth Annual Report of the Trustees and Visitors of Common Schools for the school year ending June 30, 1844, p. 9.  
Cincinnati: Daily Times Office, 1844.

... much interest was excited ... by the exercises in Music of the classes taught by Mr. Colburn and Mrs. Thatcher.<sup>31</sup>

The minutes of the Board meeting for September 2, 1844, contain resolutions, which were adopted, thanking W. F. Colburn and E. K. Thatcher "for gratuitous service in vocal music during the past year."<sup>32</sup>

Birge says that Charles Aiken taught for the year 1842-43 without compensation. He gives as his authority Charles' son, Walter H. Aiken.<sup>33</sup> Walter Aiken, himself, wrote in 1906:

Mr. Aiken finally gained the consent of the Board of Education to allow W. F. Colburn - who had been a student of his methods at the Presbyterian Church - to go into the schools and teach music to the children of the upper grades. This consent was obtained under the promise that he would act as examiner to Mr. Colburn and would give this service without compensation. This was in the fall of 1846.<sup>34</sup>

In a later speech, Walter Aiken came closer to what appears in the minutes and annual reports, when he told the Music Supervisors National Conference:

Mr. Colburn, the first teacher of music, was a member of this class [Charles Aiken's] and allowed to teach music in the schools, provided it be without cost to the Board of Education. Mr. Colburn did this for one year from 1844.<sup>35</sup>

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<sup>31</sup>Fifteenth Annual Report of the Trustees and Visitors of Common Schools for the school year ending June 30, 1844, pp. 10-11. Cincinnati: Daily Times Office, 1844.

<sup>32</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, September 2, 1844," Vol. 3.

<sup>33</sup>Edward B. Birge, History of Public School Music in the United States, p. 74. Philadelphia: Oliver Ditson Co., 1939.

<sup>34</sup>Walter H. Aiken, "Music in the Cincinnati Schools," The Musician, Vol. 11, No. 5 (May, 1906), pp. 252-3.

<sup>35</sup>Walter H. Aiken, "Music in the Cincinnati Schools," Journal of Proceedings of the Seventeenth Annual Meeting of the Music Supervisors National Conference, p. 47. Tulsa, Oklahoma: The Conference, 1924.

The first mention of Charles Aiken as an examiner in music is found in the minutes of the Board for December 13, 1847, when he was appointed with Alfred Salmon and T. B. Mason.<sup>36</sup> The minutes carry no record of compensation for this service.

Since the written record is more authoritative than the Aiken family remembrances, one must assume that William F. Colburn and Elizabeth K. Thatcher were the first regular music teachers in the Cincinnati schools and that they gave their services for a period of time before they were added to the paid staff.

#### A Regular Branch of Instruction

Colburn and Thatcher.— Following their year of free teaching, W. F. Colburn and Mrs. E. K. Thatcher were appointed as the first instructors in music paid by the Board of Trustees of the Common Schools of Cincinnati. Music had become a part of the regular course of study.

On May 27, 1844, a committee of three, comprised of Dr. Joseph Ray, William Phillips, Jr., and John D. Thorpe, was appointed "to report upon the expediency of introducing Music into the Common Schools as a regular branch of music [sic]." <sup>37</sup> The report of these gentlemen on June third of that year was a declaration of faith--a credo for school music. A paragraph from this report serves as a foreword for this work.

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<sup>36</sup>Minutes of the Board of Trustees and Visitors of Common Schools, December 13, 1847," Vol. 4.

<sup>37</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, May 27, 1844," Vol. 3.

As a result of their statement and the resolution which followed it, another committee was formed to submit a plan for the introduction of music as a regular branch of study. Such a plan was presented in detail on July 29, 1844. It recommended the appointment of W. F. Colburn as teacher of vocal music at a salary of \$45 a month. It also set up a schedule for his classes in the various district schools. The schedule was carried over until the August fifth meeting in order to consider the advisability of appointing an additional teacher and modifying the hours of instruction in the various schools accordingly. At the August fifth meeting, Mrs. Thatcher was named teacher of vocal music at a salary of \$12 per month. These two teachers began their work on August 12, 1844.<sup>38</sup>

Rich's statement that Colburn and Thatcher started teaching on September 21, 1844<sup>39</sup>, is obviously the result of incomplete information. He evidently examined a copy of the Fifteenth Annual Report which did not contain an appendix. The appendix, printed in September, gives the specific date on which they began teaching. Rich further assumed that the Cincinnati schools started on September 21st. This is merely the date on which they changed from a summer to a winter schedule. Cincinnati schools were eleven-month schools at that time and began their sessions in the latter part of July or in the first week of August.

The programs which the Board of Trustees set up at its August

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<sup>38</sup>Appendix to the Common School Report for June 30, 1844, September 2, 1844, p. 21. Cincinnati: Daily Gazette Office, 1844.

<sup>39</sup>Arthur Lowndes Rich, Lowell Mason, p. 114. Chapel Hill: University of North Carolina Press, 1946.

fifth meeting gave both teachers a number of schools which they were to visit each week. Colburn taught in seven district schools, three Anglo-German schools and the orphan asylum. Colburn met the classes in the district schools twice a week for three quarters of an hour, assembling the boys and girls of the two upper grades in the principal's room for instruction. Once a week he taught the more advanced pupils of each of the Anglo-German schools. Mrs. Thatcher was assigned to three schools at which she gave lessons of an hour's duration twice a week.

The term of appointment for music teachers was for six months. Colburn and Mrs. Thatcher were reappointed in January, 1845, and again in July of that year. At the board meeting of August 11, 1845, the committee on vocal music reported that they had assigned the two teachers to the same "houses" [schools] and schedule with the exception that all music classes would be three-quarters of an hour long.<sup>40</sup> This ruling made Mrs. Thatcher's hours of teaching just one-third the time given by Colburn, who was spending thirteen and one-half hours per week in the schools. For this he received forty-five dollars a month, the same salary being paid the male principals at that time. Mrs. Thatcher's stipend of twelve dollars a month was three dollars less than that of the most poorly paid full-time women teachers.

Mrs. Thatcher taught for two years, that is, through June, 1846. Colburn taught until February, 1848, when he resigned, presumably to

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<sup>40</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, August 11, 1845," Vol. 3.

devote his time to his music store. In 1862 he wrote the Union Board of High Schools and asked for compensation for services as teacher of music in the high schools.<sup>41</sup> The request was tabled, and there is no record of it having been paid by that Board. It is possible that he may have substituted for Charles Aiken, who paid him out of his own salary.

Attempts were made to do away with the music teachers, but the subject was never dropped from the course of study of the Cincinnati schools once it had won its place as a regular branch of instruction. A few months after the introduction of music into the curriculum, one of the Board members offered a resolution calling for an inquiry into the expediency of disposing of the teachers of music and penmanship.<sup>42</sup> The resolution was tabled and later rejected.<sup>43</sup> Penmanship and other special subjects were, through the years, in and out of the curriculum, but the position of music remained secure.

While the music instruction of the first year was limited to the pupils of the higher grades, the Sixteenth Annual Report says that the Board of Trustees would have extended it to the children in the lower grades, had it had the funds. It is also mentioned there that the regular teachers of the younger children had been teaching them some music.<sup>44</sup>

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<sup>41</sup>"Minutes of the Union Board of High Schools, Cincinnati, Ohio, November 10, 1862," Vol. 1, p. 358.

<sup>42</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, November 4, 1844," Vol. 3.

<sup>43</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, November 18, 1844," Vol. 3.

<sup>44</sup>Sixteenth Annual Report of the Trustees and Visitors of Common Schools for the school year ending June 30, 1845, pp. 7-8.  
Cincinnati: Office of the Daily Gazette, 1845.

Locke and Nourse.--- The next two persons to join the music staff of the Cincinnati schools also taught without compensation for a period. In December, 1845, a resolution was presented to the Board placing "the music department of two or more of the houses under the gratuitous instruction of Messrs. Locke and Nourse for the term of three months."<sup>45</sup> At the next meeting these gentlemen requested that their names be placed on record as applicants for any vacancies in the music department of the schools.<sup>46</sup> There is no other mention of free instruction by Locke and Nourse, whose names always appear together in the board minutes of this period. The financial statement for 1845-46 includes \$684 for tuition in the music department. This is just the amount of the salaries of Colburn and Mrs. Thatcher. Mrs. Thatcher did not teach after June, 1846. Locke and Nourse appear to have been given their first regular appointment in July, 1846, when the minutes assign eight houses to Colburn at a salary of thirty-five dollars a month and six houses to Locke and Nourse at twenty-five dollars per month.<sup>47</sup> The financial statement for the year 1846-47 shows \$726 for music tuition.<sup>48</sup> Of this, \$420 would have been Colburn's yearly salary. The \$306 left shows that Locke

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<sup>45</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, December 30, 1845," Vol. 3.

<sup>46</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, January 6, 1846," Vol. 3.

<sup>47</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, July 22, 1846." Vol. 3.

<sup>48</sup>Eighteenth Annual Report of the Trustees and Visitors of Common Schools for the school year ending June 30, 1847, p. 14.  
Cincinnati: Office of the Daily Times, 1847.

and Nourse must have been considered together in the minutes and were not each to receive twenty-five dollars per month. They must have each taught in three schools and been paid \$12.50. The following year they were being paid a total of forty-eight dollars per month and had four schools each, while Colburn was paid thirty dollars for six schools, two of which he met but once a week.<sup>49</sup>

Though the early references to these men find their names together, Locke had much greater influence on the Cincinnati school music program. Locke and Nourse had evidently come to Cincinnati from Boston at about 1845. T. B. Mason's Juvenile Harp of 1846 carries a testimonial on the 1844 edition. It is signed by W. Sanborn, "S. Nurse" [sic], L. O. Emerson and E. Locke of the Boston Glee Club.<sup>50</sup> Locke and Nourse generally appear together in the board minutes through the school year 1849-50. In November, 1847, however, Locke was appointed teacher of music for the newly opened Central School, the first high school in the Cincinnati public school system. The minutes of August 20, 1850, contain the resignations of Locke and Nourse. These were received and accepted. Another action of the same meeting, however, was to appoint Elisha Locke "teacher of Vocal Music on equal standing with Mr. Aiken."<sup>51</sup> Charles Aiken had replaced Locke as the music teacher at the Central School just

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<sup>49</sup>Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, August 24, 1847," Vol. 4.

<sup>50</sup>T. B. Mason, Juvenile Harp, p. 2. Cincinnati: William T. Truman, 1846.

<sup>51</sup>Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, August 20, 1850," Vol. 5.

the week before, a fact which may account for the wording of the preceding statement. Nourse did not again teach in the public schools, although he was a candidate for the position filled by D. H. Baldwin in 1857.<sup>52</sup>

Locke continued his relationship with the schools until 1866, teaching in both district and intermediate schools. He took an active part in the musical life of the community and was director of the Morris Chapel Singing Society, a group responsible for the production of oratorios in the early 1850's<sup>53</sup> On leaving the schools Locke continued to live and teach music in Cincinnati. He evidently dealt in pianos, for in 1870 he placed a bid to supply these instruments to the Board of Trustees.<sup>54</sup> Williams' Cincinnati Directory for 1901 lists him as living at 3334 Jefferson Ave.<sup>55</sup> He has been described as a critic of the music department under Junkermann in the latter part of the century.<sup>56</sup> Locke attempted to get an appointment in the department in 1885<sup>57</sup>; he did

<sup>52</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, August 24, 1857," Vol. 8, p. 145.

<sup>53</sup>F. E. Tunison, Presto, From the Singing School to the May Festival, p. 34. Cincinnati: E. H. Beasley & Co., 1888.

<sup>54</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, June 20, 1870," Vol. 13, p. 537.

<sup>55</sup>Williams' Cincinnati Directory, p. 1064. Cincinnati: Williams Directory Co., 1901.

<sup>56</sup>Interview between the writer and Joseph Surdo, former Cincinnati public school music teacher, at Norwood, Ohio, September 3, 1950.

<sup>57</sup>"Minutes of the Board of Education, Cincinnati, Ohio, August 31, 1885," Vol. 18, p. 626.

serve as a temporary or substitute teacher for a few weeks in 1888.<sup>58</sup>  
 In 1895 he wrote the Board of Education saying that he had made a copy of the proceedings of the various boards relative to the subject of vocal music and offering it for publication.<sup>59</sup>

While teaching in the schools, Elisha Locke and Solon Nourse compiled a book entitled The School Vocalist, published in 1848. The nature of this book will be discussed more fully in a later chapter. The opening sentence of the preface gives some idea of the work and its intended use:

The design of the compilers of this work, has been to furnish, for schools, a textbook, in which the elements of music are explained in concise and appropriate language, together with such exercises and songs, as are calculated to aid the pupil in making a proper application of the principles, and of the illustrations from the blackboard.<sup>60</sup>

The title page lists the authors as "E. Locke and S. Nourse, Teachers of Music, Cincinnati." Testimonials in the 1852 edition describe it as the textbook on music used in the Cincinnati Public Schools.<sup>61</sup> It was first presented to the Board of Trustees for consideration in September, 1848, and, after considerable discussion, was adopted the following March.<sup>62</sup> These two men brought out another such book entitled The School Melodist

<sup>58</sup>Minutes of the Board of Education, Cincinnati, Ohio, January 30, 1888," Vol. 19, p. 583.

<sup>59</sup>Minutes of the Board of Education, Cincinnati, Ohio, May 1, 1893," Vol. 21, p. 498.

<sup>60</sup>E. Locke and S. Nourse, The School Vocalist, p. 3. Cincinnati: Moore & Anderson, 1852.

<sup>61</sup>Ibid., p. 2.

<sup>62</sup>Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, March 8, 1849," Vol. 4.

in 1854. On April 16, 1855, it was recommended for use in the Intermediate School.<sup>63</sup> Locke was one of the compilers of The Young Singer, published at the request of the Cincinnati Board of Trustees in 1860.

Elisha Locke must be recognized as an important figure in the history of public school music in Cincinnati, following its progress for a period of over fifty years. What his influence might have been had he maintained his official connection with the schools must remain in the realm of conjecture.

Charles Aiken.-- The outstanding figure in the early period of public school music in Cincinnati was Charles Aiken. The first record of his association with the city schools shows him as an examiner, with T. B. Mason and Alfred Salmon, at the semi-annual examinations in 1848. The report of these three was still pending before the Board of Trustees in February of that year when W. F. Colburn resigned his position as music teacher. The minutes which contain the resignation also state that "it appeared that Charles Aiken was duly elected" to fill the vacancy.<sup>64</sup>

Charles Aiken had been an interested student of school music for ten years before his appointment to the Cincinnati staff. He had conducted singing schools for much of that time and had been a teacher of W. F. Colburn, his predecessor. He was a graduate of Dartmouth college and had, only the spring before, completed his work for the ministry at Lane Seminary, where he was drawn, he later told his son, by "the chance

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<sup>63</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, April 16, 1855," Vol. 7, p. 31.

<sup>64</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, February 16, 1848," Vol. 4.

of studying Hebrew, by an excellent collection of Church music, and in order that he might learn at first hand, the findings of Professor Stowe in Europe."<sup>65</sup> Through his study and his experience in singing schools, such as the one he conducted in the Sixth Presbyterian Church, Aiken had formulated a method of teaching music based on the "movable do" system and incorporating ideas of Hullah, Silcher and Wilhem.<sup>66</sup> He had taught Latin and Greek at Herron's Academy and continued to do so in the mornings after he became a music teacher in the schools. He devoted only half of his days to the public schools for the first seven years of his association with them. He was appointed to the Central School, replacing Elisha Locke in August, 1850.<sup>67</sup> Locke was assigned to the Intermediate School at its opening in 1854 because Aiken was still employed at Herron's and was able to give only half time to the city schools. With the organization of the Union Board of High Schools in 1851, Aiken was employed to teach Vocal Music at Hughes and Woodward high schools.<sup>68</sup> He was the music teacher at these two schools until 1878, one year before his retirement from the school system. He appears to have devoted his full time to the public schools from the year 1855.

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<sup>65</sup>Walter H. Aiken, "Music in the Cincinnati Schools," Journal of Proceedings of the Seventeenth Annual Meeting of the Music Supervisors National Conference, p. 48. Tulsa, Oklahoma: The Conference, 1924.

<sup>66</sup>Ibid., p. 49.

<sup>67</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, August 13, 1850," Vol. 5.

<sup>68</sup>"Minutes of the Union Board of High Schools, Cincinnati, Ohio, April 12, 1852 and June 21, 1852," Vol. 1.

Charles Aiken's career in the public schools of Cincinnati will receive more detailed treatment in later chapters. His service as the first superintendent of the department of music in the Cincinnati schools will be reviewed in Chapter III. His work in compiling music books for public school use will be discussed in a section on music books in Chapter IV. Other aspects of the influence of this pioneer in music education will be noted throughout this dissertation.

#### Other Early Teachers

Luther Whiting Mason.-- The most famous of the other music teachers of the Cincinnati schools of this early period was Luther Whiting Mason. He may have been a distant relative of Lowell Mason as well as his pupil in the Boston Academy of Music.<sup>69</sup> He was teaching in the schools of Louisville, Kentucky, when the Cincinnati Board of Trustees, after some months of debate on the necessity of hiring an additional music teacher, called him to begin teaching January 1, 1856.<sup>70</sup> This is one year earlier than the date given by Birge.<sup>71</sup>

It is difficult to decide whether Luther Whiting Mason influenced the Cincinnati school music program more than the city affected him.

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<sup>69</sup>Osbourne McConathy, "From Lowell Mason to the Civil War - A Period of Pioneers," Papers and Proceedings of the Music Teachers National Association, Seventeenth Series, p. 160. Edited by Karl W. Gehrken. Hartford: The Association, 1923.

<sup>70</sup>Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, December 3, 1855," Vol. 7, p. 199.

<sup>71</sup>Edward E. Birge, History of Public School Music in the United States, p. 102. Philadelphia: Oliver Ditson Co., 1939.

Both hold important places in the history of public school music, particularly in the primary grades.

Concern with music in the lower grades was noted in the Sixteenth Annual Report of 1845. The regular teachers of the lower grades gave some instruction, both before and after the introduction of music as a regular branch of instruction. E. Pease taught music to the primary grades of the 11th District School during the spring of 1853, and the committee on music recommended that he be appointed to teach music in the primary departments of the schools.<sup>72</sup> The new Board of Trustees does not appear to have carried out this recommendation, although Pease's experiment seems to have paved the way for the introduction of music to the primary grades. Charles Aiken was giving musical instruction to the lower grades of the 1st District School in the early part of 1855.<sup>73</sup> In the August before Luther Mason came to Cincinnati, a six-grade course of study was adopted for the city schools.<sup>74</sup> Singing in the new course of study was to be taught by the room teacher in the first three grades and by special teachers of music in the upper three grades. At the board meeting in which Mason's schedule was presented, there was set up a "Classification of Course of Study in Music."<sup>75</sup> This took the music

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<sup>72</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, June 27, 1853," Vol. 6.

<sup>73</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, February 26, 1855," Vol. 6.

<sup>74</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, August 17, 1855," Vol. 7, pp. 142-3.

<sup>75</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, January 7, 1856," Vol. 7, pp. 216-7.

teacher into the "fourth grade" - the upper one of the first three mentioned in the earlier course of study. On January 21, 1856, less than a month after Mason began teaching in Cincinnati, "Mr. Startzman moved that L. W. Mason be allowed to teach gratis the pupils of the 5th and 6th grades in the Third District, during 3/4 of an hour that he is not employed teaching the Intermediate School in the same house."<sup>76</sup> The motion was lost but the trustees of the district were empowered to act in reference to employing Mason to teach these two lowest grades. In May of that year it was decided to permit music teachers "to give instruction to pupils of the 5th and 6th grades in such of their schools as may be deemed advisable by Local Trustees and Visitors and Principal Teachers in each District."<sup>77</sup> At the same time it was resolved "that Mr. Mason be employed to give Music lessons on Wednesday to pupils connected with the 5th and 6th grades in the District in which he is now teaching."<sup>78</sup> Though the extension of the music program into the primary grades occurred at about the same time that Luther Mason came to Cincinnati, it seems that such action had already begun before he became a member of the staff.

Luther Whiting Mason served as a music teacher in the Cincinnati Schools until October, 1864, when he went to Boston to fill the newly created position of Instructor of Music in the Primary Schools.<sup>79</sup> The

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<sup>76</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, January 21, 1856," Vol. 7, p. 221.

<sup>77</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, May 26, 1856," Vol. 7, p. 294.

<sup>78</sup>Ibid., p. 294.

<sup>79</sup>McConathy, op. cit. pp. 163-4, contradicts himself on this matter, saying in one place that Mason left Cincinnati to enlist in the Union Army and in another that he was called to Boston in June, 1864. The Cincinnati board minutes carry no record of his having left for the army before October, 1864. Certainly the leave of "two or three weeks" granted him in October, 1862, could not have been for enlistment.

Cincinnati Board of Trustees accepted his resignation and voted him a resolution of thanks on October 3, 1864.<sup>80</sup>

During his not quite nine years of service to the Cincinnati schools, Mason taught in the district schools, the intermediate schools and as the music teacher of the Night High School when it was in operation. His most outstanding work seems to have been in the primary grades. A review of a concert given by the pupils from all of his schools at the end of his second year in the city concludes with the following:

Mr. Mason deserves much credit for his exertions to cultivate a correct taste in our public schools, and for teaching the rudiments on scientific principles, in a manner adapted to the youngest comprehension. His success is astonishing.<sup>81</sup>

From the newspaper announcement of the concert it would seem that the pupils performed for Mason's financial benefit. There was a charge of twenty-five cents, and the concert was described as given "by pupils ... to their instructor."<sup>82</sup> The board minutes give no clue as to whether or not this was acceptable practice at the time. Mason did ask the Board of Trustees to appoint some members to a committee that would examine his "model singing classes" on June 27, 1857, the day following the concert.<sup>83</sup> On the following Monday, he published an advertisement which suggests

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<sup>80</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, October 3, 1864," Vol. 11, pp. 288-9.

<sup>81</sup>Cincinnati Daily Gazette, Vol. 65, No. 308 (June 26, 1857), p. 2.

<sup>82</sup>Ibid., p. 2.

<sup>83</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, June 22, 1857," Vol. 8, p. 73.

where some of the proceeds may have gone. It read:

The Musical Pic-Nic. The pupils of the Model Singing Classes, together with those who took part in Mr. Mason's Concert last Friday night are requested to meet at the Second District School House, on Sycamore street, THIS MORNING at 9 o'clock, when they will learn all about the Musical Pic-Nic.

L. W. Mason<sup>84</sup>

There is no mention in any account, however, of such an objective as a new piano or library books, as was usually the case in school performances of that time. On June 8, 1860, he directed a "Grand Floral Concert and Mythological Exhibition" in Pike's Opera House. This performance boasted five hundred participants, a garden on the stage with fountains of real water, and the coronation of the Queen of the Day.<sup>85</sup> On his departure Mason had his pupils give a "Farewell Concert" and petitioned the Board of Trustees to be allowed to dispose of the tickets by placing them in the hands of the pupils of the schools.<sup>86</sup> Luther Whiting Mason demonstrated ability as a showman as well as an educator while serving in Cincinnati.

Mason was active in the preparation of musical materials for school use. In Cincinnati he was introduced by the German citizens to the works of Christian Heinrich Hohmann. He made Hohmann's exercises and songs a part of his method from that time. He was one of the compilers

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<sup>84</sup>Cincinnati Daily Commercial, Vol. 18, No. 151 (June 29, 1857), p. 2.

<sup>85</sup>Cincinnati Daily Gazette, Vol. 71, No. 135 (June 8, 1860), p. 2.

<sup>86</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, October 10, 1864," Vol. 11, p. 295.

of The Young Singer, being responsible, with D. H. Balowin, for the "Elements of Music" as presented in part one of that volume. The musical exercises for The Young Singer are the same as those in Hohmann's books.<sup>87</sup> Mason used Hohmann's singing books in his schools, furnishing them without cost to the students.<sup>88</sup> He also prepared charts at his own expense from Hohmann's elementary books. These were for grades D, E, and F of the district schools and were adopted by the Board of Trustees in 1862.<sup>89</sup> Later he was authorized to prepare similar charts for the upper grades in the district schools.<sup>90</sup> His fame as the editor of the National Music Course, published by Edwin Ginn later in the century, is rooted, in part at least, in his experience in the Cincinnati schools. Mason became a noted advocate of the rote song method which competed with sight singing as an introductory musical experience.

Luther Whiting Mason must have been a very popular teacher, both with his Cincinnati students and with the public and their representatives on the Board of Trustees and Visitors. The newspapers record the gift of a rocking chair by the pupils of the Second District School in June, 1856, six months after he came to town. One account read in part:

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<sup>87</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, March 21, 1864," Vol. 11, p. 123.

<sup>88</sup>Ibid., p. 123.

<sup>89</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, September 29, 1862," Vol. 10, pp. 471-2.

<sup>90</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, March 21, 1864, and December 25, 1864," Vol. 11, pp. 125 and 333.

... This active and excellent teacher was never seen to sit down while teaching and his pupils wished him to enjoy a little rest, in an easy chair, during the vacation. ... The chair is a very handsome one, and cost twenty-one dollars.<sup>91</sup>

His benefit concerts also indicate popularity with his students. The minutes of the Board of Trustees contain hints that his fellow music teachers may not have always shared this admiration. A report of the committee on vocal music on the views of the teachers as to the utility of Mason's charts concludes with the following statement: "the arguments against the use of said 'Charts', have neither astonished nor overwhelmed yr. Committee."<sup>92</sup> Mason always appears in a favorable light whenever he is mentioned in the proceedings of the Board of Trustees. These occasions include his being excused for being tardy and the granting of leave for him to extend his stay at the North Reading, Massachusetts, summer school. In accepting his resignation the Board of Trustees thanked him for the "efficient and satisfactory manner in which he has conducted the subject of musical instruction in those Districts to which he has been assigned."<sup>93</sup>

Cincinnati early recognized Luther Whiting Mason as an outstanding musical educator. The city contributed no little to the preparation for a career that was to extend his influence not only throughout the

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<sup>91</sup>Cincinnati Daily Gazette, Vol. 64, No. 312 (June 27, 1856), p. 2.

<sup>92</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, November 21, 1864," Vol. 11, p. 323.

<sup>93</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, October 3, 1864," Vol. 11, pp. 288-9.

United States, but also to Japan and Europe.<sup>94</sup>

D. H. Baldwin.-- Another of the early music teachers in the Cincinnati schools was D. H. Baldwin. In August, 1857, he was appointed to teach two days a week.<sup>95</sup> In June of the following year he became a full-time teacher to help relieve a situation in which "there are several hundred pupils in the City who receive no instruction from the Music Teacher."<sup>96</sup> He served through the spring of 1864 when, following a request of four weeks' leave because of ill health, he tendered his resignation. As T. B. Mason, W. F. Colburn and Elisha Locke had done before him, D. H. Baldwin turned from teaching music to dealing in pianos and organs.<sup>97</sup> He is the founder of the Baldwin Piano Company, an institution which has added much to Cincinnati's musical reputation.

Baldwin taught in the lower and upper grades of the district schools and in the 3rd and 4th intermediate schools. With L. W. Mason he prepared the "Elements of Music" section of part one of The Young Singer. He also composed some songs for the work. A copy of part two of The Young Singer, now in the Cincinnati collection of the Cincinnati Public Library, bears his name on the fly leaf. His address is given as 36½ Barr St. Bet. Mound and Cutter. This was his residence in the year

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<sup>94</sup>W. S. B. Mathews, "Luther W. Mason and School Music," Music, Vol. 2, No. 9 (September, 1892), pp. 474-482.

<sup>95</sup>Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, August 24, 1857," Vol. 8, p. 145.

<sup>96</sup>Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, June 28, 1858," Vol. 8, p. 448.

<sup>97</sup>The Cincinnati Directory, p. 41. Cincinnati: Williams and Co., 1865.

1859.

Victor Williams.-- The first member of the music staff with an European musical background was Victor Williams. He became associated with the public schools in 1866, taking over Elisha Locke's assignments. A native of Sweden, he had taught in the East before coming to Cincinnati in 1840 to succeed T. B. Mason as head of the Eclectic Academy of Music.<sup>98</sup> Williams has been credited with the first complete performance of oratorio in Cincinnati, the date being 1846.<sup>99</sup> He is mentioned as the instructor in vocal and instrumental music at the Cincinnati Female Seminary in 1859.<sup>100</sup> Tunison notes that he was a supporter of the Philharmonic Orchestra,<sup>101</sup> formed in 1857, and of the Harmonic Society,<sup>102</sup> organized during the Civil War. He was an established musical figure in the city when he joined the teaching staff of the schools.

Williams became a teacher in the city schools just in time to assist in the preparation of The Young Singer's Manual, which the Board of Trustees requested to fill the need of the A grade of the district schools and the intermediate classes. He continued as music teacher in the district schools and in the First Intermediate School until 1886.

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<sup>98</sup>Leonie C. Frank, Musical Life in Early Cincinnati, p. 14. Cincinnati: Ruter Press, 1932.

<sup>99</sup>H. A. Ratterman, Early Music in Cincinnati, p. 4. An Essay, read before the Literary Club, November 9, 1879.

<sup>100</sup>Charles Cist, Sketches and Statistics of Cincinnati in 1859, p. 177. Cincinnati, 1859.

<sup>101</sup>F. E. Tunison, Presto, From the Singing School to the May Festival, p. 51. Cincinnati: E. H. Beasley & Co., 1888.

<sup>102</sup>Ibid., p. 96.

Powell, Squire, and others.-- There were a number of other teachers who taught for shorter periods of time before 1870. The most important of these were Joseph P. Powell and Alfred Squire. These two men worked with Charles Aiken and Victor Williams on the preparation of The Young Singer's Manual in 1866. Powell had succeeded Baldwin in 1864, and Squire was elected to fill the vacancy created when Luther Whiting Mason resigned to go to Boston in October of that same year. Squire had taught part time for a few months in 1861. He remained with the music department in a full-time capacity for eight years; Powell for ten.

E. Pease has been mentioned as teaching in the primary grades during the spring of 1853. Ebenezer Hyde taught for part of the year 1855 in the three Sixteenth District schools which were in operation the first year after the town of Fulton was annexed to the city.<sup>103</sup> In 1860, E. P. Perkins was appointed the fifth member of the music department, in order that the subject might be introduced into all the grades of every district school.<sup>104</sup> He was granted a leave of absence in April, 1861, and Sanford W. Barrett and Alfred Squire divided his load for the remainder of the year.<sup>105</sup> The next year, for the sake of economy, the staff was cut

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<sup>103</sup>Twenty-Sixth Annual Report of the Trustees and Visitors of the Common Schools of Cincinnati for the school year ending June 30, 1855, pp. 138, 159. Cincinnati: Gazette Co., 1855.

<sup>104</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, October 15, 1860," Vol. 9, p. 594.

<sup>105</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, May 6, 1861," Vol. 10, p. 153.

back to four teachers.<sup>106</sup>

### Summary

The early residents of Cincinnati established their city as the cultural and intellectual center of the West, a counterpart of Boston in New England. Thus it was natural for agitation for the introduction of music in the schools to follow closely the success of Lowell Mason in Boston. The presence in Cincinnati of Lowell Mason's brother and co-author, Timothy, as well as such pupils and admirers of Lowell Mason as William F. Colburn and Charles Aiken assured the success of the project. Institutions such as the Eclectic Academy of Music and the Western Literary Institute and College of Professional Teachers were influential in preparing the way for the introduction of music in the schools. Public school pupils under Timothy Mason performed for the College of Teachers in the fall of 1838. Music became a regular branch of instruction in the Cincinnati schools with the beginning of the 1844-45 school year, following a period of gratuitous instruction by William F. Colburn and Mrs. Elizabeth K. Thatcher. Elisha Locke and Solon Nourse also taught without pay for some months, before being added to the staff in 1846. These two men were the authors of The School Vocalist and The School Melodist, school music books published in 1848 and 1854 respectively. Elisha Locke taught music in the Cincinnati schools for twenty years and remained interested in their music program for the remainder of his

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<sup>106</sup>Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, June 10, 1861," Vol. 10, pp. 184-5.

long life.

In 1848, Charles Aiken was appointed teacher of music in the Cincinnati schools. Aiken was the outstanding figure in the early period of Cincinnati public school music. He served in both the district and high schools of the city until 1879. He was the first superintendent of music. He is recognized as a leader in the publication of school music texts for both elementary and high schools.

Luther Whiting Mason, who taught from 1856 until 1864, was another outstanding figure of the early period of public school music in Cincinnati. During his eight years in the city he developed ideas and gained experience, especially with primary children, which contributed to his method of teaching school music. This method, based on the rote song as the initial musical experience for the child, brought Luther Whiting Mason world-wide renown. Mason helped prepare The Young Singer for the Cincinnati schools in 1860. Working with him and Charles Aiken were D. H. Baldwin and Elisha Locke. Another volume, The Young Singer's Manual, was prepared for the schools in 1866. The staff at that time was composed of Charles Aiken, Victor Williams, Joseph P. Powell, and Alfred Squire.

The strong personalities associated with this first period of public school music in Cincinnati assured the establishment of a secure position for music in the schools of the city.

## CHAPTER III

### LEADERSHIP

This chapter is devoted to a discussion of the five men who have served as head of the department of music in the Cincinnati schools since that position was created in 1871. They have been Charles Aiken, 1871-1879; G. F. Junkermann, 1879-1900; Walter H. Aiken, 1900-1930; Ernest G. Hesser, 1930-1936; and Francis C. Biddle, 1936--. In dealing with these personalities and their major accomplishments in the order of their service, it is felt that the reader will get an idea of the chronological sequence of events that will be helpful in later chapters which are organized topically. The chapter is not primarily concerned with the programs developed by these men, nor with their techniques of administration and supervision. Such subjects are the province of Chapters IV, V, and VI. It is, rather, the aim of this discussion to trace the general development of school music in Cincinnati under each of the five men who have afforded leadership in this field.

#### Position of Superintendent

There was no administrative head of the music department in the Cincinnati schools until the position of superintendent was created in the fall of 1871. Until that time a committee on music from the Board of Trustees of the schools worked with the music teachers on such problems as schedule, course of study, and textbooks. There had been earlier suggestions to the board concerning the creation of the position of

superintendent of music. The earliest such item in the minutes of the Board of Trustees seems to have been the report of the Special Committee on Salaries in June, 1864. It read:

There shall be one Superintendent of Music at a salary of \$\_\_\_\_\_ per annum, and three Assistants, who may be paid, each at the rate of \$\_\_\_\_\_ per annum.<sup>1</sup>

The report was accepted and made the special order of the next meeting at which time a substitute resolution was offered and adopted. This stated that there were to be "four Music Masters, at a salary not exceeding \$1200 per annum each."<sup>2</sup> The next year there was a similar suggestion that was tabled and did not appear again in the minutes.<sup>3</sup> Walter H. Aiken, in writing of his father in an Aiken genealogy which he kept, said that Charles Aiken was appointed superintendent of music in the Cincinnati schools in 1867. The annual school report for the year 1883 carries a memorial to Charles Aiken which begins:

In 1867 the office of Superintendent of Music was created by the Board, and Professor Aiken, who had been virtually Superintendent for nineteen years, was elected to fill the office.<sup>4</sup>

This is probably the source of Walter Aiken's statement. This date must be judged as in error since there are no records to corroborate it.

<sup>1</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, June 13, 1864," Vol. 11, p. 183.

<sup>2</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, July 1, 1864," Vol. 11, p. 210.

<sup>3</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, August 14, 1865," Vol. 11, p. 497.

<sup>4</sup>Common Schools of Cincinnati, Fifty-Fourth Annual Report for the school year ending August 31, 1883, p. 103. Cincinnati: W. B. Carpenter and Co., 1884.

The position of superintendent of music was created September 25, 1871. At a meeting of the Board of Trustees on that date the committee on music presented a report that included a resolution calling for a superintendent of music at a salary of \$2500 a year. The following amended version was adopted, by twenty-five votes to twelve:

There shall be six music teachers at a salary not exceeding \$1800 per annum each, one of whom to be selected by the Committee of Music shall be superintendent and shall serve as such without extra compensation.<sup>5</sup>

A month later the committee on music reported to the Board of Trustees that Charles Aiken had been selected by the committee as the superintendent of music for the current year.

#### Charles Aiken

Background.--- Charles Aiken (Figure 1) was a logical choice in terms of training and experience for the position of superintendent of music. He came from a New England family of professional men. His father was a lawyer, and his brothers and cousins were ministers, college professors, doctors, and dentists. Walter Aiken's genealogy records that a great many of them were engaged in some sort of musical endeavor. Charles' brother, Henry, was a soloist with the Boston Handel and Haydn Society and served forty-eight years as the solo basso of Trinity Church. Another brother, George, made his living in New York as director of music at the Broadway Tabernacle and as leader or soloist for other choirs and glee

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<sup>5</sup>Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, September 25, 1871," Vol. 14, p. 272.

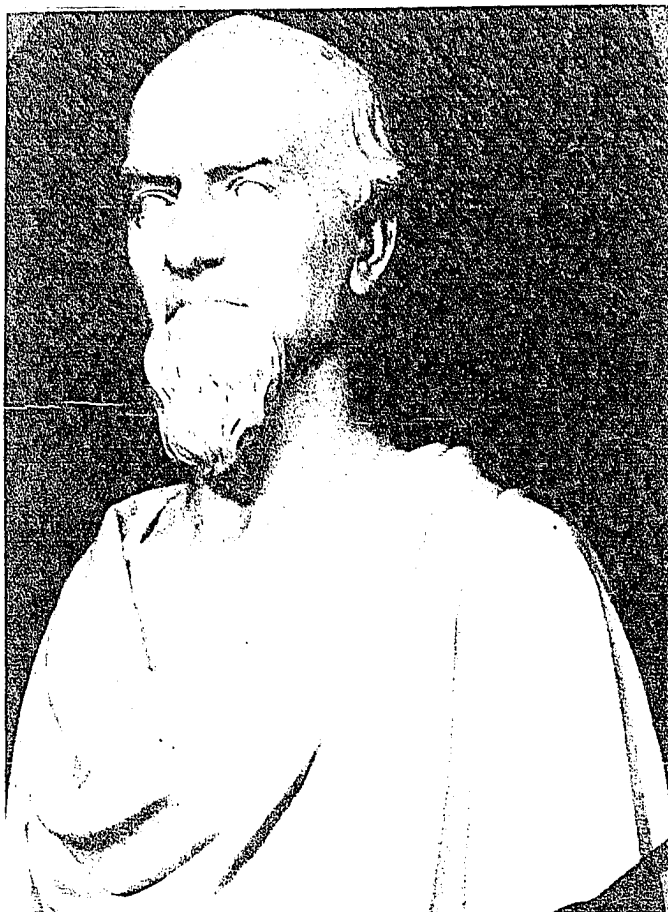


Figure 1.-- Bust of Charles Aiken, Superintendent of Music 1871-1879.  
Located in the Foyer of Music Hall, Cincinnati, Ohio.

clubs. He had charge of the music for the funeral of Ulysses S. Grant.

Charles Aiken was born in Goffstown, New Hampshire, on March 13, 1818. He graduated from Dartmouth College in 1838. No record of his musical activity at Dartmouth is available, but it seems safe to assume that he took part in such things as the Handel Society and the college choir. Walter Aiken's genealogy mentions that Charles Augustus Aiken, Charles' cousin and later Professor of Christian Ethics and Apologetics at Princeton, was president and leader respectively of these two Dartmouth organizations in the early 1840's. Information as to Charles Aiken's other musical training is vague. It is possible that he may have been a pupil of Lowell Mason for a short period, but there seems to be no record. Rich claims that Aiken attended the Boston Academy's 1836 class for music teachers. He says:

He is listed as John C. Aiken of Goffstown, N. H. In later life he seems to have dropped the name John and used only the second name, Charles.<sup>6</sup>

This is an unwarranted assumption by Rich, who was doubtless unaware that Charles Aiken had a brother, John Calvin, two years his elder. Yet, if Charles Aiken never was an actual pupil of Lowell Mason, he was an interested student of his methods.

The year following his graduation from Dartmouth Charles Aiken spent working his way west as a music teacher in Pennsylvania and Kentucky. He arrived in Cincinnati in 1839, but moved on to St. Louis where he was for three years connected with the Second Presbyterian Church of

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<sup>6</sup> Arthur Lowndes Rich, Lowell Mason, p. 116f. Chapel Hill: University of North Carolina Press, 1946.

that city.<sup>7</sup> In 1842, he was persuaded to return to Cincinnati by Dr. H. D. Mussey, a former Dartmouth faculty member. Mussey, an outstanding musical amateur of the city, was slightly related to Charles Aiken, his niece having married Aiken's uncle.<sup>8</sup> He had come to the Medical College of Ohio in November, 1838, and it is probable that he and Charles Aiken had enjoyed musical times together in Hanover.

Walter Aiken said that it was through the influence of Dr. Mussey that Charles Aiken established his singing school in the basement of the Sixth Presbyterian Church.<sup>9</sup> It was this class that William F. Colburn accompanied on the piano in 1843.<sup>10</sup> The method of Lowell Mason was employed and the movable "do" as a system of singing music at sight was introduced.<sup>11</sup> While conducting this singing school, Aiken attended Lane Seminary. He was graduated from that institution on June 9, 1847. His address at the exercises on that day was entitled "Music as adapted to Devotion."<sup>12</sup> He never entered the ministry and preached only once or

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<sup>7</sup>Common Schools of Cincinnati, Fifty-Fourth Annual Report for the school year ending August 31, 1883, p. 103. Cincinnati: W. B. Carpenter and Co., 1884.

<sup>8</sup>From an unpublished aiken genealogy kept by Walter H. Aiken and now in the possession of Walter Avery Aiken of Towson, Maryland.

<sup>9</sup>Walter H. Aiken, "Music in the Cincinnati Schools," Journal of Proceedings of the Seventeenth Annual Meeting of the Music Supervisors National Conference, p. 47. Tulsa, Oklahoma: The Conference, 1924.

<sup>10</sup>See page 11.

<sup>11</sup>Walter H. Aiken, op. cit., p. 47.

<sup>12</sup>Order of Exercises at the Twelfth Anniversary of Lane Seminary. Cincinnati: Lane Seminary, 1847.

twice after having received the degree.<sup>13</sup>

When the office of superintendent of music was created in 1871, Charles Aiken was the senior member of the music staff. He had been teaching for twenty-three years in the district schools and for over twenty years in the high schools. He had worked with other Cincinnati music teachers in preparing The Young Singer: Parts I and II, published in 1860, and The Young Singer's Manual, which made its appearance in 1866. He had issued on his own a collection of choral works known as The High School Choralist.<sup>14</sup>

Charles Aiken was a man of high musical ideals. He used the music of the masters in his teaching at the high schools and included only compositions of high caliber in his books. Some idea of these ideals, as well as of Aiken's sense of humor, may be obtained from the following letter written by Charles Aiken to his son, Walter, who was teaching in a neighboring city.

Home Jan'y 21st 77

Dear Walter

Yr programme was duly recd. It was a very good one. If you find that the Hamiltonians don't appreciate that class of music don't give any more concerts. "Cast not your pearls etc." is good doctrine. Confine your society to the study of Cincinnati Festival Choruses. We hear frequently from Alice. The 2d box of clothing she recd. Louis was at Glendale the other evening. College Hill railroad has got the dumps. Carrie has had the mumps. We are expecting Bertie and Susie will have them in a day or two.

Yr affct

Father

<sup>13</sup>Interview between the writer and Carrie Aiken Bagley, daughter of Charles Aiken, at Cincinnati, April 17, 1950.

<sup>14</sup>See the discussion of books, pages 142-162.

A newspaper article at the time of his death contains some information on his personality as a teacher. It said in part:

He was very successful as a teacher, being a strict disciplinarian, and was popular with his pupils...

All who had the good fortune to come under Professor Aiken's instructions - and their number is legion - will recall most vividly the extraordinary liveliness, good taste, fine ear and dexterity in writing blackboard exercises that were characteristic of the master. He was ever alive, fairly vibrated to the sentiment and rhythm of the music under study, and never failed to inspire his pupils with a like enthusiasm.<sup>15</sup>

Superintendency.-- During Charles Aiken's eight years as superintendent of the department of music of the Cincinnati schools, a more systematic course of study was developed, choruses were trained for the first May Festivals, and the fame of the city's school music program was spread through representation at two important expositions.

Examinations in music played an important part in the work of the department at this time. These examinations were not instituted after Aiken became superintendent, but had been a regular part of music teaching since 1857.<sup>16</sup> Aiken considered them as indicative of the status of the music program and devoted the greater part of his annual reports to the superintendent of schools to the results of the examinations. He prepared charts of exercises to be sung at sight at the oral examinations in December and June of each year. These charts and the papers which the pupils produced in semi-annual written examinations formed the content of

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<sup>15</sup>Cincinnati Enquirer, Vol. 40, No. 278 (October 5, 1882), p. 5.

<sup>16</sup>Common Schools of Cincinnati, Twenty-Ninth Annual Report, for the school year ending June 30, 1858, p. 61. Cincinnati: B. Frankland, Book and Job Printer, 1858.

the music exhibit of the Cincinnati schools at the Centennial Exhibit in Philadelphia in 1876 and the Paris Exposition in 1878. The first annual report of Aiken in 1872 mentions that the teachers of the grades E, F, G, and H had been given instruction in music on the fourth Saturday of every month by the music teachers assigned to the respective districts. These grade teachers were given an examination in May, and their score in this is recorded in the report.<sup>17</sup> The graduating class at the Normal School were also examined in the theory of music and on their ability to conduct a class in singing.<sup>18</sup> Examinations in music were a part of the requirements for transfer of grade in the intermediate and district schools as well as for admission to the high schools. In 1874, a competitive examination in singing was held in Hughes High School for the A grades of the intermediate school.<sup>19</sup> Superintendent of Schools Hancock described it as "an occasion of great interest to the friends of musical culture in our city... thoroughly enjoyed by all present. On no previous occasion has the singing of the schools shown to such advantage."<sup>20</sup> Superintendent Aiken's belief in the value of the examination is shown in a statement from another of the annual school reports:

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<sup>17</sup>Common Schools of Cincinnati, Forty-Third Annual Report for the school year ending June 30, 1872, pp. 133-4. Cincinnati: Wilstach, Baldwin and Co., 1873.

<sup>18</sup>Ibid., p. 134.

<sup>19</sup>Common Schools of Cincinnati, Forty-Fifth Annual Report for the school year ending August 31, 1874, p. 62. Cincinnati: Wilstach,

<sup>20</sup>Ibid., p. 62.

It is a pleasant task to record the emulation which exists often times in the same district, and the desire to be considered the best. I could quote from my notebook, mentioning names and results were it necessary, in confirmation of the previous statement. I could name whole districts that five years ago, to use school parlance, were at the foot, which are now among the very best in the city.<sup>21</sup>

The examinations were based on the course of study which was set up to employ Mason's Music Charts, The Young Singer: Parts I and II, and The Young Singer's Manual, works that had been prepared for the Cincinnati schools. In 1875, the music staff prepared two other volumes known as The Cincinnati Music Readers, which replaced The Young Singer in the course of study for the district schools. The written examinations included in the annual reports of the schools show that the theoretical study of music was extended to all but the two lowest grades. Even the youngest classes were given a mark in sight singing in the oral examinations, however. Aiken attributed "much of our success in music in our schools" to the "persistent solfaing which is practiced in every grade."<sup>22</sup>

Though the systematic course of instruction in music which developed under Aiken placed much emphasis on theory and sight singing, there was also concern with tone quality and "tasteful expression." Superintendent Hancock wrote at the end of Aiken's first year as superintendent:

The Superintendent deserves great credit for the energy and zeal with which he has entered upon the discharge of his duties.

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<sup>21</sup>Common Schools of Cincinnati, Forty-Sixth Annual Report for the school year ending August 31, 1875, p. 99. Cincinnati: Gazette Co., 1876.

<sup>22</sup>Common Schools of Cincinnati, Forty-Fourth Annual Report for the school year ending June 30, 1873, p. 84. Cincinnati: Wilstach, Baldwin and Co., 1874.

He is endeavoring to correct the one fault that has hitherto characterized the singing of our schools, particularly in the lower grades -- the overstraining the voice by too loud singing. Much has already been done in this direction, and we may confidently expect that through his exertions the evil will entirely disappear within a short space of time. Voice culture ought to occupy a greater share of attention in our musical instruction than it has heretofore done, and music be thus made an important aid in helping pupils to become pleasing readers.<sup>23</sup>

One year later, 1875, Hancock wrote:

The quality of the singing voice of the pupils was greatly improved, the piercing, harsh tones having been to a great extent discarded. Good progress was also made in general expression and in the enunciation of the words of the songs.<sup>24</sup>

In 1877, Aiken, himself, noted:

It is not enough that the technical forms of time and tune be correctly taught. Tasteful expression must be encouraged. This can not be done by the weekly visits of the music teacher alone; his efforts must be seconded by the local teachers, especially of the lower grades, who often have daily singing lessons with their classes.<sup>25</sup>

In his report of 1878, Aiken told of the improvement that had been made:

The music of the Schools was never better than now. The exercises prescribed in each grade are thoroughly studied, and the songs carefully sung. In fact, a marked improvement is manifest in the rendition of the songs, greater attention being given to the pronunciation of the words and musical expression. A suggestion near the close of the year, to the effect, that the annual examination would be competitive in songs, instead of exercises sung at sight as formerly, may account in part for this improvement.<sup>26</sup>

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<sup>23</sup>Common Schools of Cincinnati, Forty-Third Annual Report for the school year ending June 30, 1872, p. 101. Cincinnati: Wilstach, Baldwin and Co., 1873.

<sup>24</sup>Common Schools of Cincinnati, Forty-Fourth Annual Report for the school year ending June 30, 1873, p. 61. Cincinnati: Wilstach, Baldwin and Co., 1874.

<sup>25</sup>Common Schools of Cincinnati, Forty-Eighth Annual Report for the school year ending August 31, 1877, pp. 105-6. Cincinnati: Times Book and Job Printing Establishment, 1878.

<sup>26</sup>Common Schools of Cincinnati, Forty-Ninth Annual Report for the school year ending August 31, 1878, p. 88. Cincinnati: Times Book and Job Printing Establishment, 1879.

The music program in the Cincinnati schools of this time, though entrusted to a staff of music specialists, made great use of the regular teacher. Aiken frequently attributed the success of music in the schools to the cooperation he received from both the music teachers and the "local" teacher. One such statement is found in his report for the year 1876:

Permit me, in the outset, to give my thanks to the local teachers for their cooperation throughout the year. This shows that they appreciate the value of Music in the school room, not only as a source of enjoyment, but as a means of moral and intellectual culture. They have found that the relaxation which an occasional song affords, diminishes the burden of instruction and quickens the minds of the children to renewed efforts in their daily tasks. The power of Music can not be marked by percentage. The lessons of wisdom and love inculcated by a song are more far-reaching in their results than the science of numbers can express. I am not unmindful that teachers sometimes need percentage. This is purely a matter of business, and does not alter my convictions that in their daily instructions they are influenced by higher motives.<sup>27</sup>

The high-school course of study in music under Aiken consisted of the singing of anthems and choruses by the greatest composers. In 1872, Charles Aiken published The Choralist's Companion to supplement the material made available in his High School Choralist. Like the earlier volume, The Choralist's Companion was filled with selections for mixed voices taken from the works of Bach, Palestrina, Mendelssohn, Beethoven, Handel, Farrant, Byrd, Mozart and others of like stature.

During Charles Aiken's period of superintendency, the music of the public schools brought an international reputation to the city. Choruses from the public schools took part in the first two May Festivals

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<sup>27</sup>Common Schools of Cincinnati, Forty-Seventh Annual Report for the school year ending August 31, 1876, p. 174. Cincinnati: Times Book and Job Printing Establishment, 1877.

in 1873 and 1875. Charts used in the semi-annual oral examinations and specimens of pupils' written examinations in music were exhibited in Philadelphia in 1876 and in Paris in 1878. These brought acclaim for the Cincinnati system of musical instruction from a number of sources. These events will be further discussed in Chapter VII.

Ill health forced Charles Aiken to retire from his position as superintendent of the department of music in 1879.<sup>28</sup> He had served the Cincinnati schools as teacher and superintendent for over thirty-one years.

Evaluation.-- Charles Aiken is the outstanding figure of the early period of public school music history in Cincinnati. His slightly over thirty years of service is greater than that of any of his contemporaries. Both before he was superintendent of music and after he was appointed to that post, he was instrumental in developing a system of musical instruction that brought fame to the city. This system was based on a logical approach to music and was in keeping with the accepted educational practices of the day, making use of drill, individual recitation, and oral and written examinations. Three times during his years as teacher and superintendent the Board of Trustees requested the music staff to prepare music books for use in the schools. Charles Aiken was the only man to help in the compilation of all of these books. He also published on his own two books for use in high school music courses.

Two quotations serve to illustrate the importance of Charles Aiken in music education history, both local and national:

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<sup>28</sup> Common Schools of Cincinnati, Fiftieth Annual Report for the school year ending August 31, 1879, p. 76. Cincinnati: W. B. Carpenter and Co., 1880.

... he has been a faithful servant to the city, but we have still the consolation of knowing that his influence will live after his active duties have ceased. By his taste, good judgment and thorough musical knowledge--ever insisting, as he did, on the cultivation of the highest class of music - by the preparation of valuable text-books, and by his untiring energy in the performance of his duties, he has laid the foundation of a high musical culture, not only with the pupils but with the public at large.<sup>29</sup>

Of the pioneer public school music teachers, the most striking figure, with the exception of Lowell Mason, was Charles Aiken of Cincinnati. His influence went far beyond his own state of Ohio and his distinctive position among the pioneers was that of the ideal music teacher, unselfish and devoted, loving his subject and beloved by his pupils.<sup>30</sup>

When Charles Aiken died in October, 1883, the teachers of Cincinnati and his former pupils contributed to a memorial fund which was used to commission a bust. This piece of statuary was unveiled in the vestibule of Music Hall on November 15, 1884. In a eulogy delivered at this time, one of Aiken's former pupils said in part:

In a surprisingly short time, the labors of the various music teachers in the schools were reduced to a symmetrical system-- a system, though largely that of the chief, yet not exclusively so, Prof. Aiken being most emphatically a liberal-minded eclectic. Suggestions were not only permitted, but welcomed and even solicited.

... Some of the marked features of the system developed mainly under Prof. Aiken's direction were the extension of the study of music, even technically, through all the grades of the public schools, not even the primary being excluded; the requirement of a general knowledge of music and ability to impart elementary instructions in the same upon the part of all candidates for teacher's positions in the schools; and the establishment of annual and semi-annual examinations, for testing the practical character of the work of both pupils and teachers.<sup>31</sup>

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<sup>29</sup>Common Schools of Cincinnati, Fiftieth Annual Report for the school year ending August 31, 1879, p. 76. Cincinnati: W. B. Carpenter and Co., 1880.

<sup>30</sup>Edward B. Birge, History of Public School Music in the United States, p. 77. Boston: Oliver Ditson Co., 1937.

<sup>31</sup>Golden Jubilee, p. 74. Cincinnati: Music Hall Association, 1928.

The bust of Aiken stands in Music Hall today, but all too few concertgoers realize that it was Charles Aiken who laid much of the groundwork for the city's musical reputation.

G. F. Junkermann

Background.-- The backgrounds of the men available to succeed Charles Aiken as superintendent of the department of music reflect the change that had occurred in the staff and in the population of the city. Victor Williams, a native of Sweden, was offered the position by reason of his being the oldest teacher. He declined the honor.<sup>32</sup> The other members of the staff were Zeinz, Schmidt, Schiel, Junkermann, and Brusselbach. The New Englanders had been replaced by Germans, and Junkermann, who was chosen as superintendent of the department, had been born and trained in Germany.

Gustavus F. Junkermann (Figure 2.) was a man of considerable experience in music, education, and other fields of endeavor. He was born in Bielefeld, Germany, on December 8, 1830. He received his education in the classical schools of Germany<sup>33</sup> and from private music instructors. One of his music teachers is said to have been the composer, Lortzing.<sup>34</sup> One of his favorite stories in later years is said to have

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<sup>32</sup>Cincinnati Daily Gazette, Vol. 104, No. 49 (August 26, 1879), p. 6.

<sup>33</sup>Walter H. Aiken, "Music in the Cincinnati Schools," The Musician, Vol. 11, No. 5 (May, 1906), pp. 252-3.

<sup>34</sup>The Musical Personnel of Cincinnati, pp. 42-3. Cincinnati: Universal Publishing Co., 1896.

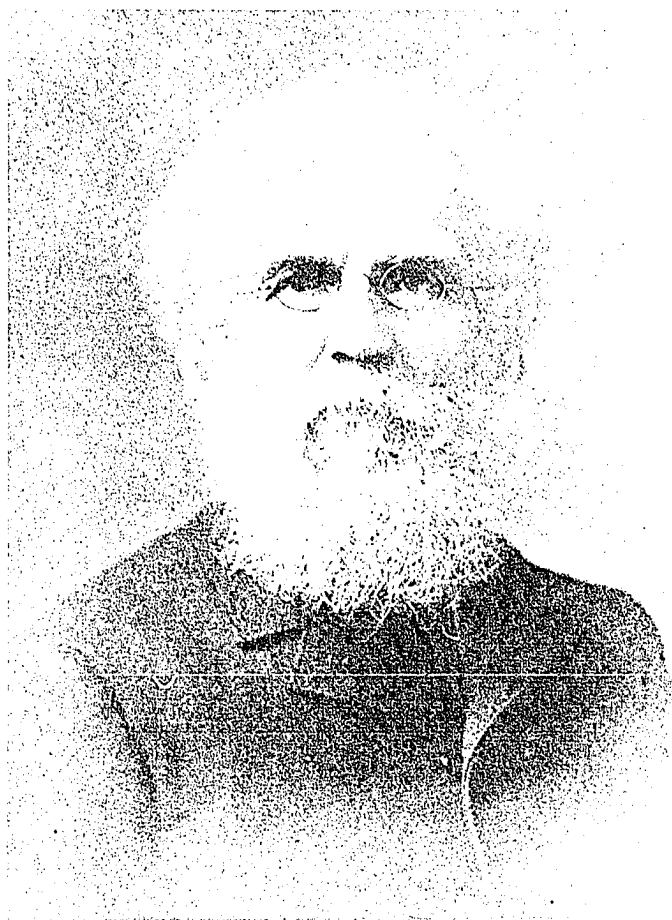


Figure 2.-- G. F. Junkermann, Superintendent of Music, 1879-1900.

concerned the time Mendelssohn patted him on the head, causing his great growth of hair.<sup>35</sup> As a young man Junkermann became involved in the revolutionary movements of the time and, according to a melodramatic account by Walter Aiken, escaped to America after having been condemned to be shot.<sup>36</sup> He seems to have arrived in Cincinnati in 1849.<sup>37</sup> Aiken says that, though he was trained as an architect, his first job in this country was in a tannery and that he also worked as a brick-layer.<sup>38</sup>

Another account mentions several other types of employment:

He at first attempted to make a livelihood by choir singing and orchestral work at theatres, balls, and parties. He also began the teaching of the German language at the corner of Fifth and Race, where the Glenn building now stands. In making the necessary efforts to pass an examination for a teacher's certificate, he employed his spare time as clerk in Dr. Park's homeopathic pharmacy, acting also as bookkeeper for Drs. Fulte and Ehrmann, the first homeopathic physicians in the city. He subsequently served as bookkeeper for Chas. Urban, safe manufacturer, on Pearl street; taught German, drawing and arithmetic in the old institute ... Mr. Junkermann was also professor of mathematics in Zion College with Dr. I. H. Wise and Dr. Lilienthal. He prepared and led the first choir that ever sang in the temple of the Kie Kodosh Benai Jesiurum.

In 1855, Mr. Junkermann was appointed teacher of the German-English subdivision in Fulton, being a candidate for the position of music teacher at the same time. Mr. D. H. Baldwin was his successful competitor. He subsequently became Principal of the Corryville school, and afterward of the Camp Washington school. He continued to teach music

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<sup>35</sup>Walter H. Aiken, "Music in the Cincinnati Schools," Journal of Proceedings of the Seventeenth Annual Meeting of the Music Supervisors National Conference, p. 53. Tulsa, Oklahoma: The Conference, 1924.

<sup>36</sup>Walter H. Aiken, "Music in the Cincinnati Schools," The Musician, Vol. 11, No. 5 (May, 1906), pp. 252-3.

<sup>37</sup>The Music Personnel of Cincinnati, pp. 42-3. Cincinnati: Universal Publishing Co., 1896.

<sup>38</sup>Walter H. Aiken, "Music in the Cincinnati Schools," The Musician, Vol. 11, No. 5 (May, 1906), pp. 252-3.

in the schools, although not engaged to do so, and says that he would not now teach, or act as Principal of any school where music is not in the curriculum, because of its wholesome influence over the mind and physique of the children.<sup>39</sup>

This account of Junkermann's early activity in Cincinnati was written while he was still serving as superintendent of music and is probably as accurate (except for the Baldwin date) as any in existence. Junkermann may have supplied the data himself. Aiken records that he played in the theatres while serving as principal and that he left the city for a period of years. During this time, according to Aiken, he was a musician in St. Louis, a business man in Memphis, and a 'cellist in the orchestra of the French opera in New Orleans.<sup>40</sup> Dickey recounts an anecdote frequently told of Junkermann's early teaching:

Mr. Junckermann [sic] (who later taught music for twenty-one sic years in the Cincinnati schools) began teaching music while principal of the Corryville school early in the sixties. He was warned by the Board to stick to "the three R's," and not fool away time on music. The children were much grieved, and it was decided to carry on lessons after school hours. The children gave a concert after a few weeks with great success, and it resulted in a permanent concession all around in favor of music.<sup>41</sup>

Dr. Biddle, the present director of music, wrote, concerning this incident, that "Mr. Junkermann and the German teacher used to play the 'cello and violin accompaniments to the children's singing."<sup>42</sup>

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<sup>39</sup>The Music Personnel of Cincinnati, pp. 42-3. Cincinnati: Universal Publishing Co., 1896.

<sup>40</sup>Walter H. Aiken, "Music in the Cincinnati Schools," The Musician, Vol. 11, No. 5 (May, 1906), pp. 252-3.

<sup>41</sup>Frances M. Dickey, "The Early History of Public School Music in the United States," Papers and Proceedings of the Music Teachers National Association, Eighth Series, p. 204. Hartford: The Association, 1914.

<sup>42</sup>Francis C. Biddle, "Schools Opened Music Classes Here in 1845," Cincinnati Times-Star, Vol. 101, No. 113 (May 10, 1940), p. 19.

Junkermann had both academic and musical teaching experience in the Cincinnati schools before he was selected to be the superintendent of the department of music. He is mentioned as a teacher in the German-English division of the Fourth District school in 1858.<sup>43</sup> He is not listed with the teachers of the following year. This is probably because he accepted a principalship in one of the outlying village schools. He joined the music staff in April, 1872, on a temporary appointment, taking over Alfred Squire's duties,<sup>44</sup> and was a regular member of the staff the following year.<sup>45</sup> He taught music classes in both district and intermediate schools. In the fall of 1878, he replaced Charles Aiken as music teacher in Woodward and Hughes high schools.<sup>46</sup>

Superintendency.-- G. F. Junkermann, during his period of service as superintendent of music, succeeded in maintaining and in furthering the reputation of Cincinnati in the field of public school music. Appointed in 1879, he headed the department until June, 1900.

The general method of music instruction was not greatly changed during the period of Junkermann's leadership. Examinations continued to

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<sup>43</sup>Common Schools of Cincinnati, Twenty-Ninth Annual Report for the school year ending June 30, 1858, p. 133. Cincinnati: E. Frankland, Book and Job Printer, 1858.

<sup>44</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, April 22, 1872," Vol. 14, p. 363.

<sup>45</sup>Common Schools of Cincinnati, Forty-Third Annual Report for the school year ending June 30, 1872, p. 298. Cincinnati: Wilstach, Baldwin and Co., 1873.

<sup>46</sup>"Minutes of the Union Board of High Schools, Cincinnati, Ohio, October 19, 1878," Vol. 3, p. 60.

play an important part in the system. When the written examinations in the rudiments of music were abolished for the district schools in 1879,<sup>47</sup> Junkermann complained in his annual reports until they were reinstated in 1887.<sup>48</sup> Yet he recognized the danger of theoretical study becoming too important in the scheme of things at the expense of singing ability.<sup>49</sup> Ability to sing music at sight remained the chief objective of the music program, as a sentence from Junkermann's report of 1892 shows:

Since music is taught for the cultivation of the ear, the greatest stress should be placed on the ability to sing at sight as well as after training.<sup>50</sup>

Yet he objected to "calling instruction in music singing."<sup>51</sup> He upheld the use of rote songs as the introductory musical experience.<sup>52</sup> Concerning the "movable do" system of teaching sight singing he wrote:

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<sup>47</sup>Common Schools of Cincinnati, Fiftieth Annual Report for the school year ending August 31, 1879, p. 208. Cincinnati: W. B. Carpenter and Co., 1880.

<sup>48</sup>Fifty-Eighth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1887, pp. 125-136. Cincinnati: The Ohio Valley Publishing and Manufacturing Co., 1888.

<sup>49</sup>Sixty-Third Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1892, p. 92. Cincinnati: Press of McDonald and Eick, 1893.

<sup>50</sup>Sixty-third Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1892, p. 92. Cincinnati: Press of McDonald and Eick, 1893.

<sup>51</sup>Common Schools of Cincinnati, Fifty-Third Annual Report for the school year ending August 31, 1882, p. 84. Cincinnati: W. B. Carpenter and Co., 1883.

<sup>52</sup>Music Teachers National Association, Official Report of the Fifteenth Meeting, Held at Cleveland Ohio, July 5, 6, 7, and 8, 1892. Chicago: The Association, 1893.

I take the liberty to state that there has never been anything offered to take its place, in accordance with the old maxim that it is easy to find fault with what exists but not so easy to put something better in its place. I believe in the use of the Tonic Solfa system for beginners, because it is the movable do facilitated, using no staff notation.<sup>53</sup>

He urges that tone quality be a constant concern of all connected with the music program from the time the child sings his first song at school. In connection with this he was fond of quoting the German saying, "Was Haenschen nicht lernt, lernt Hans nimmer," (What the boy doesn't learn, the man never knows).<sup>54</sup>

Several revisions of the course of study were prepared during Junkermann's administration. The Cincinnati Music Readers were revised in 1882.<sup>55</sup> The new books contained more difficult musical material and pages of questions and answers on musical theory. There were three parts to this edition, the third part replacing The Young Singer's Manual in the intermediate schools. The revision in the music course of study of 1887 has been noted as stressing the rudiments of music. A third edition of The Cincinnati Music Readers was prepared by Junkermann and Zeinz in 1893. There were five parts to this set of textbooks. The necessity of revision of the books was brought about by Junkermann's desire to have

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<sup>53</sup>G. F. Junkermann, "Music in the Public Schools," History of the Schools of Cincinnati and other Educational Institutions, Public and Private, p. 75. Cincinnati: Isaac M. Martin, 1900.

<sup>54</sup>Sixty-Fifth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1894, p. 84. Cincinnati: Elm Street Printing Co., 1895.

<sup>55</sup>Common Schools of Cincinnati, Fifty-Fourth Annual Report for the school year ending August 31, 1883, p. 66. Cincinnati: W. B. Carpenter and Co., 1884.

exercises and songs in keys other than C for the younger children to sing. In the 1890's, the superintendent seems to have devoted a great part of his energies to abolishing a system in which children sang for five years in the key of C alone.<sup>56</sup> This 1893 series of music readers was used only a relatively short time, being replaced by the Natural Music Course in 1896.<sup>57</sup>

Junkermann was concerned over maintaining the high place of Cincinnati in the field of music education. In 1893, he wrote that the city was falling behind and advanced arguments for having two music periods a week in the high schools.<sup>58</sup> Nothing resulted from this suggestion, however.

Junkermann changed the role of the superintendent of music from that of principal teacher to one of a real supervisory and administrative nature. During his first year as head of the department, he devoted one day a week to the duties of the post and four days to teaching in the district, intermediate, and high schools.<sup>59</sup> By 1885, he was giving two days a week to the superintendency and limiting his teaching largely to

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<sup>56</sup>Sixty-Seventh Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1896, p. 88. Cincinnati: The Ohio Valley Company, 1896.

<sup>57</sup>"Minutes of the Board of Education, Cincinnati, Ohio, August 17, 1896," Vol. 22, p. 500.

<sup>58</sup>Old Hughes, Vol. 4, No. 4 (December, 1893), p. 11.

<sup>59</sup>Common Schools of Cincinnati, Fiftieth Annual Report for the school year ending August 31, 1879, p. 228. Cincinnati: W. B. Carpenter and Co., 1880.

the high schools.<sup>60</sup> In 1895, he spent almost all of his time in supervisory activity, though he did some teaching in the Normal School.<sup>61</sup> Junkermann, along with other members of the music staff, assisted in the annual teachers' institutes through the years.

The formation of the Music Teachers' Orchestra was a noteworthy event of Junkermann's regime. Most of the members of Junkermann's staff were instrumentalists. The music teacher of Junkermann's time, and for many years afterwards, brought his violin or cornet to class and used it for demonstration and for ear training. Junkermann carried his 'cello around with him and his instrument on the buggy seat beside him is said to have been almost as much a trade mark as his white hair and beard. A firm believer in "hausmusik," Junkermann called his teachers together on one Saturday morning each month for orchestral practice. He also used this period to make comments on his observations of their teaching.<sup>62</sup> The orchestra performed at institutes and assisted in the high-school commencements. It is first mentioned in the annual school report of 1885.<sup>63</sup>

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<sup>60</sup>Common Schools of Cincinnati, Fifty-Sixth Annual Report for the school year ending August 31, 1885, p. 396. Cincinnati: Wilstach, Baldwin and Co., 1885.

<sup>61</sup>Sixty-Sixth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1895, p. 149. Cincinnati: Elm Street Printing Co., 1895.

<sup>62</sup>Walter H. Aiken, "Music in the Cincinnati Schools," Journal of Proceedings of the Seventeenth Annual Meeting of the Music Supervisors National Conference, p. 53. Tulsa, Oklahoma: The Conference, 1924.

<sup>63</sup>Common Schools of Cincinnati, Fifty-Sixth Annual Report for the school year ending August 31, 1865, p. 89. Cincinnati: Wilstach, Baldwin and Co., 1885.

Cincinnati school children under Junkermann continued to impress large audiences with their singing ability by performing at May Festivals, Saengerfests, memorial exercises, and expositions.

Evaluation.-- Junkermann continued with success the system of music education which he had inherited from his predecessor. He made only minor alterations in the scheme which was designed to produce sight singers, since the objective of the music program had not changed and since results were being obtained. There was no reason to dispute his statement of 1900 that "there is the fact not to be denied that our pupils can sing and that they learned the art of singing in the Public Schools of Cincinnati."<sup>64</sup>

Junkermann's chief contribution seems to have been in improving the effectiveness of the supervision of the head of the department. If the aims and methods of the music program did not change during Junkermann's regime, the school population and the music staff did. Their growth demanded more time for supervision and Junkermann gave up his teaching to do this. His music teachers orchestra was supervisory in nature, too, offering in-service training and a chance for departmental discussions.

Junkermann's time was not ripe for innovations. Had it been, his interest in instrumental music would surely have resulted in more than the informal school orchestras of the late nineteenth century.

There were some unfortunate circumstances connected with

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<sup>64</sup>G. F. Junkermann, "Music in the Public Schools," History of the Schools of Cincinnati and other Educational Institutions, Public and Private, p. 76. Cincinnati: Isaac M. Martin, 1900.

Junkermann's retirement that in no way tarnish his record of twenty-one years' service as superintendent. In June, 1900, Superintendent of Schools Boone requested the retirement of several older men in the school system. Among them was Junkermann who had evidently been sick during the spring. The minutes of the Board of Education for June 4, 1900, carry not only Boone's request, but a physician's statement of Junkermann's good health following an attack of vertigo.<sup>65</sup> The newspapers reported that Junkermann and others were being urged by their friends to test in court Boone's authority under the pension law to demand their retirement.<sup>66</sup> Junkermann evidently decided against pressing the issue for the minutes of the Board of Education for July 16, 1900, include the following:

Whereas: The burden of the weight of years has prompted Professor G. F. Junkermann to request to be retired from active service which has continued as a teacher, principal and Superintendent for a period of fifty years, always without question but with high moral worth and great professional skill, therefore be it

Resolved: That in the retirement of Professor G. F. Junkermann as Superintendent of Music, the Cincinnati School system loses one of its most loyal and faithful friends and efficient workers; and because of the high esteem in which he is held and in the name of thousands of pupils who have gained benefit from his efforts, be it

Resolved: That a vote of thanks be extended and the best

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<sup>65</sup>"Minutes of the Board of Education, Cincinnati, Ohio, June 4, 1900," Vol. 23, p. 496.

<sup>66</sup>Cincinnati Enquirer, Vol. 57, No. 156 (June 5, 1900), p. 12.  
Cincinnati Enquirer, Vol. 57, No. 158 (June 7, 1900), p. 12.

wishes of the Board of Education attend him as he retires to private life.<sup>67</sup>

At the same meeting Superintendent Boone withdrew his former recommendation concerning Junkermann.

On February 21, 1901, a testimonial concert was given in Music Hall for the benefit of Mr. Junkermann.<sup>68</sup> The sum of \$936.10, realized at this concert, is proof of the high regard in which he was held by the city.<sup>69</sup> When he died in 1906, the flags of all schools were ordered to be flown at half mast on Tuesday, February 6.<sup>70</sup>

Walter H. Aiken

Background.-- In recommending the appointment of Walter Aiken to succeed Junkermann as superintendent of music, Superintendent Boone selected a product of the city's music program. Walter Aiken (Figure 3.) was born in Cincinnati on September 27, 1856. He attended the Cincinnati schools and was a member of the chorus of one thousand who sang at the dedication of the Tyler-Davidson fountain in the fall of 1871 as well as one of those from the schools who sang in the first May Festival in 1873.<sup>71</sup>

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<sup>67</sup>"Minutes of the Board of Education, Cincinnati, Ohio, July 16, 1900," Vol. 23, p. 530.

<sup>68</sup>Cincinnati Enquirer, Vol. 58, No. 53 (February 22, 1901), p. 7.

<sup>69</sup>"Minutes of the Board of Education, Cincinnati, Ohio, March 25, 1901," Vol. 24, p. 45.

<sup>70</sup>"Minutes of the Board of Education, Cincinnati, Ohio, February 5, 1906," Vol. 25, p. 583.

<sup>71</sup>Walter H. Aiken, "Music in the Cincinnati Schools," Journal of Proceedings of the Seventeenth Annual Meeting of the Music Supervisors National Conference, p. 51. Tulsa, Oklahoma: The Conference, 1924.

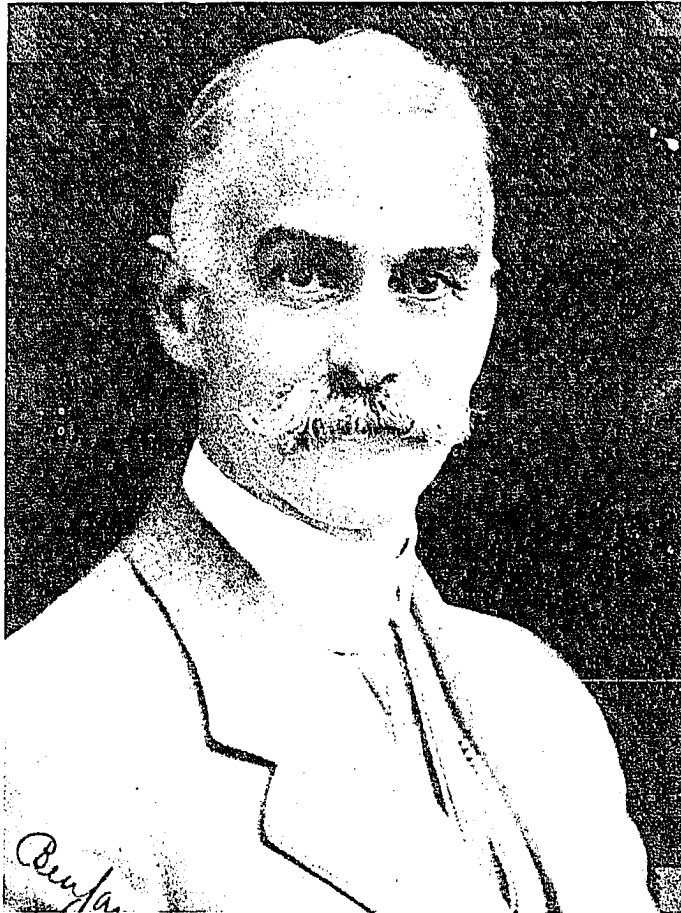


Figure 3.-- Walter H. Aiken, Director of Music, 1900-1930.

In addition to the musical education he received in the schools, Walter Aiken studied with his father, Charles Aiken.<sup>72</sup> He was a student at Woodward High School but did not graduate.<sup>73</sup> In the fall of 1874, his father interrupted his practice on the organ of a church at Twelfth and Elm to tell him of a position that was available as music teacher in Middletown, Ohio.<sup>74</sup> Walter Aiken taught for five years in the schools of Middletown and Hamilton before returning to Cincinnati in November, 1879.<sup>75</sup> Under Junkermann, he had given instruction in the district and intermediate schools for twenty-one years. He was in charge of the music classes at Woodward High School from 1895 until his appointment as superintendent. Birge says that he had been associated with Thomas Tapper in the American Book Company's New School of Methods in Public School Music at Chicago in the late 1890's.<sup>76</sup>

Superintendency.-- During Walter Aiken's thirty-year period of service as superintendent of music, the objectives of the music program of the Cincinnati schools changed from the limited ones of singing and a knowledge of the rudiments of music to the much broader ones of the modern program. It was during this period that music education became a movement

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<sup>72</sup>From an unpublished genealogy kept by Walter Harris Aiken and now in the possession of Walter Avery Aiken of Towson, Maryland.

<sup>73</sup>"Minutes of the Union Board of High Schools, Cincinnati, Ohio, June 21, 1873 and June 30, 1873," Vol. 2, pp. 287 and 292.

<sup>74</sup>Walter H. Aiken, op. cit., p. 52.

<sup>75</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, November 3, 1879," Vol. 17, p. 55.

<sup>76</sup>Edward B. Birge, History of Public School Music in the United States, p. 135. Boston: Oliver Ditson Co., 1937.

of national interest and force. Cincinnati and Walter Aiken were not without influence in this development.

Though several features of the earlier system of music instruction were abolished during Walter Aiken's regime,<sup>77</sup> the instructional program was not so much changed as broadened. Singing remained the chief activity of the music period. In addition to the adopted texts in music over this period -- Natural Music Course, Harmonic Music Course, and the Hollis Lann Series -- much supplementary material was introduced. Aiken edited The Jennings Collection of Supplementary Songs for Public Schools (later called The Willis Collection), and many of these numbers were used in the Cincinnati schools. The first request for the purchase of supplementary material was made in 1902.<sup>78</sup> Note songs played an increasingly important role in the first grade, replacing work with symbols from charts.<sup>79</sup> Mothers' clubs were taught the songs that their children were learning at school.<sup>80</sup> Piano accompaniments were used more frequently to develop a feeling for harmony in the children.<sup>81</sup> Larger vocal forms, such as cantatas and operettas, became a part of the curriculum as the

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<sup>77</sup>See pages 110-111.

<sup>78</sup>"Minutes of the Board of Education, Cincinnati, Ohio, January 13, 1902," Vol. 24, p. 275.

<sup>79</sup>Seventy-Eighth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1907, p. 50. Cincinnati.

<sup>80</sup>Cincinnati Public Schools, Eighty-Third Annual Report for the school year ending August 31, 1912, p. 64. Cincinnati, 1913.

<sup>81</sup>Cincinnati Public Schools, Eighty-Fifth Annual Report for the school year ending August 31, 1914, p. 67. Cincinnati, 1915.

schools became supplied with auditoriums.<sup>82</sup>

The desire to develop listeners as well as performers was first expressed as an objective of the Cincinnati school music program during the early years of Walter Aiken's superintendency.<sup>83</sup> In 1908-1909, listening lessons through the use of the mechanical piano were introduced at the school of the blind<sup>84</sup> and, later, elsewhere. Other mechanical aids, such as the phonograph, were introduced for lessons in music appreciation.<sup>85</sup> Walter Aiken prepared and published a series of music appreciation pamphlets for use in schools.<sup>86</sup> The Cincinnati Symphony Orchestra was used increasingly as a means of developing musical appreciation in Cincinnati school children.<sup>87</sup> Records and materials were distributed to the schools to increase the value of the concerts, and local radio stations were used to broaden the opportunity of hearing the music played by the symphony.<sup>88</sup> Walter Aiken worked with his son-in-law, Powell Crosley,

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<sup>82</sup>Cincinnati Public Schools, *Eighty-Third Annual Report for the school year ending August 31, 1912*, p. 65. Cincinnati, 1913.

<sup>83</sup>*Seventy-Third Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1902*, p. 149. Cincinnati: Press of the Ohio Valley Co.

<sup>84</sup>*Eightieth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1909*, p. 49. Cincinnati.

<sup>85</sup>*Eighty-Second Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1911*, p. 43. Cincinnati.

<sup>86</sup>*The Word from Willis*, Vol. 4, No. 10 (October, 1919), p. 1.

<sup>87</sup>See pages 131-134.

<sup>88</sup>*The School Index*, Vol. 9, No. 17 (January 5, 1923), p. 137.

and with Dr. B. H. Darrow in setting up the Ohio School of the Air, which was broadcast over radio station WLW. Aiken, himself, gave an introduction to "America the Beautiful" when it was played on the first School of the Air broadcast.<sup>89</sup>

Another of the important developments in the public school music program during Walter Aiken's period as head of the department was an increase in the music offerings of the high schools. Early in the century a course in voice and theory which carried one credit was added to the course of study. This was in addition to the regular chorus work that was required of all students. The new course was "offered for pupils who are qualified and desire to do advance [d] work, subject to the consent of the Supervisor of Music."<sup>90</sup> In the spring of 1911, a technical course of study in music was approved as set up by Walter Aiken.<sup>91</sup> This "Vocational Music Course," as it was called, enabled a student to major in music and receive credit for satisfactory work done outside the school.<sup>92</sup> Courses in harmony, dictation, and the history and appreciation of music were taught in the high schools from this time. Permanent vocal and instrumental organizations in the high schools were

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<sup>89</sup>From unpublished notes of Walter Aiken now in the possession of the College of Music of Cincinnati.

<sup>90</sup>"Minutes of the Union Board of High Schools, Cincinnati, Ohio, May 2, 1902," Vol. 5, p. 75.

<sup>91</sup>"Minutes of the Union Board of High Schools, Cincinnati, Ohio, May 4, 1911," Vol. 5, p. 424.

<sup>92</sup>Eighty-Second Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1911, p. 42. Cincinnati.

begun as a part of the same movement, and laboratory credit was awarded for participation in them a few years later.<sup>93</sup>

The beginning of the modern instrumental program in the Cincinnati schools also came during Walter Aiken's tenure of office. The first permanent high school orchestras began during the school year 1910-1911.<sup>94</sup> Intermediate and grade school orchestras were begun shortly thereafter.<sup>95</sup> Instrumental classes, including class piano, were a part of this program, too. Other phases of the instrumental program begun during these first three decades of the century were drum corps, brass bands, and mandolin, guitar, ukulele, and auto-harp clubs.<sup>96</sup>

Aiken made the music department of the Cincinnati schools conscious of its job in the field of adult education. The teaching of children's songs to mothers has been mentioned. Community choruses<sup>97</sup> and orchestras<sup>98</sup> were formed and were especially popular during the time of the first World War. For a good many years the community chorus

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<sup>93</sup>Cincinnati Public Schools, Eighty-Fifth Annual Report for the school year ending August 31, 1914, p. 96. Cincinnati, 1915.

<sup>94</sup>Eighty-Second Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1911, p. 31. Cincinnati.

<sup>95</sup>See pages 124-5.

<sup>96</sup>From unpublished notes of Walter Aiken now in the possession of the College of Music of Cincinnati.

<sup>97</sup>Seventy-Ninth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1908, p. 71. Cincinnati.

<sup>98</sup>Cincinnati Public Schools, Eighty-Eighth Annual Report for the school year ending August 31, 1917, p. 158. Cincinnati, 1918.

provided the music for the night high school commencements and served as a feeder for the larger community organization, the May Festival Chorus.<sup>99</sup>

In addition to his work in the Cincinnati schools, Walter Aiken was active in other fields of public school music. He composed and edited a great deal of music for school use. This included rote songs, part songs, operettas, cantatas, and music appreciation pamphlets. His orchestrations of many school vocal compositions were rented by schools outside the Cincinnati system. He was an active member of professional organizations, including the National Education Association, the Music Teachers National Association, and the Music Supervisors National Conference. He was a member of the research council of the latter organization when he retired in 1930. The Conference met twice in Cincinnati during Aiken's regime, in 1910 and 1924. It was at the 1910 meeting that the Conference was established on a permanent basis.<sup>100</sup> Aiken served for several years as head of the department of public school music of the Summer School of the South at Knoxville, Tennessee.<sup>101</sup> He also gave courses in public school music at the Teachers College of the University of Cincinnati as part of his work as director of music in the city schools.<sup>102</sup>

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<sup>99</sup>Eighty-Second Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1911, p. 43. Cincinnati.

<sup>100</sup>John W. Molnar, "The History of the Music Educators National Conference," p. 87. Unpublished Doctor's dissertation. Cincinnati: University of Cincinnati, 1948.

<sup>101</sup>Interview between the writer and Philander P. Claxton, former head of the Summer School of the South, at Clarksville, Tennessee, January 6, 1951.

<sup>102</sup>Seventy-Eighth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1907, pp. 44 and 50. Cincinnati.

Evaluation.-- Walter Aiken served as head of the music department of the schools during thirty years of the school system's greatest growth. This period was also one of great expansion in the history of music education. For the most part, Aiken kept Cincinnati abreast of the happenings in the field of music education. He brought about many innovations in the city's school music program. The expansion of the music department during his regime might have been even greater had not music books and orchestral instruments had to compete for funds with typewriters, cooking stoves, and gymnasium equipment.

Though he added such new ideas as music appreciation and instrumental music to the elementary program, Walter Aiken seems never to have abandoned completely the old Cincinnati system of music education which had been so successful in the nineteenth century. This system was doomed by its conflict with the new educational philosophy and by the loss of some of its elements - examinations, and the responsibility of the room teacher for music instruction. In not recognizing the fundamental change that was necessary in this most basic part of the music program, Walter Aiken left Cincinnati music education with some major problems unsolved.

Trained in Cincinnati and with years of teaching experience under the Cincinnati system of music education, Walter Aiken, a forward looking educator, added the new to the old without realizing that his innovations demanded what was essentially a new approach to music teaching. Aiken introduced the elements of the modern music program but he did not develop an appropriate plan of music education for this new program.

When Walter Aiken reached the automatic age for retirement in 1927, Superintendent of Schools Condon asked the Board of Education to extend his period of employment. In making this request he said, in part:

That there may be no interruption in the work of the department, I ask that the Board authorize the continuance of Mr. Aiken's services as Director of Music until such time as I may be prepared to submit for your approval the name of his successor.

In doing so, I wish again to express my great appreciation of Mr. Aiken as a musician and teacher, a lover of children and of all the gentle things of life, and as a noble citizen. The city owes him a debt of gratitude that it will never be able to repay. His reward must be in the consciousness of work well done. He is loved and respected, not only by the pupils and teachers, but by the entire city.<sup>103</sup>

Aiken served for two more years and then requested his retirement. Superintendent Condon also retired at this time, June, 1929, and the new Superintendent, E. D. Roberts, asked Aiken to help set up the work of the music department for the year 1929-1930.<sup>104</sup> Aiken served the full year on a temporary appointment.<sup>105</sup> His thirty years as director, twenty-one as teacher in Cincinnati, and five years outside the city, make a life of fifty-six years service to public school music, a record probably unequalled in America. A newspaper editorial made a succinct statement of the value of his career:

He has immeasurably assisted in both the production and appreciation of good music and thus has been a real power in raising Cincinnati

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<sup>103</sup>Letter from R. W. Shafer, clerk of the Cincinnati Board of Education, to Walter H. Aiken, Cincinnati, Ohio, dated June 17, 1927.

<sup>104</sup>"Minutes of the Board of Education, Cincinnati, Ohio, September 9, 1929," Vol. 39, p. 255-6.

<sup>105</sup>"Minutes of the Board of Education, Cincinnati, Ohio, June 23, 1930," Vol. 39, p. 584.

to her high estate in music.<sup>106</sup>

Ernest G. Hesser

Background.-- In selecting a successor for Walter Aiken, Cincinnati, for the first time went outside its own staff of music teachers. Yet the man chosen, Dr. Ernest G. Hesser (Figure 4.), was not totally unfamiliar to the city. Superintendent Edward D. Roberts made this point in recommending Hesser's appointment to the Board of Education:

Dr. Hesser is a graduate of Butler University, where he received the degree of Bachelor of Music Education in the affiliated Metropolitan School of Music, and of the Cincinnati Conservatory of Music, where he received the Master of Pedagogy and Doctor of Pedagogy degrees. Dr. Hesser at one time was also a student under Dr. Walter H. Aiken.

The contact of Dr. Hesser with the Cincinnati Conservatory of Music, his long service in the schools of Indianapolis, which approach closely the schools of Cincinnati in organization and character and general reputation, his standing with professional school workers in the field of music all justify my confidence that Dr. Hesser will prove a worthy successor to Dr. Aiken, and that under his direction, the high position already attained by the Cincinnati schools will be maintained, and that from time to time, as developments permit, there will come an expansion of the work so that there will be a constantly higher regard for the work of the Cincinnati schools in the important field of music education.<sup>107</sup>

In addition to the training and experience mentioned by Roberts, Hesser held an A. B. degree from Winona and had graduated from Chicago's New School of Methods in Public School Music. He had taught in Pasadena, California, and Albany, New York, and had been director of music at

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<sup>106</sup>Cincinnati Times-Star, Vol. 91, No. 131 (June 1, 1929), p. 6.

<sup>107</sup>"Minutes of the Board of Education, Cincinnati, Ohio, September 8, 1930," Vol. 40, p. 15.



Figure 4.-- Ernest G. Hesser, Director of Music, 1930-1936.

Bowling Green State Normal College in Ohio. He had held office in the Music Educators National Conference and the music section of the National Education Association.<sup>108</sup>

Directorship.-- During the six depression years in which Ernest Hesser served as director of music for the Cincinnati schools, he continued the process of broadening the music program. He was also instrumental in making a more professional group out of the members of the department of music.

In Hesser's first year, 1930-31, a committee prepared a new and more comprehensive course of study in music for the elementary schools.<sup>109</sup> During his regime, other committees compiled lists of songs and records for units of work of the activity program in the primary grades,<sup>110</sup> and of materials and their sources for integrating music with other studies.<sup>111</sup> The correlation of music and social studies was especially emphasized.<sup>112</sup> Even the instrumental program was employed in this correlation. On May 24, 1936, at the College of Music, children from Twenty-Third District and Clifton schools presented a program which

<sup>108</sup>Who's Who in America, p. 1225. Vol. 26, 1950-51. Chicago: The A. N. Marquis Co., 1950.

<sup>109</sup>Music Bulletin, Vol. 2, No. 1 (September-October, 1931) p. 1. Mimeographed.

<sup>110</sup>Music Bulletin, Vol. 3, No. 4 (March-April, 1933), p. 3. Mimeographed.

<sup>111</sup>Statement on integration and correlation issued by Dr. Hesser's office, 1935-1936. Bound with Music Bulletin for that year.

<sup>112</sup>Letter to the writer from Ernest G. Hesser, Crestline, Ohio, dated August 4, 1950.

showed the possibilities of correlating instrumental classes and the social studies.<sup>113</sup> This move to make music something more than a subject for drill at specified times was a continuation of the move toward a modern music program, a move which was begun under Walter Aiken. It was not yet, however, a new system of music education that would provide a firm foundation for music in the new schools as the old system had done for the schools of the nineteenth century.

The course of study in vocal music in the high schools was also revised. This work was done by a committee of teachers in 1934.<sup>114</sup> Hesser served in an advisory capacity. The result of their work was an outline of the problems to be taken up in each grade and lists of materials available. Various vocal forms were assigned to the several grades for study. Thus the appreciation approach was added to the vocal music class that was still compulsory for all Cincinnati high school students. A cappella choirs joined the other elective musical organizations in the high schools while Hesser was director of music. Christmas music festivals were sung by combined high school choirs.<sup>115</sup>

Hesser improved the professional spirit of the department of music in the Cincinnati schools. He inaugurated the publication of a

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<sup>113</sup>Music Bulletin, Vol. 6, No. 5 (May-June, 1936), p. 7. Mimeographed.

<sup>114</sup>Music Bulletin, Vol. 5, No. 1 (September-October, 1934), p. 5. Mimeographed.

<sup>115</sup>Music Bulletin, Vol. 1, No. 1 (December, 1930), p. 2. Mimeographed.

departmental organ called the Music Bulletin.<sup>116</sup> These, along with concert programs, reports to the superintendent, reviews of music, books, and records, and similar materials, were bound into yearly volumes. He founded the In-and-About Cincinnati Music Supervisors Club in the spring of 1931. He served as the president of this organization for the six years he was in the city. In conjunction with the Teachers College, the In-and-About Club sponsored four "Spring Music Conferences" from 1933 to 1936.<sup>117</sup> It was the writer's pleasure to sing in a clinic choir under Hollis Dann at one of these conferences. In the fall of 1931, Hesser had a music library set up at the Board of Education offices.<sup>118</sup> Dr. and Mrs. Hesser entertained the music department in their home at the beginning of the schools in 1934 and 1936. In June, 1935, a departmental picnic was held in Sharon Woods.

Like Walter Aiken, Hesser was connected with the Teachers College of the University of Cincinnati. In the fall of 1932, the Teachers Chorus was organized to give Cincinnati teachers a chance to sing together and at the same time to study school music techniques.<sup>119</sup> University credit was granted and a semester's work was organized around such topics as

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<sup>116</sup>Music Bulletin, Vol. 1, No. 1 (December, 1930), p. 1.  
Mimeographed.

<sup>117</sup>Music Bulletin, Vol. 6, No. 4 (March-April, 1936), p. 2.  
Mimeographed.

<sup>118</sup>Music Bulletin, Vol. 2, No. 1 (September-October, 1931),  
p. 4. Mimeographed.

<sup>119</sup>Music Bulletin, Vol. 3, No. 1 (September-October, 1932),  
p. 2. Mimeographed.

folk song, art song, American music, and conducting. Hesser also taught music education courses at the Teachers College during the summers.<sup>120</sup> During his stay in the city, Hesser earned a Master's degree at the University of Cincinnati.

Hesser was active in professional organizations during his stay in Cincinnati. The Music Educators National Conference Yearbooks for 1932, 1934, and 1935 contain his papers on the elementary school choir. He was president of the music section of the Ohio Education Association and a member of that organization's educational council. In the latter capacity he served as chairman of the committee that prepared an elementary school course of study in music.<sup>121</sup> This course of study was based on the new philosophy of music education which held that "the proper approach to all such theoretical problems is through some interesting and challenging musical project which results in enjoyment as well as increased power."<sup>122</sup> Note reading was seen as a means to the end of heightened appreciation.

Evaluation.— Ernest Hesser rendered valuable service to the program of music education in the Cincinnati schools during the relatively short time in which he served the city. Economies enforced by the depression forbade changes in books and increases in personnel that were necessary to establish a new music program consistent with the new educational philosophy of the schools. Nevertheless, Hesser and his staff took

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<sup>120</sup>Music Bulletin, Vol. 5, No. 1 (September-October, 1934), p. 7. Mimeographed.

<sup>121</sup>Ernest G. Hesser and Edith M. Keller, General Chairmen, A Course of Study in Music for Grades I-VI. Columbus, Ohio: State Department of Education, 1935. Pp. 184.

<sup>122</sup>Ibid., p. 21.

positive steps to see that music was given the best possible chance under existing conditions to fit into the new elementary school curriculum. Hesser's most important work was probably his effort to integrate music with the other studies. This was another step in the transition to the new program.

An indication that Cincinnati school music did not lose too much ground while it was struggling toward a new concept of music education is found in the school survey made in 1935. The report of that survey said:

The survey staff cannot justify special teachers in the four subjects (writing, music, art, physical education) under discussion unless it be in music, in which a very high standard of performance has been established.<sup>123</sup>

Cincinnati does not seem to have been aware, however, that there was not at this time a solid foundation in the school music program, a foundation which would insure future glories as rich as those past. E. D. Roberts, in reporting on Hesser's resignation, said the following to the Board of Education:

The fine tradition of public school music instruction which has been characteristic of the Cincinnati schools for many years and the setting of Cincinnati as a center of music appreciation, training, and expression have proved a stimulating challenge to Dr. Hesser as Director and he has met the demands of the obligation most satisfactorily. The program of music education has been maintained and extended and the work of the schools in this field has continued to be of the highest quality...

Dr. Hesser, the first director to resign during my superintendency, leaves Cincinnati to accept the professorship of music education at New York University. In going he leaves behind memories of high professional competency and fine achievement, and carries with him the

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<sup>123</sup>Survey Report of the Cincinnati Public Schools, p. 293. U. S. Office of Education Report No. 64, 1935. Cincinnati: Bureau of Governmental Research, 1935.

best wishes of all with whom he has been associated.<sup>124</sup>

Francis C. Biddle

Background.-- In background, Francis C. Biddle (Figure 5.) was much like his predecessor. Not a member of the Cincinnati staff of music teachers, he nevertheless had very definite ties to the city. Once again Superintendent Roberts felt it worthwhile to mention this in recommending a man to fill the post of director of music. In his report to the Board of Education, he said:

Mr. Biddle is a graduate of the University of Cincinnati from which institution he has also his Master's degree. He is a graduate of the Cincinnati College of Music and has also studied vocal and instrumental music privately at the Carnegie Institute of Technology.

Mr. Biddle was for six years instructor of music in the Madison Jr. High School, Rochester (N. Y.), for three years Director of Music in the Asheville (N. C.) Public Schools, and for the last five years Director of Music in the Wilkesburg (Pa.) Public Schools.

Mr. Biddle has had the experience essential to a successful directorship of music in the Cincinnati public schools, has presented exceptionally strong recommendations from those who have known his work in all three cities, including among those reporting on him some who rank as leaders in the field of public school music education in the country. He impresses me in every way as one whom I can recommend with entire confidence.

Finally, I report that Mr. Biddle is a native of Cincinnati, as is his wife, and that he is an owner of property in this city, in which his family has lived for five generations.<sup>125</sup>

Except for the fact that Biddle was born in Bethany, West Virginia,<sup>126</sup>

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<sup>124</sup>"Minutes of the Board of Education, Cincinnati, Ohio, June 22, 1936," Vol. 41, p. 547.

<sup>125</sup>"Minutes of the Board of Education, Cincinnati, Ohio, June 27, 1936," Vol. 41, p. 551.

<sup>126</sup>Interview between the writer and Francis C. Biddle, Cincinnati, Ohio, September 8, 1950.

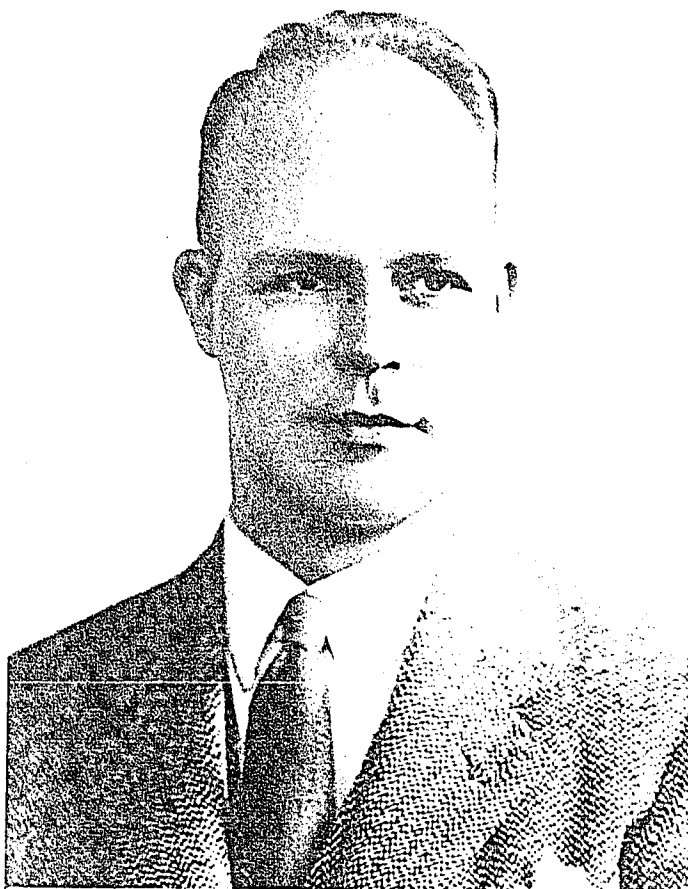


Figure 5.-- Francis C. Biddle, Director of Music, 1936--

this is an accurate statement of the background of the man who was to succeed Hesser as director of music in the Cincinnati public schools.

Directorship.-- The years of Biddle's regime have seen great changes in Cincinnati public school music. Biddle soon recognized the inconsistency of the program to which he fell heir. As director of music, Francis C. Biddle forced the city to re-examine its claim as a leader in music and music education. His respect for the Cincinnati tradition in music education did not keep him from pressing for what he felt needed to be done to modernize the program. His success with the newer methods of public school music in other communities made him confident that the changes he sought were necessary if Cincinnati was to continue to be a leader in the field.

Biddle spent his first year familiarizing himself with the situation in the city. At the end of this time he listed, in his report to the superintendent, the weaknesses which he felt existed in the system. These included meager text material, small time allotment for music, misunderstanding of the role of the room teacher, lack of standardization of aims and procedures in music teaching, lack of time on the part of the director for adequate supervision, and an unsatisfactory arrangement for instrumental instruction in the grades.<sup>127</sup>

The report also pointed out some achievements for the year, one of which was participation by Cincinnati high school students in the national broadcast, "Music and American Youth," sponsored by the Music

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<sup>127</sup>"Report for the Superintendent - January-June, 1937," from Francis C. Biddle, director of music, Cincinnati schools.

Educators National Conference. However, Biddle used this broadcast to show Cincinnati that it had no reason to be complacent. He attached to the report a letter from Peter Dykema offering Cincinnati a place on the series the following year even though the program had not been up to the standard set by Biddle's program with his Wilkinsburg group.<sup>128</sup> Further correspondence with Dykema, at the request of Superintendent Roberts, revealed that the program lacked a high standard of intonation, the finish that is the result of work with a great deal of musical material beyond the numbers of the program, and a full-bodied string section in the orchestra.<sup>129</sup> Biddle had earlier suggested that the program was weak because of the small time allotted to music in the Cincinnati schools and the ineffective string program in the elementary schools.<sup>130</sup>

The weaknesses of the Cincinnati school music program which were noticed during this first year of Biddle's superintendency were systematically attacked. The report mentioned above contained evidence of a first step in the solution of the textbook problem. In relation to this Biddle wrote:

To temporarily correct the matter of textbook material, we are introducing a supplementary book, "Tuning Up" of The World of Music series to present the reading of music. This phase is the one which suffers most with our use of the present basal text. The "Tuning Up"

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<sup>128</sup>Letter to Francis C. Biddle from Peter Dykema, professor of music education at Teachers College, Columbia University, New York City, dated May 12, 1937.

<sup>129</sup>Letter to Francis C. Biddle from Peter Dykema, New York City, dated May 27, 1937.

<sup>130</sup>Communication to E. D. Roberts from Francis C. Biddle, Cincinnati, Ohio, dated May 21, 1937.

text is organized on the "Song Method" basis, the procedure generally recognized as being the most effective.

It is my recommendation that a basal text be adopted as soon as possible which uses this method. The Hollis Dann Series, which is at present the basal text, could be retained as a supplementary text, and, in fact, the change could be made gradually so as not to be of additional expense to the city. Each year, instead of ordering more books of the present basal text, all sound books in the system could be assigned to certain schools, and new books with the song method could be purchased and used in other schools. This matter of basal text is one of our most deplorable conditions.<sup>131</sup>

The next fall, after the teachers had voted unanimously in favor of a new basal text, a committee was set up to evaluate the available books.<sup>132</sup>

The World of Music was introduced during the school year 1939-1940.<sup>133</sup>

Further enrichment of the elementary school music program was made possible by the approval of other books which might be purchased as supplementary sets and still others that were made available as single copies for the teacher.<sup>134</sup> As other elementary texts were published, supplementary sets were purchased and distributed to the schools.<sup>135</sup> Thus one of the chief weaknesses of the Cincinnati school music program in 1936 was eliminated gradually over a period of years. The new books were

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<sup>131</sup>"Report for the Superintendent - January-June, 1937," from Francis C. Biddle, director of music, Cincinnati schools.

<sup>132</sup>Letter to James D. Stover, assistant superintendent of schools, from Francis C. Biddle, Cincinnati, Ohio, dated October 21, 1937.

<sup>133</sup>"Report to Assistant Superintendent Elementary Level, 1939-1940," from Francis C. Biddle, director of music, Cincinnati schools.

<sup>134</sup>Carillon, Vol. 10, No. 2 (December, 1942), pp. 14-16. Mimeographed.

<sup>135</sup>Carrilon, Vol. 12, No. 3 (February, 1945), p. 8. Mimeographed.

tailored for a modern music program based on the song approach which was an adaptation of the methods of teaching language reading. They included materials designed to serve the objectives which had been added to school music since 1900. In 1950, a new basal adoption was made.

In attacking three other problems mentioned in 1937, namely, small time allotment, the role of the room teacher, and lack of standardization in teaching music, many changes were instituted. Music, from the time of its introduction into the Cincinnati course of study, had been taught in the elementary schools by itinerant teachers. As the new music program for elementary schools evolved, resident music teachers taught in grades four to eight, room teachers in the primary grades were made responsible for their own music, and one hundred minutes a week became the standard time allotment for music.<sup>136</sup> In small schools with less than fifteen classes above the third grade, music teachers were made resident teachers in two schools if an even division were possible. In other instances the resident music teacher was assigned academic work to make a full teaching load.<sup>137</sup> One of the former itinerant music teachers, Lotta T. Veasey, was made a supervising teacher of music for the primary grades to assist the teachers who were to teach the music for their rooms.<sup>138</sup> Other room teachers were informed that it was their duty to give instruction

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<sup>136</sup> Music Bulletin, Vol. 8, No. 1 (Fall, 1940), p. 6. Mimeographed.

<sup>137</sup> Ibid., p. 1.

<sup>138</sup> Music Bulletin, Vol. 9, No. 1 (September, 1941), p. 2. Mimeographed.

in music between the lessons of the music teacher in order that the one hundred minutes time allotment for the subject might be met. The classroom teacher was to teach the rote songs needed for correlation; the music teacher to spend her time developing musicianship.<sup>139</sup> A new course of study in music for the primary grades was prepared during 1941.<sup>140</sup> A similar piece of work for the intermediate grades was done in 1943-1944.<sup>141</sup> These courses of study helped to standardize the teaching of music in the Cincinnati elementary schools and to give the city once again a solid base for its school music program.

Equally as tradition breaking were the changes which Biddle brought about in the music program of Cincinnati high schools. Vocal music had been a compulsory subject for every Cincinnati high school student since 1847. Many of Cincinnati's musical traditions were felt to be rooted in this high school music training. Biddle considered it not in keeping with the modern concern for individual differences in pupils.<sup>142</sup> That he was not unappreciative of what had been done in the past can be seen from his letter to the principals of the senior high schools:

I approach the problem, too, with great respect and admiration for my illustrious predecessors and with a sincere humility in suggesting improvements in the program which they, as pioneers in the field of

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<sup>139</sup>Analysis by Francis C. Biddle of "Instructional Problems Now Existing in the Field of Music Education," September, 1940.

<sup>140</sup>Report for G. H. Reavis, assistant superintendent, from Francis C. Biddle, Cincinnati, Ohio, dated June 18, 1942.

<sup>141</sup>Letter to the music committee for the intermediate grade manual from Martha M. Seifried, chairman, dated January 4, 1944.

<sup>142</sup>"Report for the Superintendent - January-June, 1937," from Francis C. Biddle, director of music, Cincinnati schools.

public school music education, established here a century ago. I am confident that they, too, would desire that the program which they developed would change as the needs of our time change and that our children would receive musical instruction equal in every respect to that offered by other cities. ...nothing could bring me more happiness than to feel that I might have some part in carrying on their work to the extent that the reputation which they helped to obtain for Cincinnati as a National Music Center would be justly retained. That is my great ambition.

After considerable class visitation, conferences with teachers, pupils, parents, and principals, I have come to the following conclusions:

- I. That the senior high school curriculum should include a minimum of compulsory music throughout the four years, but that such instruction be greatly modified toward the appreciational rather than the performance emphasis, taking on the form of a "prepared assembly" with as large a group meeting together as seating capacity permits.
- II. That consideration be given for individual differences by providing courses in music as recommended in the "Ohio High School Standards for 1937" so that opportunities will be presented for a continual growth in musicianship for the talented and interested.

... It is my firm conviction, based upon personal experience with three other city school music programs, that if our compulsory music would consist of a prepared music assembly that ... we would find pupils enjoying the music of these assemblies so much that they would seek elective courses to satisfy that interest and to develop what ability they have.<sup>143</sup>

Such a program was inaugurated at Western Hills High School in the fall of 1938. The success of the new program is shown by Biddle's statement that "over sixty-seven per cent of the pupils enrolled in the school have elected one of the music courses for next year."<sup>144</sup> Biddle also noted

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<sup>143</sup>Letter to the senior high school principals from Francis C. Biddle, director of music, Cincinnati schools, dated December 7, 1937.

<sup>144</sup>Report "For the assistant superintendent - secondary level, 1938-1939," from Francis C. Biddle, director of music, Cincinnati schools.

that the Western Hills High School commencement was the best in the city, despite the expressed fears of the principals that an elective music program would "do away with the effective graduation exercises."<sup>145</sup> Under the new program which made music elective above the ninth grade, five-hour-per-week courses with full credit were possible in such subjects as band or choir.<sup>146</sup> A major in music was no longer dependent on study outside of the school. The ninth-grade requirement in choral music became optional with the individual high schools.<sup>147</sup> Western Hills High School continued to lead the other schools in the new music program and, though it was gradually instituted in all the secondary schools, there was no uniformity of practice in regard to amount of time and credit allowed for the various music subjects as late as 1950.<sup>148</sup> A high school course of study was prepared by Biddle and Merrill Van Felt during the year 1944-1945;<sup>149</sup> one for the seventh and eighth grades was finished in

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<sup>145</sup>Report "For the assistant superintendent - secondary level, 1938-1939," from Francis C. Biddle, director of music, Cincinnati schools.

<sup>146</sup>Report to G. H. Reavis, assistant superintendent, from Francis C. Biddle, director of music, Cincinnati schools, dated June 18, 1942.

<sup>147</sup>Cincinnati Public Schools, High School Program of Studies for 1950-1951.

<sup>148</sup>Letter to Robert P. Curry, assistant superintendent, from Francis C. Biddle, director of music, Cincinnati schools, dated February 1, 1950.

<sup>149</sup>Report, "Accomplishments in Music Instruction Peculiar to 1944-1945," presumably by Francis C. Biddle.

1947.<sup>150</sup>

In order to increase the opportunities for the musically talented, Biddle organized many city-wide groups. There had been such organizations<sup>151</sup> before, but never to the extent to which they were developed after 1936. The first of these groups were the Inter-High Choir<sup>152</sup> and the Children's Chorus,<sup>153</sup> the latter for unchanged voices in grades four through nine. Both of these choirs were started in the fall of 1938. The Inter-High Choir was in existence for three years, until the new high school music program was well enough established to insure a rich vocal experience in each school. The Senior High School Choral Festival was instituted in the spring of 1939.<sup>154</sup> The following year an Inter-High Orchestra was formed for another "Music and American Youth" broadcast.<sup>155</sup> In May, 1940, a city-wide elementary music festival was held at Hughes High School with small instrumental ensembles, an inter-grade orchestra,

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<sup>150</sup>Interview between the writer and Francis C. Biddle at Cincinnati, September 8, 1950.

<sup>151</sup>See pages 211-2.

<sup>152</sup>Music Bulletin, November-December, 1938, p. 3. Mimeographed. The Music Bulletin for the years 1937-1938 and 1938-1939 were given no volume numbers.

<sup>153</sup>Letter to the grade school music teachers from Francis C. Biddle, Cincinnati, dated October 5, 1938.

<sup>154</sup>Report "For the assistant superintendent - secondary level, 1938-1939," from Francis C. Biddle, director of music, Cincinnati Schools.

<sup>155</sup>Music Bulletin, Vol. 7, No. 2 (January, 1940), p. 1. Mimeographed. Following two unnumbered volumes, the Music Bulletin is again numbered in 1939-1940 as Vol. 7, the same numbering carried by the 1936-1937 issues.

and the inter-grade chorus participating.<sup>156</sup> Another city-wide feature of the music program under Biddle was the "sings." The first of these was for junior high school pupils and was held in May, 1946. Seventeen hundred children from grades seven through nine sang sixteen songs from the basic text which they had learned in the regular music class.<sup>157</sup> The first intermediate "sing" was held in the spring of 1948.<sup>158</sup> May, 1946, also saw the first high school instrumental festival.<sup>159</sup> A plan was set up to incorporate all these features into a series of biennial events built around the high school choral festival which was to be scheduled to alternate with the Cincinnati May Festival.<sup>160</sup>

Steps were also taken to better the instrumental situation in the elementary schools. Marjorie Keller was appointed part time supervisor of the elementary instrumental program in the school year 1939-1940.<sup>161</sup> From this time on, instrumental classes and school bands and orchestras increased in number. Pre-instrumental work was introduced into

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<sup>156</sup>See the program bound with the Music Bulletin for 1939-1940.

<sup>157</sup>Carillon, Vol. 13, No. 4 (May, 1946), p. 6. Mimeographed.

<sup>158</sup>"Music Instruction in 1948-1949," report of Francis C. Biddle, director of music, Cincinnati schools.

<sup>159</sup>Letter to the principals of the senior high schools from Francis C. Biddle, director of music, Cincinnati schools, dated May 16, 1946.

<sup>160</sup>"Music Instruction in 1948-1949," report of Francis C. Biddle, director of music, Cincinnati schools.

<sup>161</sup>Letter to grade school principals from Francis C. Biddle, director of music, Cincinnati schools, dated September 18, 1939.

the program.<sup>162</sup> Clinics were held in 1940 to enable pupils to play under master teachers of the various instruments. Instrumental classes were held in the summer to maintain progress and interest during the vacation.<sup>163</sup> Schiel school was made an instrumental center for the purpose of class instruction in the more unusual instruments.<sup>164</sup> Merrill Van Pelt succeeded Mrs. Keller as instrumental supervisor in 1944.<sup>165</sup> He standardized the collection of fees so that this process would interfere less with the teaching. A course of study in instrumental music in the elementary school was prepared in 1946,<sup>166</sup> and a two-year course of study for class piano was formulated in 1947-1948.<sup>167</sup> Elementary instrumental instruction still remains one of the problems of the music department of the Cincinnati schools because of the dependency on the fee system of financing, but improvements have been made.

In addition to these major changes in the school music program

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<sup>162</sup>Report on Elementary Instrumental Music, by Marjorie M. Keller, assistant supervisor of music, Cincinnati schools, dated June 7, 1940.

<sup>163</sup>Letter to G. H. Reavis, assistant superintendent, from Francis C. Biddle, director of music, Cincinnati schools, dated June 2, 1943.

<sup>164</sup>Carillon, Vol. 11, No. 2 (December, 1943), p. 7. Mimeographed.

<sup>165</sup>"Minutes of the Board of Education, Cincinnati, Ohio, August 23, 1944," Vol. 45, p. 195.

<sup>166</sup>Report on "Instrumental Music" by Merrill Van Pelt, supervisor of instrumental music, Cincinnati schools, dated June 20, 1946.

<sup>167</sup>Report on "Instrumental Music 1947-1948," by Merrill Van Pelt, supervisor of instrumental music, Cincinnati schools.

of Cincinnati, there have been other features of Biddle's administration which are worthy of mention. The schools have continued to participate with great success in the city's May Festivals. The relationship between the schools and the Cincinnati Symphony Orchestra has been continuously bettered, and an arrangement has been made to enable sixth- and seventh-grade pupils to attend performances of the Cincinnati Summer Opera Association at the Zoo.<sup>168</sup> Music has been extended to the vocational high schools of the system, audio-visual aids are more widely used in teaching music, and the feeling of departmental camaraderie increased through dinners and social activities. Biddle taught at the University of Cincinnati and was instrumental in bringing outstanding authorities in the school music field to the Teachers College for lectures and short courses.

Biddle has been active in the affairs of the Music Educators National Conference during his association with the Cincinnati schools. He was chairman of the vocal section of that organization when he came to Cincinnati, and he continued to serve in that capacity until 1938. He was a member of the executive committee from 1940 until 1944. In 1943, the music department of the Cincinnati schools played host to a Music in Wartime Institute for the North Central division of the Conference. In 1946, Biddle organized the Ohio Day Chorus which performed at the Cleveland meeting of the Music Educators National Conference.

Evaluation.-- The work of Francis C. Biddle as director of music has been of extraordinary value to the Cincinnati schools. He has

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<sup>168</sup>Letter to the music teachers of the elementary grades from Francis C. Biddle, director of music, Cincinnati schools, dated June 7, 1949.

completed the modernization program begun by Walter Aiken and continued by Hesser. In giving the schools a complete and integrated music program once more, he has carried the innovations of Walter Aiken to their logical conclusion. Biddle has altered an existing program to make it a consistent whole, to render it in keeping with the ideas of contemporary educational psychology, and to bring it up to national standards. His belief that music education should start with thrills and then proceed to drills and skills has affected the elementary and secondary school music programs alike.

The outstanding achievements of the schools under Biddle have been in the realm of choral music. This is probably because such results are more quickly attained than instrumental ones rather than because Biddle is a choral conductor. Though the problem of instrumental instruction in the grade schools has not yet been successfully solved, some real improvement has been made by Biddle in the instrumental program.

Some idea of the enormity of the transformation which has taken place in the past fifteen years may be obtained from speeches made at a testimonial dinner for Biddle in 1946. It was noted then that in ten years the department had grown from one of fourteen music teachers for the eight grades of sixty-six schools to a department of forty-eight music teachers for the upper five grades of sixty-one schools.<sup>169</sup>

#### Summary

The position of superintendent of music was created September

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<sup>169</sup>Speech by Erma Davis at a testimonial dinner for Francis C. Biddle, May, 1946.

25, 1871. Since that time but five men have headed the department. The first of these was Charles Aiken, one of the earliest and most devoted of the city's school music teachers. Aiken was largely responsible for the creation of the system of music education that was so successful during the nineteenth century. It was during his period of superintendency that Cincinnati school children brought acclaim to the music program through their performances at the first May Festivals and through the exhibition of written work in music at Philadelphia and Paris. Aiken insisted on the use of a high caliber of music and worked to develop "tasteful expression" in the singing of the children. Examinations in the rudiments of music and in sight singing were an important part of his supervisory activity.

Aiken was succeeded in 1879 by G. F. Junkermann, a German both in nativity and education. Junkermann continued the program that had already been proved a success. He changed the position of the head of the department from that of a principal teacher to one of a real supervisory nature. He built a strong staff of music teachers who were instrumentalists as well as singers.

In 1900, Walter H. Aiken, son of the first superintendent, became head of the department. He served in this position for thirty years during which time many phases of music education were introduced into the Cincinnati music program. These included music appreciation, vocational music course, instrumental music, elective advanced singing groups, class piano, and audio-visual aids to music instruction. While this broadening process was taking place, the system of elementary music

instruction which served so well in the nineteenth century was breaking down. Aiken added much that was new to the program without seeming to realize that these innovations demanded a change in the basic approach to music.

Ernest G. Hesser was director of music from 1930 until 1936. He continued the trend toward a modern music program but economies necessitated by the depression prevented changes that would have brought into existence a new systematic scheme of music education. Hesser placed emphasis on correlating music with other school subjects, particularly the social studies. He improved the professional spirit of the music staff through social affairs and the establishment of a departmental paper, the Music Bulletin.

Francis C. Biddle succeeded Hesser as director of music in 1936 and completed the modernization of the music program. In doing this he developed a new program of elementary music education based on the song approach. This reestablished a firm foundation for the whole school music program. The required music of the high school was replaced by elective courses to provide for individual differences in a better manner. High-school music was granted credit on the same basis as other subjects. The creation of positions for two assistants has improved the supervision in the primary grades and in instrumental music. City-wide school music affairs have been another feature of Biddle's administration. The schools have continued their participation in the May Festivals and the relationship with the Cincinnati Symphony Orchestra has improved.

## CHAPTER IV

### CURRICULUM

This chapter discusses the curriculum in music in the Cincinnati public schools. One section of the chapter is devoted to music in the elementary schools. It tells of the system of music instruction devised and employed by the nineteenth century members of the music staff. This system brought considerable fame to the city and was maintained, in part at least, until well into the twentieth century. The discussion points out the conflict between this early system and modern educational thought and indicates the changes in the music program that have resulted from this conflict. Another section of the chapter is concerned with the curriculum in vocal music in the high schools of Cincinnati. In the twentieth century, the music program was expanded to include instrumental music, music appreciation and advanced theoretical training. These topics also form a part of the chapter. Music in the curricula of the special schools of the Cincinnati system is treated briefly. Since the early system of music instruction was closely tied to textbooks, and since later books reflect the change in philosophy, a section of the chapter is devoted to the discussion of music texts used in the Cincinnati schools.

#### Elementary-School Music

The basis for any sound program of music education must be laid in the elementary school. Cincinnati has long recognized this fact, and the city's reputation in public school music stems, to a great extent,

from the work done in music by elementary school children. For about fifteen years following the introduction of music to the curriculum of the schools, the members of the music staff were developing the several elements of a system of music instruction. The system which they evolved served from approximately 1860 into the twentieth century.

Early instruction.-- It was more than ten years after the introduction of music as a regular branch of instruction when a standardized program was developed. The first regular music classes were three quarters of an hour in length. They were conducted twice a week in English schools and once a week in Anglo-German schools. All the pupils from the two upper grades in both the male and female departments comprised the music class.<sup>1</sup> The lower classes were not given music instruction by the special teachers, but only because of the lack of funds.<sup>2</sup> The regular room teachers in these lower grades taught what music they could, according to the annual school report for the year 1846-1847.<sup>3</sup>

The music classes must have been quite large. One school report describes the pupils in such classes as being "as many as can be seated

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<sup>1</sup>Sixteenth Annual Report of the Trustees and Visitors of Common Schools for the school year ending June 30, 1845, pp. 17-18. Cincinnati: Office of the Daily Gazette, 1845.

<sup>2</sup>Ibid., pp. 7-8.

<sup>3</sup>Eighteenth Annual Report of the Trustees and Visitors of Common Schools for the school year ending June 30, 1847, p. 61. Cincinnati: Office of the Daily Times, 1847.

in one room."<sup>4</sup> The schedule of the music teachers gave them no more time in a large school than in a small one. This allowed them no opportunity to split up the classes. Most references to these early classes speak of "the science of music" and of singing. Like the singing schools from which public school music sprang, school classes of this period were devoted to the rudiments of music and to the employment of the knowledge thus gained in learning songs which would have a moral as well as a recreative influence upon the pupils.

First courses of study.-- In the second decade of music instruction in the Cincinnati schools, a systematic procedure began to be developed. A report of the committee on vocal music suggested such a move, in placing before the Board of Trustees a resolution requiring the teachers in the lower grades to teach certain rudiments of musical theory.<sup>5</sup> This resolution was adopted, as was a six-grade course of study which the committee presented in the summer of 1855.<sup>6</sup> The course of study called for "singing by rote, to be taught by all primary teachers in the best manner to engage and interest their pupils" for the lower three grades, and music under the music teachers in the three upper grades.<sup>7</sup>

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<sup>4</sup>Nineteenth Annual Report of the Trustees and Visitors of Common Schools for the school year ending June 30, 1848, p. 61. Cincinnati: Office of the Daily Times, 1848.

<sup>5</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, December 18, 1854," Vol. 6.

<sup>6</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, August 17, 1855," Vol. 7, pp. 142-3.

<sup>7</sup>Twenty-Sixth Annual Report of the Trustees and Visitors of the Common Schools of Cincinnati for the school year ending 30th June, 1855, p. 134. Cincinnati: Gazette Co., 1855.

Early in 1856, the Board of Trustees adopted the following "Classification and Course of Study in Music:"

The third class to be composed of pupils in the fourth grade [third year of school], and to be taught the staff, clefs [sic], letters, bars, measures, methods of reading from the lines and spaces, and scales. Pupils in this class must be able to name the letters from F below the staff to C above the staff.

The second class embracing pupils in the third grade [fourth year of school], and to be taught a transposition of the scale, accentuation, and dynamic degrees.

The first class, composed of pupils of the first grade [sixth year of school], and to be taught the minor and chromatic scales.<sup>8</sup>

Later that same year, the Board of Trustees resolved to permit the music teachers to give instruction in the two lowest grades in district schools in which the local trustees, visitors, and principals deemed it advisable.<sup>9</sup>

With the addition in 1856 of Luther Whiting Mason to the staff as the third full-time music teacher, the schedule was altered to give each school two weekly visits by a music teacher. In most instances these visits were for one half day.<sup>10</sup> Yet, there were whole grades who received no training under a music teacher, and other classes were still too large. To remedy this, D. H. Baldwin was appointed a part-time teacher with the beginning of the school year 1857-58.<sup>11</sup>

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<sup>8</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, January 7, 1856," Vol. 7, pp. 216-7.

<sup>9</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, May 26, 1856," Vol. 7, p. 294.

<sup>10</sup>Common Schools of Cincinnati, Twenty-Eighth Annual Report, for the school year ending July 6, 1857, p. 178. Cincinnati: B. Frankland, Book and Job Printer, 1857.

<sup>11</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, August 24, 1857," Vol. 8, p. 145.

The annual report for that school year contained a much more detailed course of study.<sup>12</sup> In order to ascertain how well this course of study was being followed, provisions were made for four examinations each year on the following plan:

At the expiration of the First and Third Quarters, written examinations by the respective Teachers of Music - the questions prepared by the Music Teachers, to be submitted to the Committee on Music for their approval.

At the expiration of the Second and Fourth Quarters, oral and written examinations combined, under the immediate supervision of the Committee on Music.<sup>13</sup>

Examinations, from this time, played an important part in the Cincinnati system of music instruction.<sup>14</sup> In the annual school report of the year 1858-1859, Superintendent Allen praised music as a school study and recommended that it be made a subject for examination in the promotion of pupils.<sup>15</sup> The examinations included in the annual school reports<sup>16</sup> are so marked, beginning with that for the year 1860-1861.<sup>17</sup>

Gradually, the conditions necessary for the establishment of a

<sup>12</sup>See Appendix A for the complete course of study.

<sup>13</sup>Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, November 2, 1857 and December 7, 1857," Vol. 8, pp. 205-6, 246.

<sup>14</sup>For further discussion of the examinations see pages 50-52, and 183-184.

<sup>15</sup>Common Schools of Cincinnati, Thirtieth Annual Report for the school year ending June 30, 1859, p. 22. Cincinnati: B. Frankland, Book and Job Printer, 1859.

<sup>16</sup>See Appendix B for samples of the examinations.

<sup>17</sup>Common Schools of Cincinnati, Thirty-Second Annual Report for the school year ending June 30, 1861, p. 84. Cincinnati: Times Steam Book and Job Printing Establishment, 1861.

systematic method of music education were brought about. A detailed course of study was prepared, the responsibilities of the room and special music teacher defined, and regular examinations instituted. With the preparation in 1860 of a book, The Young Singer, designed especially for the Cincinnati schools, all the requirements for the system were complete.

The Cincinnati system of music education, c. 1860 - c. 1920.--

A system of musical instruction, the goal of which was to produce pupils who could read music at sight, was developed in the Cincinnati schools. It was practiced with success throughout the latter part of the nineteenth century.

In the Cincinnati system a detailed course of study assigned specific tonal, rhythmical, and theoretical problems to the various grades of the schools. Exercises designed to fit these problems were also assigned. Room teachers worked with the special music teachers in the mastery of these problems to the end of developing sight-reading ability. Examinations were given over the assigned material and on music to be read at sight. Rote songs were used to some extent with the younger children. Other songs which incorporated the theoretical problems studied in the exercises were read at sight as the reward which resulted from drill. The courses of study at first referred to material in The Young Singer and The Young Singer's Manual and later to the various editions of The Cincinnati Music Readers.<sup>18</sup>

Classroom procedures were dictated by the goal of "Preparing ...

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<sup>18</sup>See the courses of study in Appendix A.

[pupils] to sing music at sight, which should be the main object in the employment of a music teacher."<sup>19</sup> Exercises and interval study took up much of the music period. Musical dictation was employed to train the pupils' ears.<sup>20</sup> Rhythmic activity was largely restricted to counting the time of exercises and songs. A limited number of songs were used in the classroom, the important thing being to prepare the child to sing at some later time.<sup>21</sup>

It was this system that brought Cincinnati its fame in public school music. The records of the examinations of both teachers and pupils found in the annual school reports attest to the fact that the pupils learned how to read music.<sup>22</sup> The acclaim for the singing of school children in public performance likewise attests to their ability to sing artistically.<sup>23</sup> Victor Groneweg, once a pupil at the Fourth Intermediate School and later a member of the music staff, recalls that before leaving

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<sup>19</sup>Sixty-Seventh Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1896, pp. 88-9. Cincinnati: The Ohio Valley Company, 1896.

<sup>20</sup>Interview between the writer and Joseph Surdo, former Cincinnati music teacher, at Norwood, Ohio, September 3, 1950.

<sup>21</sup>A copy of the 1893 edition of The Cincinnati Music Reader, Part One, which belonged to Julie C. O'Hara, former teacher of grade H at Whittier School, has a copy of the 1895-1896 course of study pinned to the flyleaf. Only four songs are listed for grade H. A note, however, says that four more are to be selected by the local teacher and principal.

<sup>22</sup>Common Schools of Cincinnati, Forty-Third Annual Report for the school year ending June 30, 1872, p. 135. Cincinnati: Wilstach, Baldwin and Co., 1873.

<sup>23</sup>Cincinnati Daily Gazette, Vol. 102, No. 138 (December 7, 1878), p. 10.

the eighth grade he had developed the ability to sing any tune he knew with syllables as easily as he could hum it.<sup>24</sup> To hear him do just that is to be convinced that the early Cincinnati system did produce music readers in a sense not contemplated by modern syllable users.

Change in emphasis.--- Twentieth century educational philosophy and new aims for music education made a change in the Cincinnati system of music instruction inevitable. Yet, because the old system had been so very successful, that change could not come about overnight.

Walter Aiken, himself a product of the Cincinnati system, was a forward-looking educator. During his tenure of office, increasing stress was placed on rote songs, much supplementary material was added to the curriculum, and the appreciative aims of music education were recognized. Early in his superintendency the objectives of school music were stated as follows:

The department has lent itself to the effort to make music one of the important exercises of public school education, and to give every child such training in the art as he is able to take; but, above all, to bring every one to an appreciative interest in music, good music, the best music that teaching skill can put before him, to the end that he may love the best and chose its companionship.<sup>25</sup>

Aiken did not, however, abandon the premise on which the Cincinnati system had been built. This premise was that the logical way to appreciation was through the ability to sing music at sight, an ability which was developed

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<sup>24</sup>Interview between the writer and Victor Groneweg, former Cincinnati music teacher, at Cincinnati, August 31, 1950.

<sup>25</sup>Seventy-Third Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1902, p. 57. Cincinnati.

by the mastery of exercises embracing, in increasing difficulty, all the musical problems. All the texts adopted while Aiken was head of the department employed drill on exercises as their method. In 1915, he wrote:

A supervisor, ten assistants and a host of grade teachers, all lovers of music, have charge of the work. The course in use places the child at the earliest possible moment in the possession of the symbol. In this regard the work in Cincinnati differs from that of many other communities. It is not so much the thing done that determines growth as the way of doing it. Teachers know the point of study, and have placed before them the proper exercises to develop that point. Aimless teaching is thus reduced to a minimum.<sup>26</sup>

In the 1920's, he wrote in an outline on second-grade music:

Point to the interesting features of the next exercise and again force the reading. Little by little power is gained, interest follows and soon, all will be participating in the lesson. Such processes as this tends [sic] to make children more alert. As a final reward let the lesson be closed with a song of their own choosing. Some song which they love to sing.<sup>27</sup>

These statements show that Walter Aiken thought in terms of the old Cincinnati system of music education, notwithstanding all the innovations he made in the program. Similar systems in other cities had resulted in making music an unpopular subject.<sup>28</sup> The continued success in Cincinnati is probably due, not only to the strong teaching staff, but to the motivating factor of an extremely musical city which gave considerable recognition to school music.

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<sup>26</sup>School Index, Vol. 1, No. 24 (February 19, 1915), pp. 204-5.

<sup>27</sup>Outline for "Second Grade Music," found with Walter Aiken's notes.

<sup>28</sup>C. H. Miller, "Music in the Grade Schools," Papers and Proceedings of the Music Teachers National Association, p. 47. Fifteenth Series. Edited by Karl W. Gehrken. Hartford: The Association, 1921.

Victor Groneweg and Joseph Surdo, both former music teachers in the Cincinnati schools, agree that the old Cincinnati system of music education was brought to an end when Superintendent Condon relieved the room teachers of the responsibility for instruction in music. E. D. Roberts, who was Condon's assistant superintendent and successor as superintendent, says that this is probably a just assertion.<sup>29</sup> The one or two weekly visits of the music teacher were not enough to sustain a system that required daily drill. The introduction of other phases of music education, such as appreciation, left even less time for drill. The new philosophy of education had no place for teachers who were mere drill masters, and without the assistance of the room teachers the old system ceased to operate as a unified program. Before Walter Aiken retired, music was losing its popularity as a subject in the Cincinnati schools as it had done elsewhere.

The downfall of the long successful system of music education eventually forced Cincinnati to consider the song approach, which was more in keeping with its new educational philosophy. But such a change was not possible without new texts and teachers, and the city was unfortunate enough to face these needs with the advent of the depression years of the thirties. New courses of study, such as that of 1931 under Hesser, could not hope to reestablish a strong music program without more fundamental changes. Biddle recognized the lack of standardization in the program when he came to the city in 1936, but it was several years before

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<sup>29</sup>Interview between the writer and E. D. Roberts, at Cincinnati, March 4, 1951.

materials and personnel were available to set up a systematized program based on the psychological approach to music education.<sup>30</sup> With the preparation in 1941 of the course of study in music for the primary grades, the Cincinnati schools again had a feasible program of instruction in music.

Elementary-school music, 1941-1951.--- For the past ten years Cincinnati has had an elementary school music program that has been in agreement with contemporary educational thought. During most of this period the program was geared to the books in The World of Music Series. This program requires the room teachers in the first three grades to teach music under the supervision of one of the former special music teachers. The emphasis has been on the singing of beautiful songs, though rhythmic, listening, and creating are aspects of the new program. The following quotations from a statement of the aims of the primary music program in 1951 will serve to show the present plan.

The wide variety of musical activities in the daily program, such as singing, listening to music, moving to music, creating in a variety of media and playing on instruments, provides for the individual differences in interests, ability, maturity, and background of the children and assures each child success in some activity...

Although participation of all children is a major goal, yet the teacher is constantly alert to discover musical talent and guide it in the right channel...

Music is a natural means of expression and enters incidentally into many activities of the school day. There should be, however, a planned instructional program in which development of the musical growth of each child is considered...

The creative approach in teaching music is important. Children must be free to express themselves, to explore, to create, and to evaluate...

The physical aspects of the classroom are vital to this type

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<sup>30</sup>See the discussion on pages 87 ff.

of program. Large charts on which original songs have been notated by the teacher and illustrated by the children provide a valuable music reading readiness program. A music corner where song books, drums, rhythm instruments, and tuned instruments such as Fans Pipes, are placed within comfortable reach of children stimulate experimentation, creative expression and develop skills.

The importance of skills and knowledge in furthering musical growth is recognized. These learnings are motivated and developed through a variety of musical activities and materials. Experiences which have musical meaning to children provide readiness for recognition and response to the symbols of musical notation. Music reading readiness is developed at the primary level. Independent reading of very easy music may begin in some third grades. For the majority of children, however, independent reading will begin at the intermediate level.<sup>31</sup>

This new music curriculum was extended to the upper grades by the preparation of an intermediate course of study in 1943-1944 and of one for the seventh and eighth grades in 1947.<sup>32</sup> The development of musicianship is continued through both reading and rote songs. Part songs are introduced, and singing and listening are correlated with other subjects of the curriculum. Further experience with notation is gained through playing instruments. The use of pre-band instruments has been limited to relatively few schools but has been productive of definite results.<sup>33</sup>

The basis of the new system is the arousal of a keen interest in music, an interest which would render pupils eager to develop skills

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<sup>31</sup>"Point of View," a statement of the aims of primary music, prepared in 1951 by Cincinnati teachers under the guidance of Lotta T. Veazey, supervisor of music in the primary grades.

<sup>32</sup>These dates do not mean that the new program was not in operation before the publication dates of the manuals.

<sup>33</sup>Interview between the writer and Francis C. Biddle, at Cincinnati, June 14, 1951.

as these prove necessary. Biddle has characterized it as "Thrills, then drills and skills."<sup>34</sup> This is a reversal of the order of events under the old system of music education in Cincinnati.

### High-School Vocal Music

Required courses.--- For over ninety years vocal music was required of Cincinnati high-school students. Elisha Locke began giving two lessons a week at Central School in the fall of 1847.<sup>35</sup> Charles Aiken took over this assignment in 1850 and taught in Woodward and Hughes high schools until 1878. With an increase in enrollment in the 1850's, lessons were reduced to one a week, and Aiken was forced to divide the schools into as many as three groups for instruction.<sup>36</sup> Junkermann, Walter Aiken, Louis Aiken, Joseph Surdo, and others continued this weekly instruction to all high-school students.

The music classes in high school were devoted to the singing of anthems and choruses, generally of a high caliber. Charles Aiken's two volumes, The High School Choralist and The Choralist's Companion, provided material for many years. Choruses prepared in these general music classes provided music for festivals, conventions, and graduations,

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<sup>34</sup>Speech by Francis C. Biddle at a music teachers' meeting, Woodward High School, Cincinnati, Ohio, September 30, 1936.

<sup>35</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, November 30, 1847," Vol. 4.

<sup>36</sup>Twenty-Seventh Annual Report of the Trustees and Visitors of the Common Schools of Cincinnati for the school year ending June 30, 1856, pp. 68 and 72. Cincinnati: Gazette Co., 1856.

and were the culmination of the Cincinnati system of music education. When the system broke down and the high school entrants were no longer able to read music readily, the general music class became the scene of much monotonous drill. The new high school course of study of 1934 was an attempt to broaden the objectives of the required music classes.<sup>37</sup>

Elective vocal music.--- Elective music was introduced into the Cincinnati high schools shortly after the turn of the century. The course of study for the high schools adopted in May, 1902, contains the following regulation:

In music the prescribed work includes one period a week throughout the four years, without credit; an additional course, however, Course V, is offered for pupils who are qualified and desire to do advance [d] work, subject to the consent of the Supervisor of Music.<sup>38</sup>

Elsewhere in the course of study, Course V is described as "Voice and Theory ... one period a week ... one credit."

Vocal groups have grown from informal beginnings to become the center of the vocal music program of the high schools. Student-organized glee clubs, copied after the college prototypes, came into existence in the nineteenth century. Such groups were organized in Hughes and Woodward high schools at various times, but they did not have a continuous existence until about 1910, when the schools moved into their new buildings. A Christmas Eve program of the Woodward Glee Club of 1885 lists ten boys as members. In 1894, both the girls' glee club (eighteen voices) and the boys' glee club performed at the Founder's Day Celebration of Woodward

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<sup>37</sup>See page 81.

<sup>38</sup>"Minutes of the Union Board of High Schools, Cincinnati, Ohio, May 2, 1902," Vol. 5, p. 75.

High School. Glee clubs at Hughes High School were organized before the school moved to its new building in Clifton.<sup>39</sup> By 1911, shortly after the completion of the new buildings, the report on elective music groups was as follows:

Besides the regular course in music, there is an organized glee club in each school, consisting of 45 girls at Woodward, 50 at Hughes, and 42 girls and 21 boys at Walnut Hills. They do their practice after school under the musical director.<sup>40</sup>

The glee clubs came under the direction of the music teachers about 1910, although the boys' glee clubs were frequently the responsibility of some other faculty member for some years after that. In 1914, one half credit for two years of participation in the glee club was approved.<sup>41</sup> Choral groups of mixed voices seem to have found a permanent place in the curriculum in the mid-1920's. A student-organized mixed group at Woodward High School was directed by Louis Aiken in 1905.<sup>42</sup> The next mention of a similar organization is the Hughes Choral Club of 1925-1926.<sup>43</sup> Vocal groups were scheduled during school hours about this time. A cappella choirs were formed during Hesser's administration and have become the

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<sup>39</sup>The Hughes Annual, 1910, pp. 35-7, 109. Cincinnati: Published by the Senior Class.

<sup>40</sup>Eighty-Second Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1911, p. 31. Cincinnati.

<sup>41</sup>"Minutes of the Union Board of High Schools, Cincinnati, Ohio, August 31, 1914," Vol. 6, p. 67.

<sup>42</sup>The Annual, p. 79. Cincinnati: Published by the Seniors, Woodward High School, 1905.

<sup>43</sup>The Hughes Annual, 1926, p. 165. Cincinnati: Published by the Senior Class, 1926.

center of the high school vocal music program in the last twenty years. Operettas, such as "The Saucy Hollandaise" produced at Hughes High School in 1917,<sup>44</sup> became a part of the elective music program, uniting the various organizations of the school in a common endeavor.

1938 revision.--- Under Biddle's supervision the required music class was replaced by an elective system with prepared music assemblies as the only universal musical experience for high-school pupils.<sup>45</sup> This elective system was instituted in 1938 at Western Hills High School<sup>46</sup> and was later adopted by the other secondary schools of Cincinnati. The change was effected after a thorough explanation was given to the students. The only compulsory music in the new curriculum was the "assembly sing," an appreciational type of music lesson which helped interest the students in the elective offerings in the field. At the end of the first year of the new program at Western Hills High School, Biddle was able to report that sixty-seven per cent of the pupils enrolled had elected one of the optional music courses for the next year.<sup>47</sup> He also noted that the commencement music at the school was outstanding, contrary to the fears of the principals who thought that the required music courses were necessary for effective graduation music.

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<sup>44</sup>Cincinnati Public Schools. Eighty-Eighth Annual Report for the school year ending August 31, 1917, p. 176. Cincinnati, 1918.

<sup>45</sup>Letter to the senior high school principals from Francis C. Biddle, Cincinnati, Ohio, dated December 7, 1937.

<sup>46</sup>Report to the assistant superintendent, secondary level, from Francis C. Biddle, Cincinnati, Ohio, June, 1939.

<sup>47</sup>Ibid.

Present-day program.-- There has not yet been established a uniform music program for all the high schools of the city. Each school has a pattern of music offerings that is distinctive. Nevertheless, the choir has become the organization meeting most frequently and offering the most credit in music in the high schools. In most instances it meets five days a week and carries a full credit, as does any other subject meeting daily. Some schools have junior choirs or choruses which serve as preparatory groups for the selective senior choir.<sup>48</sup>

The objective of vocal music in the high school has changed from that of the early Cincinnati music program. The new elective offerings are designed to be helpful to all who are interested, without penalizing the talented by making them mark time with the whole student body. The new program was set up out of concern for individual differences, with the objective of providing a richer musical experience for those who are capable and eager for such experience.

#### Instrumental Music

Though Cincinnati's reputation as a public school music center was established by vocal music, instrumental music has contributed to that reputation, particularly in the twentieth century.

Early high-school orchestras.-- There were instrumental groups in the Cincinnati high schools for many years before the Union Board of High Schools recognized them as a part of the curriculum by providing a

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<sup>48</sup>Letter to Robert P. Curry, assistant superintendent in charge of instruction, from Francis C. Biddle, Cincinnati, Ohio, dated February 1, 1950.

member of the music staff as director. The earliest mention of instrumental music as a school subject in Cincinnati appears in 1855. Hughes High School had purchased a grand piano with the proceeds of a concert and had been given a bass viol by Colburn and Field, piano dealers. In reporting these acquisitions to the Union Board of High Schools, Principal Barney expressed the hope that instrumental music might soon be added to the course of study.<sup>49</sup> It was many years before instrumental music was so dignified, but there were orchestras at Hughes before too many years.

Joseph Maddy recounts that Walter Aiken told him of playing in a school orchestra in Middletown, Ohio, under his father's direction, in 1869.<sup>50</sup> If Charles Aiken had an orchestra in Middletown, he may well have had one in the Cincinnati high schools. There is a report of a quintet of strings at Woodward in 1872. Walter Aiken is said to have been one of the boys in this group.<sup>51</sup> In the fall of 1878, the committee on Hughes High School was granted its request "for 6 music stands and 10 chairs for Amateur Orchestra."<sup>52</sup> In December of that year the Woodward

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<sup>49</sup>Twenty-Sixth Annual Report of the Trustees and Visitors of the Common Schools of Cincinnati for the school year ending 30th June, 1855, p. 89. Cincinnati: Gazette Co., 1855.

<sup>50</sup>Joseph E. Maddy, "The Introduction and Development of Instrumental Music," Volume of Proceedings of the Music Teachers National Association, p. 198. Twenty-Third Series. Edited by Karl W. Gehrkens. Hartford: The Association, 1929.

<sup>51</sup>The Woodward Manual, p. 56. Cincinnati: Published by the Alumna Association of the Woodward High School, 1926.

<sup>52</sup>"Minutes of the Union Board of High Schools, Cincinnati, Ohio, September 16, 1878," Vol. 3, p. 57.

orchestra was permitted the use of Woodward Hall for a concert.<sup>53</sup> This was probably the small group of three violins, bass viol, cornet, and piano mentioned elsewhere as being organized in 1878.<sup>54</sup> The orchestra which played Beethoven's "Egmont Overture" at the unveiling of the Woodward statue, October 24, 1878, under the direction of H. J. Brusselbach, music teacher in the district and intermediate schools, was probably an alumnaal organization.<sup>55</sup> A group known as "The Old Woodward Orchestra" played at the annual reunion on that same day.<sup>56</sup>

Eugene Dial wrote Miss Eleanor C. O'Connell, Woodward High School teacher and Alumnaal Association officer, that he organized an orchestra of students in 1886. Hughes, according to Dial, also had an orchestra, and Junkermann merged them to play for commencement in 1887. Junkermann played 'cello and hired a few professional musicians to fill in.<sup>57</sup> Ed Howells conducted the overture, "The Calif of Bagdad."<sup>58</sup> Joseph Surdo played in this and subsequent orchestras while a student at

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<sup>53</sup> "Minutes of the Union Board of High Schools, Cincinnati, Ohio, December 5, 1878," Vol. 3, p. 63.

<sup>54</sup> The Woodward Manual, p. 56. Cincinnati: Published by the Alumnaal Association of the Woodward High School, 1926.

<sup>55</sup> Program, Unveiling of the Woodward Statue, October 24, 1878.

<sup>56</sup> Order of Exercises, Twenty-Fourth Annual Reunion Banquet of the Old Woodward Boys, October 24, 1878.

<sup>57</sup> The Woodward Manual, pp. 56-7. Cincinnati: Published by the Alumnaal Association of the Woodward High School, 1926.

<sup>58</sup> Program of the Graduation Exercises of the Cincinnati High Schools, Music Hall, June 10, 1887.

Woodward High School.<sup>59</sup>

There is considerable evidence of the existence of orchestras and mandolin clubs at Woodward High School before 1900, but Junkermann never mentioned these activities in his annual reports to the superintendent, indicating that he probably did not consider them a part of the program of music instruction. Junkermann and the school orchestra opened the "Founder's Day" program in 1894 with the overture, "LeBiademe."<sup>60</sup> The Mandolin Club provided part of the program for a similar celebration in 1898.<sup>61</sup> The orchestra is mentioned in connection with oratorical contests in the first decade of the new century.<sup>62</sup>

Modern high-school orchestras.-- Two events mark the beginning of orchestral work as an organized part of Cincinnati high-school music. The first of these is the completion of the new Woodward and Hughes high-school buildings in 1910. The second is the institution of the "Vocational Music Course" in 1911. Walter Aiken anticipated the first event when he called for the organization of orchestras before the buildings would be completed.<sup>63</sup> He asked that credit be given for the work done. When the music course was set up, regular orchestral rehearsals were

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<sup>59</sup>Interview between the writer and Joseph Surdo, former student and teacher at Woodward High School, at Norwood, Ohio, September 3, 1950.

<sup>60</sup>Newspaper clipping (paper unidentified), March 8, 1894.

<sup>61</sup>Program, Founder's Day Celebration, Woodward High School, March 8, 1898.

<sup>62</sup>Program, Woodward Oratorical Contest, January 17, 1908.

<sup>63</sup>Seventy-Ninth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1906, p. 53. Cincinnati.

scheduled after school so that those pupils enrolled in the academic course could also have opportunity to play.<sup>64</sup> The high-school music instructor, Louis Aiken, served as director.<sup>65</sup> At the end of the first year in the new buildings, there were twenty-one performers in the Woodward orchestra and twenty-five in the Hughes group.<sup>66</sup> This may be taken as the beginning of the official orchestral program in the Cincinnati high schools. In 1912, the Board of Education set aside \$750 for the purchase of instruments for the orchestras of these two schools.<sup>67</sup> Academic credit for playing in the orchestra was authorized in 1914 at the rate of one credit for four years' work and one-half credit for two.<sup>68</sup>

In 1915, Dr. Ernst Kunwald, then conductor of the Cincinnati Symphony Orchestra, was appointed advisory director of school orchestras.<sup>69</sup> His was more an inspirational service than an instructional one. According to Joseph Surdo, Kunwald visited the school orchestra rehearsals, made comments, and occasionally conducted.<sup>70</sup>

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<sup>64</sup>Eighty-First Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1910, p. 50. Cincinnati.

<sup>65</sup>Eighty-Second Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1911, p. 43. Cincinnati.

<sup>66</sup>Ibid., p. 31.

<sup>67</sup>"Minutes of the Board of Education, Cincinnati, Ohio, January 29, 1912," Vol. 28, p. 784.

<sup>68</sup>Cincinnati Public Schools, Eighty-Fifth Annual Report for the school year ending August 31, 1914, p. 97. Cincinnati, 1915.

<sup>69</sup>Cincinnati Public Schools, Eighty-Sixth Annual Report for the school year ending August 31, 1915, p. 35. Cincinnati, 1916.

<sup>70</sup>Interview between the writer and Joseph Surdo, at Norwood, Ohio, September 3, 1950.

The orchestral idea spread quickly to other schools. Madisonville and Pleasant Ridge high schools had formed orchestras by 1914.<sup>71</sup> Joseph Surdo taught these groups and, later, the orchestra at Walnut Hills High School. He also directed the Woodward High School orchestra after Louis Aiken was assigned full time to Hughes High School. With the opening of East Side (Withrow) High School in 1919, Surdo organized the orchestra at that institution. He was succeeded at Woodward by A. R. Kratz, one of the outstanding teachers of the city's school orchestras. In the first twenty years of the instrumental program, the Hughes High School orchestra, at first under Louis Aiken and later under Kratz, was an outstanding musical organization of the school system. The Hughes group was generally larger, played more difficult music,<sup>72</sup> and contributed more alumni to the Cincinnati Symphony Orchestra than other Cincinnati high school orchestras.

Present day high-school orchestras must compete for members with the popular bands. Even so, the orchestras are larger than the orchestras of the 1920's. Van Pelt, instrumental supervisor, says that contemporary high-school orchestras are better balanced than the earlier groups but lack the outstanding performers that filled the principal chairs of the orchestras of twenty and twenty-five years ago.<sup>73</sup> The more talented

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<sup>71</sup>Cincinnati Public Schools, Eighty-Fifth Annual Report for the school year ending August 31, 1914, p. 68. Cincinnati, 1915.

<sup>72</sup>Interview between the writer and Merrill Van Pelt, instrumental supervisor, Cincinnati schools, at Cincinnati, September 6, 1950.

<sup>73</sup>Interview between the writer and Merrill Van Pelt, instrumental supervisor, Cincinnati schools, at Cincinnati, June 7, 1951.

pupils are today attracted to band instruments, Van Felt believes.

High-school bands.-- A phase of instrumental work that developed quickly after World War I was the high-school band program. The first Cincinnati high-school band seems to be that organized at Hughes High School in the school year 1918-1919. Louis Aiken was responsible for this organization<sup>74</sup> and directed the band until 1924. A. R. Kratz relieved Aiken of the instrumental work at Hughes High School and made the band the first Cincinnati high-school marching band in the fall of 1925.<sup>75</sup> He also directed the Woodward High School band when it was organized in the fall of 1925.<sup>76</sup> An academic teacher named Horton organized the Withrow band in 1923.<sup>77</sup> This band, under George G. Smith, has become a famous high-school musical group.

In the past twenty years the bands have dominated the high-school instrumental scene. This fact may be due largely to the popularity of the bands which results from their flashy functionalism. Kratz thought that the dominance of bands may also be explained by the fact that both of the directors of music during this period were men trained in choral music and therefore were not as inclined to push the

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<sup>74</sup>The Hughes Annual, 1919, p. 129. Cincinnati: Published by the Senior Class, 1919.

<sup>75</sup>The Hughes Annual, 1926, p. 165. Cincinnati: Published by the Senior Class, 1926.

<sup>76</sup>The Annual, p. 83. Cincinnati: Published by the Seniors, Woodward High School, 1926.

<sup>77</sup>Interview between the writer and Merrill Van Felt, at Cincinnati, September 6, 1950.

orchestra as Walter Aiken had been at the inception of the organizations.<sup>78</sup> Van Pelt does not feel that this is a valid explanation of the cause, however. Another explanation may be that both Van Pelt and Kratz taught instrumental music in the grade schools as regular members of the music staff in the early 1920's, whereas today such instruction is handled only by teachers on the fee system. The orchestras are more affected by this than bands, due to the length of time it takes to train string players. Biddle confesses that he has not yet established in his own mind whether it is the schools' responsibility to provide an orchestral experience for the students or whether any instrumental experience ( e.g., band) is sufficient.<sup>79</sup> It is possibly significant that Woodward High School no longer has an orchestra, though this is largely the result of the changing population of the basin area which it serves.

Elementary-school instrumental music.--- Instrumental music did not begin in the elementary schools of the city until after the high school program got under way. Orchestras were started in two of the intermediate schools during the school year, 1912-1913.<sup>80</sup> The next year there were eight orchestras in lower schools.<sup>81</sup> The Board of Education

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<sup>78</sup>Interview between the writer and A. R. Kratz, at Clarksville, Tennessee, November 8, 1950.

<sup>79</sup>Interview between the writer and Francis C. Biddle, at Cincinnati, Ohio, September 8, 1950.

<sup>80</sup>Cincinnati Public Schools, Eighty-Fourth Annual Report for the school year ending August 31, 1913, pp. 165-6. Cincinnati, 1914.

<sup>81</sup>Cincinnati Public Schools, Eighty-Fifth Annual Report for the school year ending August 31, 1914, p. 68. Cincinnati, 1915.

did not purchase instruments for the elementary-school groups but did provide them with an instructor.<sup>82</sup> Following World War I, there was a period of great success with elementary-school orchestras, largely because of A. R. Kratz, according to Van Felt.<sup>83</sup> Kratz said that he was hired to teach violin and told specifically not to form an orchestra. This would seem to indicate that some of the earlier orchestras had failed after a promising start. Kratz said that Aiken and Superintendent Condon told him that the orchestra in the elementary school was "too fragile a flower to live and too beautiful a flower to let die" and so they felt it was inadvisable to start them. Kratz disobeyed orders when he organized an elementary-school orchestra to provide music for a minstrel show at Hyde Park School in May, 1919. When he saw Aiken in the audience, he thought he was through as a school teacher. Instead, he was given more schools.<sup>84</sup> Two years later "100 small musicians drawn from orchestras of various elementary schools [were] a triumph at a meeting of the Federation of Mothers' Clubs."<sup>85</sup> Kratz was the director, as he was the following year when 125 pupils from Madisonville, Horace Mann, Hyde Park, Hoffman, Mt. Auburn, Pleasant Ridge, Oakley, 23rd District, Fairview, Carson, Oyler, and Hartwell schools played for the Western Arts Association

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<sup>82</sup>Cincinnati Public Schools, Eighty-Seventh Annual Report for the school year ending August 31, 1916, p. 74. Cincinnati, 1917.

<sup>83</sup>Interview between the writer and Merrill Van Felt, at Cincinnati, Ohio, September 6, 1950.

<sup>84</sup>Interview between the writer and A. R. Kratz, at Clarksville, Tennessee, November 8, 1950.

<sup>85</sup>School Index, Vol. 7, No. 38 (June 3, 1921), p. 301.

convention.<sup>86</sup> Among the numbers played in 1922 were "Bright Star Overture" by Harold Bennett, the "Chanson Triste" of Tschaikowsky, and the "Minuet" from Mozart's E Symphony. Merrill Van Felt, who had joined Kratz as an instrumental instructor in the elementary schools by this time, says that Kratz was a magic name in the city as a result of these two concerts. The pupils of these school orchestras became the backbone of the high-school orchestras later in the decade, and many of them have since become music teachers in the Cincinnati schools.

In the mid-1920's both Kratz and Van Felt were assigned to high schools without provision for their replacement in the grades by regular members of the music staff. Instead, a fee system of instruction was established whereby instrumental teachers could be paid without expense to the Board of Education. Students of the College of Music and the Conservatory of Music, as well as certificated teachers, were employed. Aiken's records show that this system was in operation by 1924. The fee system has continued as the basis of the elementary instrumental program to the present day. Members of the Cincinnati Symphony Orchestra have given instruction under this system.<sup>87</sup> Both Biddle and Van Felt feel that the fee system is a weakness which must be corrected if the city is ever again to have a strong orchestral program. Research as to practices in other cities is being carried on at this time in the hope of bettering the program in Cincinnati.

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<sup>86</sup>School Index, Vol. 8, No. 32 (April 28, 1922), p. 270.

<sup>87</sup>Letter to Eugene Goosens, conductor of the Cincinnati Symphony Orchestra, from Francis C. Biddle, Cincinnati, dated February 10, 1945.

In 1939, Mrs. Marjorie Keller was appointed supervisor of instrumental music in the grades.<sup>88</sup> Originally employed two days a week, Mrs. Keller became a full-time supervisor in 1943.<sup>89</sup> During 1943-1944 an instrumental teaching center was established at Schiel School to provide group instruction on the more unusual instruments.<sup>90</sup> The following year, Merrill Van Felt succeeded Mrs. Keller as instrumental supervisor. He set up a plan to facilitate the collection of the fees for instrumental classes,<sup>91</sup> organized the first high-school instrumental festival,<sup>92</sup> and instituted summer instrumental classes.<sup>93</sup>

Piano instruction.-- Cincinnati pioneered in introducing class piano in the schools. In his report for 1913, Superintendent Condon mentioned his desire to establish piano classes in the high schools.<sup>94</sup> Plans for such a class were announced to the pupils of Woodward High

<sup>88</sup>Letter to the elementary school principals from Francis C. Biddle, Cincinnati, dated September 18, 1939.

<sup>89</sup>Letter to George H. Reavis, assistant superintendent, from Marjorie Keller, dated September 22, 1943.

<sup>90</sup>Carillon, Vol. 11, No. 2 (December, 1943), p. 7. Mimeographed.

<sup>91</sup>"Plan for Collection of Fees for Instrumental Music Lessons," by Merrill Van Felt, dated September 29, 1944.

<sup>92</sup>Letter to the senior high school principals, from Francis C. Biddle, dated May 16, 1946.

<sup>93</sup>Carillon, Vol. 14, No. 5 (June, 1947), p. 7. Mimeographed.

<sup>94</sup>Cincinnati Public Schools, Eighty-Fourth Annual Report for the school year ending August 31, 1913, p. 61. Cincinnati, 1914.

School in December, 1914.<sup>95</sup> Instruction was begun early in 1915 by Blanche E. K. Evans, who had privately conducted a class piano experiment in Hamilton, Ohio in 1913.<sup>96</sup> She was a salaried teacher of the schools and began with over one hundred pupils whom she taught in bi-weekly classes of six or eight.<sup>97</sup> Woodward was the only high school in which piano instruction was offered, and pupils of other schools came there for lessons. In 1916, Mrs. Evans taught a normal course in class piano at the Conservatory of Music. Teachers that she trained began teaching piano classes in the elementary schools on a fee basis. Mrs. Evans supervised their teaching and for some years was allowed time for visitation. Later, during the depression, she was given academic work at Woodward and was forced to devise a supervisory method including monthly seminars and an annual "Sampler," to which each teacher brought one pupil. The objective in the high-school classes was to develop skill as soon as practicable, and material was employed which would give the student something to show for a reasonable amount of practice. In the elementary classes the aim was for a broader appreciational type of education through the medium of the piano. Children learned about accent from rhythmic activities. They experienced the need for form in music by balancing phrases of their own composition. Creative activity

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<sup>95</sup>Cincinnati Public Schools, Eighty-Fifth Annual Report for the school year ending August 31, 1914, p. 96. Cincinnati, 1915.

<sup>96</sup>Interview between the writer and Blanche E. K. Evans, at Cincinnati, Ohio, August 4, 1950.

<sup>97</sup>School Index, Vol. 1, No. 24 (February 19, 1915), pp. 204-5

was also used to develop an understanding of the importance of expression in musical performance. The younger children were expected to take enough time to memorize their pieces.<sup>98</sup>

The fee system of piano instruction has continued to the present. One of Mrs. Evans' normal class students, Olga Frigge, has, like her teacher, been one of the leaders in the field of class piano, both locally and nationally. A. R. Kratz observed that Miss Frigge had made a veritable piano conservatory out of Hyde Park School.<sup>99</sup> A two-year course of study for class piano was formulated during the pre-school institute of 1947.<sup>100</sup>

#### Music Appreciation

As the foreword to this dissertation attests, music appreciation has always been an objective of the Cincinnati program of public school music. The means of cultivating musical taste has changed from the early plan of making performers of all the students. It must be remembered that the opportunities for hearing music have increased tremendously in the past one hundred years and that early Cincinnati students were almost required to be performers of music if they wanted

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<sup>98</sup>Blanche E. K. Evans, "How to Conduct a Class in Piano Music," Volume of Proceedings of the Music Teachers National Association, pp. 54-60. Twenty-Fourth Series. Edited by Karl W. Gehrkins. Oberlin, Ohio: The Association, 1930.

<sup>99</sup>Interview between the writer and A. R. Kratz, at Clarksville, Tennessee, November 8, 1950.

<sup>100</sup>Report on "Instrumental Music, 1947-1948," by Merrill Van Pelt, instrumental supervisor, Cincinnati schools.

to enjoy the art. What opportunities there were for hearing music performed were not neglected, however.

Concerts.— Concerts by professional musicians have long been a means of teaching music appreciation in the Cincinnati schools. One of the earliest concerts was that given by Madame Sontag, world famous soprano. On Tuesday morning, January 10, 1854, at the National Theatre, she sang for the pupils of the high schools and the two upper grades of the district schools.<sup>101</sup> Following her recital the children sang for her, under the direction of Charles Aiken and Elisha Locke.<sup>102</sup> In March, 1857, the Philharmonic Society gave a free concert on Saturday afternoon for all the teachers and the pupils of the intermediate and high schools.<sup>103</sup> The Society had been in the habit of having public rehearsals for which it charged twenty-five cents, and it is probable that this performance was something of the same nature. The orchestra was playing works of Haydn, Mozart, Beethoven, and Von Weber at this time.<sup>104</sup> During the same month the Pyne and Harrison opera troupe gave a concert for the schools during their visit to the city.<sup>105</sup> Walter Aiken wrote that the

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<sup>101</sup>Cincinnati Daily Gazette, Vol. 61, No. 164 (January 6, 1854), p. 2.

<sup>102</sup>Cincinnati Daily Gazette, Vol. 61, No. 168 (January 11, 1854), p. 2.

<sup>103</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati Ohio, March 2, 1857," Vol. 7, p. 500.

<sup>104</sup>Cincinnati Daily Gazette, Vol. 65, No. 214 (March 6, 1857), p. 2.

<sup>105</sup>Cincinnati Daily Gazette, Vol. 65, No. 225 (March 19, 1857), p. 2.

Philharmonic Orchestra also played a rehearsal concert the next year for the children and that the program was discussed in the schools beforehand.<sup>106</sup> An 1857 advertisement of a Philharmonic Society concert stated that pupils would be admitted for half the regular price of fifty cents.<sup>107</sup> In 1884, the high-school students were allowed special rates of admission to the Philharmonic public rehearsals.<sup>108</sup>

In later years the Cincinnati Symphony Orchestra, the May Festival, and the German singing groups all served as inspiration for Cincinnati school children. The annual school report for the year 1908-1909 carries the following:

With the reorganization of the Cincinnati Orchestra this year, a remarkable series of concerts has been given. The programs have been obtained in advance, and the various numbers analyzed and discussed with high school classes and their attendance upon the concerts encouraged in order that they might be familiarized with classical compositions and be taught to recognize the style of the different composers. The future of music depends as much upon well trained listeners as upon performers.<sup>109</sup>

On March 20, 1915, the Symphony Orchestra Association arranged an educational afternoon which consisted of a lecture on the symphony with illustrations by the different instruments.<sup>110</sup> The subsequent association of

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<sup>106</sup>Walter H. Aiken, "Music in the Cincinnati Schools," Journal of Proceedings of the Seventeenth Annual Meeting of the Music Supervisors National Conference, p. 51. Tulsa, Oklahoma: The Conference, 1924.

<sup>107</sup>Cincinnati Daily Gazette, Vol. 67, No. 146 (December 17, 1857), p. 3.

<sup>108</sup>"Minutes of the Union Board of High Schools, Cincinnati, Ohio, November 20, 1884," Vol. 3, p. 283.

<sup>109</sup>Eightieth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1909, p. 50. Cincinnati.

<sup>110</sup>School Index, Vol. 1, No. 27 (March 12, 1915), p. 233.

Ernst Kunwald with the schools marked the beginning of a strong relationship between the schools and the Cincinnati Symphony Orchestra. A class of one hundred elementary-school children was admitted to the regular Friday afternoon concerts at a price of two dollars for the 1915-1916 season.<sup>111</sup> Before attending the concert, they met at Woodward High School for an hour's instruction and discussion of the program, led by E. Jane Wisenall.<sup>112</sup> The experiment was enough of a success to warrant continuation the following year.<sup>113</sup>

At Superintendent Condon's instigation, a series of organ recitals were planned in 1919.<sup>114</sup> Pupils of the sixth, seventh, and eighth grades were invited to attend the recitals, which were played in various downtown churches. An influenza epidemic which closed the schools for nine weeks interfered with the plans, but some of the recitals were given.<sup>115</sup>

The first young people's concerts of the Cincinnati Symphony Orchestra were held Friday afternoon and Saturday evening, February 6 and 7, 1920.<sup>116</sup> The following year, a series of concerts was announced

<sup>111</sup>Cincinnati Public Schools, Eighty-Sixth Annual Report for the school year ending August 31, 1915, p. 35. Cincinnati, 1916.

<sup>112</sup>School Index, Vol. 3, No. 2 (September 15, 1916), p. 11.

<sup>113</sup>Cincinnati Public Schools, Eighty-Seventh Annual Report for the school year ending August 31, 1916, p. 174. Cincinnati, 1917.

<sup>114</sup>School Index, Vol. 5, no. 23 (February 14, 1919), p. 195.

<sup>115</sup>School Index, Vol. 5, No. 32 (April 16, 1919), p. 234.

<sup>116</sup>Cincinnati Symphony Orchestra, Eighth Program, 1919-1920, p. 19. Cincinnati, 1920.

by Walter Aiken, who encouraged the schools to make these programs the basis of their work in music appreciation.<sup>117</sup> In 1922, two of the six concerts were designed especially for high-school student.<sup>118</sup> The eighth of the series of music appreciation pamphlets, which Walter Aiken was publishing at this time, was made to deal with the music of the concerts of the 1923-1924 season. Copies were distributed to teachers in the city schools.<sup>119</sup> Later Helen Roberts prepared similar material, which was published in the School Index.<sup>120</sup> Still later, mimeographed notes prepared by a committee were distributed to the schools.<sup>121</sup> Walter Aiken encouraged the use of recordings in preparing for the symphony concerts and arranged to have numbers to be played broadcast over the radio.<sup>122</sup> The high-school orchestras heard the symphony play compositions on which they were working, Schubert's "Unfinished Symphony" being one of these.<sup>123</sup>

The children's concerts had been in the charge of the assistant conductor of the orchestra until Eugene Goosens directed those of the

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<sup>117</sup>School Index, Vol. 7, No. 10 (November 12, 1920), p. 78.

<sup>118</sup>School Index, Vol. 9, No. 9 (November 3, 1922), p. 72.

<sup>119</sup>School Index, Vol. 10, No. 12 (November 23, 1923), p. 89.

<sup>120</sup>School Index, Vol. 13, No. 20 (January 28, 1927), p. 164.

<sup>121</sup>Carillon, Vol. 12, No. 2 (December, 1944), p. 5. Mimeographed.

<sup>122</sup>School Index, Vol. 9, No. 17 (January 5, 1923), p. 137.

<sup>123</sup>School Index, Vol. 9, No. 30 (April 6, 1923), p. 237.

1931-1932 season.<sup>124</sup> Program notes prepared and sent out to the schools in advance were still an important feature of the plan. Concerts were designed to appeal to different age levels, especially after Biddle became director of music.<sup>125</sup> Committees of teachers planned suggested programs which were submitted to Goosens for consideration.<sup>126</sup> When Thor Johnson became conductor of the orchestra in 1947, the relationship between that organization and the schools became "the closest possible."<sup>127</sup> Johnson, a product of American public school music, fits the program to the units of the course of study in the Cincinnati schools. Biddle feels that in this respect the Cincinnati schools are now the most fortunate in the United States. In 1947, the popularity of the concerts necessitated putting a quota system into effect in order that the pupils of all schools may have an equal chance to attend.<sup>128</sup>

In 1949, another opportunity to develop music appreciation through a community institution was made available when the Cincinnati Summer Opera Association gave tickets to the operas to pupils of the

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<sup>124</sup>Music Bulletin, Vol. 2, No. 1 (September-October, 1931), p. 3. Mimeographed.

<sup>125</sup>Report on "Accomplishments in Music Instruction Peculiar to 1944-1945," by Francis C. Biddle.

<sup>126</sup>Letter to the committee on Young People's Symphony Programs from Francis C. Biddle, Cincinnati, dated March 7, 1945.

<sup>127</sup>Interview between the writer and Francis C. Biddle, at Cincinnati, September 8, 1950.

<sup>128</sup>Letter to all music teachers and principals from Francis C. Biddle, Cincinnati, dated September 16, 1947.

upper elementary grades.<sup>129</sup> This practice was continued in 1950.

Classroom appreciation lessons.-- For years the sole attempt to teach music appreciation in the Cincinnati classrooms was through contact with great music in singing. The books prepared by the Cincinnati staff devoted no space to music history, orchestral music, or the lives of the composers.

A new concept of music education was expressed shortly after Walter Aiken became head of the music department. It was stated "that a nation of listeners is wanted quite as much as a nation of performers."<sup>130</sup> The invention of mechanical aids facilitated work towards this objective. These were first introduced at the school which the city operated for blind children. There, attention was "given to how to listen to music, how to understand it, and what its meaning is."<sup>131</sup> This was in 1908. Phonographs were first mentioned in the annual school report for 1910-1911.<sup>132</sup> In 1912, Aiken suggested that the Board of Education purchase records for the phonographs that were being introduced in the schools.<sup>133</sup> It is not clear when such purchases were begun, but distributions of

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<sup>129</sup>Letter to the music teachers of the elementary grades from Francis C. Biddle, Cincinnati, dated June 7, 1949.

<sup>130</sup>Seventy-Third Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1902, p. 149. Cincinnati.

<sup>131</sup>Seventy-Ninth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1908, p. 53. Cincinnati.

<sup>132</sup>Eighty-Second Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1911, p. 43. Cincinnati.

<sup>133</sup>Cincinnati Public Schools, Eighty-Third Annual Report for the school year ending August 31, 1912, p. 65. Cincinnati, 1913.

selected records were being made in 1924. At this time, Aiken listed records for use in the primary grades, in the School Index.<sup>134</sup> He prepared comments on recordings, telling how they might be used for rhythmic or for listening lessons. Hesser, Biddle, and their assistants have performed a similar service since 1930. In 1933, a committee prepared a list of songs and recordings for correlation with units of work in the primary grades.<sup>135</sup> Lotta Veazey, supervising teacher for primary music, is at present collecting evaluations of recordings from classroom teachers in the system.<sup>136</sup> The new books purchased during Biddle's regime contain material for lessons in appreciation. The radio has been used as a medium of music appreciation in the Cincinnati schools. The Walter Damrosch programs were a part of the writer's musical experience at College Hill School. Francis Biddle conducted a song program over radio station WSAI during the first year of his superintendency.<sup>137</sup> Sound films have also been introduced as a mechanical aid to the cultivation of music appreciation.<sup>138</sup>

The appreciational aspect of music education has had its effect

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<sup>134</sup>School Index, Vol. 11, No. 14 (December 5, 1924), p. 112.

<sup>135</sup>Music Bulletin, Vol. 3, No. 4 (March-April, 1933), p. 3. Mimeographed.

<sup>136</sup>Interview between the writer and Lotta Veazey, Cincinnati, July 18, 1950.

<sup>137</sup>Music Bulletin, Vol. 7, No. 1 (September-October, 1936), p. 6. Mimeographed.

<sup>138</sup>Report to George H. Reavis, assistant superintendent in charge of instruction, from Francis C. Biddle, Cincinnati, dated June 8, 1942.

on the high-school curriculum as well as that of the elementary school. Appreciation and music history became a part of the high-school offerings with the inception of the "vocational music course" in 1910-1911.<sup>139</sup> Cincinnati took part in the Mad of the musical memory contest a few years later.<sup>140</sup> The high-school course of study in music of 1934 assigned the study of various vocal forms to specific years in the four-year required music course.<sup>141</sup> The new high-school program of Biddle's administration was conceived as one "greatly modified toward the appreciational rather than the performance emphasis."<sup>142</sup>

Music appreciation is no longer assumed to be a by-product of performance. As the opportunities for hearing music, on the concert stage and by mechanical reproduction, have increased, music appreciation has become a major objective. Accordingly, direct teaching for appreciation has been given a place in the music program at all school levels.

### Theory

Musical theory has been an important part of the music curriculum in the Cincinnati schools since the introduction of the subject. The books prepared by Cincinnati music teachers all devote space to

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<sup>139</sup>Eighty-Second Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1911, p. 42.

<sup>140</sup>School Index, Vol. 7, No. 34 (May 6, 1921), p. 276.

<sup>141</sup>Music Bulletin, Vol. 5, No. 1 (September-October, 1934), p. 5. Mimeographed.

<sup>142</sup>Letter to the senior high school principals from Francis C. Biddle, Cincinnati, dated December 7, 1937.

discussions of musical theory. Written examinations on the rudiments of music were a part of the Cincinnati system of music education for many years. In the modern program, musical theory, in accord with contemporary educational thought, is taught as its need is felt by the pupils. Children are prepared for explanations of theoretical problems by first experiencing them in rote songs and through rhythmic and creative activities.<sup>143</sup>

The vocational music course.--- Theoretical training beyond the rudiments has been connected with the high-school music major program which was, at first, called the vocational or technical music course. There had been some theory in conjunction with the elective vocal music offered in 1902, but the amount is not clear from the record in the minutes of the Union Board of High Schools.<sup>144</sup> The high-school music course, instituted in 1911, was an arrangement which permitted pupils who were studying instrumental or vocal music outside the school to receive credit for that work, provided they studied theory in school and passed examinations on their outside lessons and practice.<sup>145</sup> The theory offered in this program was oral and written dictation and the elements of music in the first year, intervals and principal chords in

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<sup>143</sup>See pages 111-113.

<sup>144</sup>"Minutes of the Union Board of High Schools, Cincinnati, Ohio, May 2, 1902," Vol. 5, p. 75.

<sup>145</sup>Eighty-Second Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1911, pp. 42-3.  
Cincinnati.

the second year, and harmony in the last two years.<sup>146</sup> By 1922, the beginning student was evidently expected to know the fundamentals of music; for by that time harmony was a part of the music major curriculum for the first three years, and form and analysis was a fourth year study.<sup>147</sup> This has remained the pattern until the present, except for the fact that, with the enriched high-school music program which has been developed under Biddle, it is no longer necessary to do work outside the high school in order to major in music. Credit is given for outside study, but nothing in the music curriculum is dependent on such study, as it once was.<sup>148</sup>

#### Special Schools

Music has been a part of the instructional program of the special schools of the Cincinnati system. The first schedule for music teachers shows that Colburn taught music at the Orphan Asylum.<sup>149</sup> When the night high schools were opened in 1856, vocal music was a part of

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<sup>146</sup>Eighty-First Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1910, p. 50. Cincinnati

<sup>147</sup>Cincinnati Public Schools, High School Courses of Study for 1922-1923. Cincinnati: Published by the authority of the Union Board of High Schools, April, 1922.

<sup>148</sup>Interview between the writer and Francis C. Biddle, at Cincinnati, September 8, 1950.

<sup>149</sup>Fifteenth Annual Report of the Trustees and Visitors of Common Schools for the school year ending June 30, 1844, p. 21. Cincinnati: Daily Times Office, 1844.

the course of study for all three years of the school.<sup>150</sup> A great many of the pupils of these schools were adults, ranging up to forty-four years of age.<sup>151</sup> The reorganized evening high schools after the turn of the century also had choral music classes.<sup>152</sup> Many of the singers in these classes, which were conducted by Walter Aiken, were adults enrolled in no other courses. They provided the commencement music for the evening high schools and received sufficient experience to qualify for the May Festival chorus.<sup>153</sup> An increase in the popularity of this offering in 1915 made it necessary to form three groups, W. A. Hastie assisting Walter Aiken in this work.<sup>154</sup>

Schools for colored students were supplied with music instruction by members of the Cincinnati staff. The first record of this is found in the annual school report for 1873-1874.<sup>155</sup> In 1877, Charles Aiken wrote:

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<sup>150</sup>Common Schools of Cincinnati, Twenty-Eighth Annual Report, for the school year ending July 6, 1857, pp. 138-9. Cincinnati: B. Frankland, Book and Job Printer, 1857.

<sup>151</sup>Ibid., p. 35.

<sup>152</sup>Seventy-Ninth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1908, p. 71. Cincinnati

<sup>153</sup>Cincinnati Public Schools, Eighty-Third Annual Report for the school year ending August 31, 1912, p. 65. Cincinnati, 1913.

<sup>154</sup>Cincinnati Public Schools, Eighty-Sixth Annual Report for the school year ending August 31, 1915, pp. 59 and 323-4. Cincinnati, 1916.

<sup>155</sup>Common Schools of Cincinnati, Forty-Fifth Annual Report for the school year ending August 31, 1874, pp. 92-3. Cincinnati: Wilstach, Baldwin and Co., 1875.

The Colored Schools are making rapid advancement in musical culture, having a large percentage of their teachers that sing who are fond of good music. The pupils of these schools have a natural aptitude for music, and are very quick to catch by ear, that which they hear.<sup>156</sup>

The students of Gaines High School sang the same music as did pupils at Hughes and Woodward high schools, and their renditions were reported to compare favorably with those of the larger schools.<sup>157</sup> Some of the men who taught in the colored schools in the nineteenth century were Von Zeller, Schiel, Ackanlass, Wiesenthal, Morgan, and Walter Aiken.

After the turn of the century, Walter Aiken gave particular attention to the special schools of blind and backward children.<sup>158</sup> Music was a part of the vacation schools which were begun in 1906.<sup>159</sup> In 1941, a beginning in music instruction was made in the vocational high schools, with the organization of a girls' glee club at the Sewing Trades High School and a band at the Automotive High School.<sup>160</sup> By 1945, the glee clubs of the reorganized East and Central Vocational high schools were appearing in the annual high-school choral festival.<sup>161</sup>

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<sup>156</sup>Common Schools of Cincinnati, Forty-Eighth Annual Report for the school year ending August 31, 1877, p. 107. Cincinnati: Times Book and Job Printing Establishment, 1878.

<sup>157</sup>Cincinnati Daily Gazette, Vol. 104, No. 1 (July 1, 1879), p. 4.

<sup>158</sup>Seventy-Ninth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1908, p. 53. Cincinnati.

<sup>159</sup>Cincinnati Public Schools, Eighty-Fourth Annual Report for the school year ending August 31, 1913, p. 54. Cincinnati, 1914.

<sup>160</sup>Carillon, Vol. 9, No. 2 (September, 1941), p. 11. Mimeographed.

<sup>161</sup>Carillon, Vol. 12, No. 4 (April, 1945), p. 2. Mimeographed.

## Books

The music textbooks used in the Cincinnati schools tell a great deal about what was being taught and the manner in which it was presented. Many of the books were prepared by Cincinnati teachers. These are particularly enlightening, as they show the type of music used in the Cincinnati system of music education in the nineteenth century. The discussion of these Cincinnati music books is somewhat detailed, since they hold a place in the history of public school music in the United States.

Early music books.-- The first music books known to have been used in the schools of Cincinnati reflect the aims and methods of the singing schools. The Appendix to the "Fifteenth Annual Common School Report" contains the following statement of the committee on music, the earliest reference to a music textbook in Cincinnati schools:

... in conformity with the instructions and authority of the Board, they have selected and introduced as a musical textbook, "The School Singer, or Young Choir's Companion," published in New York and sold here by W. H. Moore & Co., at 40 cents each single copy, or \$4 per dozen.<sup>162</sup>

This book by W. B. Bradbury, noted singing school instructor, was used for only a little more than a year.

In 1845, the committee on music recommended Timothy Mason's Juvenile Harp for introduction to the schools. It was adopted on January 6, 1846.<sup>163</sup> One of the chief attractions of the Juvenile Harp

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<sup>162</sup>Appendix to the Common School Report for June 30, 1844, September 2, 1844, p. 21. Cincinnati: Daily Gazette Office, 1844.

<sup>163</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, January 6, 1846," Vol. 3.

seems to have been its incorporation of "New and Beautiful Melodies and Hymns, Selected and Translated from the German."<sup>164</sup> There are thirty-six pages devoted to the elements of music with exercises. The majority of the songs are in three parts and use both the bass and treble clefs. A few are in four parts, and there are many rounds. Mozart, Von Weber, Nageli, and Silcher are among the composers represented. The 1846 edition carries testimonials from Colburn and Mrs. Thatcher of the Common Schools, Mr. Aiken, "A distinguished Teacher of Music both at the East and West," and L. O. Emerson, E. Locke, and S. Nurse [sic] of the Boston Glee Club.<sup>165</sup>

By 1848 Locke and Nourse had become teachers in the Cincinnati schools and had written a book of their own, The School Vocalist. It was presented to the Board of Trustees in the fall of 1848 and adopted on March 8, 1849, to replace the Juvenile Harp.<sup>166</sup>

The School Vocalist contains both written matter and music. The introduction is a discussion of sound with questions on the material following the paragraphs of explanation. There are over twenty pages on musical theory, including the degrees of the scale in both numbers and syllables, the compass of the voices, and instruction in singing. Questions follow most of the sections. Following this theoretical material are thirteen pages of exercises. The index lists sixty-seven songs,

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<sup>164</sup>Timothy Mason, Juvenile Harp, p. i. Cincinnati: William T. Truman, 1846.

<sup>165</sup>Ibid., p. ii.

<sup>166</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, March 8, 1849," Vol. 4.

eight rounds, eighteen hymns, and three chants. As in the Juvenile harp, the majority of the songs are in three parts, two written in the treble clef and one in the bass. There are a few three-part songs written on two treble staves. Some songs have the bass clef part in chords, an indication that it is intended for an accompanying instrument. The three chants and a few of the hymns are in four parts. The songs include compositions of Mozart, Von Weber, Hullah, S. Webbe, Emerson, I. B. Woodbury, Locke, Nourse and others. Present-day music pupils would find some familiar songs in The School Vocalist. The tune commonly known today as "Lightly Row" is called "The Sleigh Ride," and a familiar Mozart minuet has the title, "O'er the Waters Gliding." The round, "Come, Follow Me," is rendered today as it was one hundred years ago.

A similar publication by Locke and Nourse was The School Melodist, which appeared in 1854. It was evidently being used by Cincinnati teachers before the committee on textbooks recommended it for adoption in the intermediate school in 1855.<sup>167</sup> Another early book that may have found use in the Cincinnati schools was the American School Hymn Book, which was recommended to "all classes taught by rote, and also to the 1st and 2nd grades of [sic] the Music Teachers desire it."<sup>168</sup>

The earliest record of music book adoption for the high schools is dated February, 1848, three months after the opening of Central School.

<sup>167</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, April 16, 1855," Vol. 7, p. 31.

<sup>168</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, October 1, 1855," Vol. 7, p. 165.

At that time Flora's Festival, by Wm. B. Bradbury, was recommended and approved.<sup>169</sup> The annual school report for the next year lists "Locke and Nurse" [sic] as the textbook used.<sup>170</sup> This must have been The School Vocalist. Elisha Locke was the music teacher at Central School at this time.

In 1855, according to the minutes of the Union Board of High Schools, a Musical Manual, by Perrot and Wilhem, was adopted.<sup>171</sup> There is no mention of this manual in the annual school reports. The music library of the Cincinnati Board of Education contains a copy of The Singing School Companion, by Joseph and Horace Bird. There is evidence that this book, which was published in Boston in 1852, was used in the Cincinnati high schools in the 1850's. The name, Professor Aiken, is written in the margin on one page, and a title, "Fallen is Thy Throne," has been changed to read "Aiken is Thy Throne." Newspaper accounts of school programs list selections found in this book. In June, 1856, for example, the program at the "Annual Union Exhibition of the High Schools" included seven numbers found in The Singing School Companion.<sup>172</sup> There is no mention of the book, however, in either the minutes of the Union

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<sup>169</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, February 2, 1848," Vol. 4.

<sup>170</sup>Twentieth Annual Report of the Trustees and Visitors of Common Schools for the school year ending June 30, 1849, p. 29. Cincinnati: Wright, Ferris and Co., 1850.

<sup>171</sup>"Minutes of the Union Board of High Schools, Cincinnati, Ohio, April 16, 1855," Vol. 1, p. 112.

<sup>172</sup>Cincinnati Daily Gazette, Vol. 68, No. 152 (June 25, 1856), p. 2. A few copies of the Gazette, in June, 1856, were numbered incorrectly. This issue should have been Vol. 64, No. 311.

Board of High Schools or the annual school reports.

These were the books used in the Cincinnati schools while the Cincinnati system of music education was being developed.

The Young Singer: Part I.-- The Cincinnati Board of Trustees at various times requested its teachers of music to prepare books for use in the city schools. These books served as an essential part of the Cincinnati system of music education in the nineteenth century.

The first of the books so ordered was The Young Singer, published in two parts in 1860. The work was done by the four music teachers at that time, L. W. Mason, Elisha Locke, D. H. Baldwin, and Charles Aiken. Part I was adopted in March, 1860, with the stipulation that "only those pupils that can read in the Second Reader, shall be required to purchase said textbook."<sup>173</sup> The title page carries the following description:

A collection of Juvenile Music, compiled (at the request of the Board of Trustees,) For Cincinnati Public Schools, By Messrs. Mason, Baldwin, Locke, and Aiken, Teachers of Music in those schools.<sup>174</sup>

Other quotations from the volume will serve to illustrate some of the philosophy and circumstances behind its preparation.

The compilers of this volume have endeavored to present the Rudiments in a concise and simple manner. The Elementary Exercises in Singing are sufficiently numerous for ordinary purposes of instruction, without constant recourse to the blackboard. Their daily occupation has afforded the compilers opportunity of testing much of the music in their classes, and of making selections with special reference to the wants of the schoolroom.

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<sup>173</sup> "Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, March 26, 1860," Vol. 9, p. 400.

<sup>174</sup> C. Aiken, E. Locke, D. H. Baldwin, and L. W. Mason, The Young Singer: Part I., p. i. Cincinnati: Sargent, Wilson and Hinkle, 1860.

Particular mention should be made of the Songs of the Intervals by J. Hullah of London: also of the German Songs, many of which are new in this country. Great care has been taken in the arrangement of the music, and in the translation of the words, when this has been attempted, to make no alterations which would prevent the use of the German text, whenever it is desired. While graded schools have been particularly consulted, the compilers have not been unmindful of others.

It is believed that a sufficient number and variety of songs are contained in this little volume to interest all who regard music as a means of recreation, or as a proper subject of instruction in the family and school.

The Elements of Music presented in this volume have been mainly prepared by Messrs. L. W. Mason and D. H. Baldwin.<sup>175</sup>

There are two divisions to The Young Singer: Part I. The first division is devoted to rote songs as a means of preparation for the study of music. This rote song section is particularly interesting because of Luther Whiting Mason's connection with it. In the last quarter of the nineteenth century, Mason was the most noted advocate of the rote song approach to music. His National Music Course was the earliest series of American music textbooks to abandon the formal note-reading method. The introductory statement for this first section of The Young Singer: Part I reads as follows:

The following Songs, designed for the youngest class of pupils, are taught by rote. The manner in which this is done is deemed a matter of great importance.

The utmost care should be taken from the first attempt at singing, to avoid bad habits. Let the pupils be taught to regard a noisy, heedless or careless manner of singing in the schoolroom, as they would rude or disorderly conduct.

While the children are learning these and similar songs by rote, they may also be taught by imitation to sing the scale and short musical

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<sup>175</sup>C. Aiken, E. Locke, D. H. Baldwin, and L. W. Mason, The Young Singer: Part I, p. iii. Cincinnati: Sargent, Wilson and Hinkle, 1860.

phrases, designed to enable them to distinguish between high and low, long and short, soft and loud tones, and thus lay the foundation for future instructions.

In connection with these oral exercises, we would recommend that the following diagrams and musical characters be presented to the pupils, by the teacher writing them first upon the Blackboard, and the children copying them upon their slates, the teacher giving such explanations as may be thought proper.<sup>176</sup>

The diagrams include such things as clef signs, the staff, and scales in quarter and half notes. There are twenty-six songs in this division. Some of them were composed by the compilers; others were German folk songs. A few of the melodies in this division are used in schools today, and there are others worthy of consideration for such a purpose.

The second division is concerned with the reading of music. Ten pages are devoted to the scale, staff, clefs, time, rests, "degrees of power," chromatic scale, and intervals. Twenty-seven pages of "Practical Exercises in Reading Music" follow. These include many examples in the key of C and a page for each of the following keys: F, B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, G, D, A, and E. Hullah's "Songs of the Intervals" occupy ten pages.

Most of the songs in The Young Singer: Part I are for two or three voices and are written in the treble clef. A few of the third parts are written in the bass clef, and some hymns are included in regular four-part arrangement. There are rounds and canons, among them, "Oh, How Lovely is the Evening." There are several numbers from The School Vocalist and some settings of words taken from the Eclectic Readers.

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<sup>176</sup>C. Aiken, E. Locke, D. h. Baldwin, and L. W. Mason, The Young Singer: Part I, p. 7. Cincinnati: Sargent, Wilson, and Hinkle, 1860.

The Young Singer: Part II.-- The second volume of those authorized by the Board of Trustees and Visitors in 1860 was designed for the intermediate schools. It was adopted in August, 1860.<sup>177</sup> Selected quotations will serve to show its purpose.

While it is hoped that the music, which has been composed or arranged expressly for this work, may afford young singers means of recreation and instruction, the compilers would commend the selections from HANDEL, BEETHOVEN, MENDELSSOHN, and others, as eminently worthy of STUDY.

They feel that no apology is necessary for so soon introducing gems from the CLASSICS, believing, as they do, that an early familiarity with the beautiful melodies and sterling harmonies of old masters is prerequisite to the formation of good taste and a correct style.

Selections also from the German, with original words at the end of the volume, will, it is believed, prove acceptable to a large class of singers.

The elements have been treated as briefly as possible, and each subject separately, with accompanying Exercises, Solfeggios, etc., presented purposely in a miscellaneous manner, in a variety of keys and movements, leaving every teacher free to select as he may choose.

The contents of this volume have been mainly prepared by Messrs. Locke and Aiken.<sup>178</sup>

The introduction includes a discussion of musical sound, while the elements of music dealt with are melody, rhythm, notes, rests, dynamics, trill, turn, and intervals. There are sixteen pages of vocal exercises which include interval practice in the form of canons. The musical compositions are in two- and three-part treble (soprano, alto, and baritone), and four-part arrangements. Among the composers represented are

<sup>177</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, August 27, 1860," Vol. 9, p. 540.

<sup>178</sup>E. Locke, C. Aiken, L. W. Mason, and D. h. Baldwin, The Young Singer: Part II, p. iii. Cincinnati: W. B. Smith and Co., 1860.

Mozart, Schubert, Haydn, Mehul, Boieldieu, Bellini, Beethoven, Verdi, Mendelssohn, Gluck, Handel, and Elisha Locke and his earlier collaborator Solon Nourse. German words for nine of the songs in The Young Singer: Part II are given at the back of the volume. A note to teachers gives an interesting light as to the intended use of the compositions.

It will be observed that some of the pieces contained in this volume have silent measures. These pieces have full pianoforte accompaniments; two of them, viz.: "See the Conquering Hero," and "Welcome, Mighty King," are published by Novello of London, and may be obtained from his agents in this country.

"Sabaoth," from Mehul's Oratorio of Joseph, may be sung as printed, by equal voices, or by two choirs: 1st, by tenors and basses singing the first strain of the upper staff of each brace, the full harmony in the second score; 2d, by sopranos and altos, in the same manner; 3d, by choirs uniting, sopranos and altos upper staff, tenors second, and basses third staff, as in the copy. All three staves are written in the treble clef. <sup>179</sup>

The Young Singer did not completely fill the needs of the teachers of music, even though they themselves had prepared the volumes. There was considerable agitation for the introduction of Hohmann's Practical Course in Singing throughout the years 1862, 1863, and 1864. In 1864, the committee on music of the Board of Trustees reported that Hohmann's singing books were being used in the schools of the second, third, and sixth districts in opposition to the rule on textbooks.<sup>180</sup> These were schools assigned to Luther Whiting Mason. The minutes of the Board of Trustees are interesting in the light of Mason's acknowledged indebtedness to Hohmann. They include the following:

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<sup>179</sup>E. Locke, C. Aiken, L. W. Mason, and D. H. Baldwin, The Young Singer: Part II, p. iv. Cincinnati: W. B. Smith and Co., 1860.

<sup>180</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, March 21, 1864," Vol. 11, p. 123.

The comparative merits of Hohmann's Books and the Young Singer have been much discussed in previous years. The facts seem to be nearly as follows:- Hohmann's Elementary books contain exercises for practice but no instruction in theory. The Young Singer contains theoretical as well as practical instruction. The exercises are the same in both books, but Hohmann puts words to his exercises which the compilers of the Young Singer have omitted. Each contains a large number of excellent songs for practice.

It would not be desirable to substitute Hohmann's Book for the Young Singer, because of the entire absence of instruction in the theory of music; while on the other hand, it would increase the value of the Singer, if the words as well as the exercises had been taken from Hohmann's. There is no question as to the comparative merit of the music of these exercises for they are the same in both, nor as to their number, for Messrs. Mason and Baldwin, the compilers of the First Part say "It is believed that a sufficient number and variety of songs are contained in this little volume to interest all who regard music as a means of recreation, or as a proper subject of instruction in the family and school."

They differ only in the fact that Hohmann's, after giving each exercise, repeats it with simple words, while in the Young Singer, the same exercises are given, without such repetition.

Your committee would here call the attention of the Board to Mason's Music Charts, the use of which is already authorized in the D, E, and F grades. These Charts are, in substance, a reprint of Hohmann's Elementary Books, both words and music. If the Board authorize their use in the upper grades in connection with the Young Singer, the Committee are satisfied that every advantage will be secured that would result from double sets of books.<sup>181</sup>

At the same meeting it was resolved to request Mason to prepare a complete set of charts for use in all grades of the district schools.<sup>182</sup> The Young Singer was used in the schools until 1875, and Mason's Music Charts were carried as music texts in the annual reports of the Cincinnati schools until 1883.

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<sup>181</sup>Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, March 21, 1864," Vol. 11, p. 123.

<sup>182</sup>Ibid., p. 123.

The Young Singer's Manual.--- In 1866, the Board of Trustees authorized the preparation of another volume of The Young Singer For use in the intermediate schools and the highest grade of the district schools.<sup>183</sup> This book, known as The Young Singer's Manual, was compiled by Charles Aiken, Alfred Squire, J. P. Powell, and Victor Williams. Like the other books, this one contains a section on the rudiments of music. The greater part of the first section of the book is devoted to two-part exercises in nine major keys. There are a few unison exercises in C major and A minor. The second half of the book presents "solfeggios and songs in three and four parts."<sup>184</sup> The songs are in three-part treble, (soprano, alto, and baritone) and four-part arrangements, the bass clef being introduced by diagram. The preface outlines the objectives of the work as follows:

Though this work has been prepared for the higher classes of Graded Schools, where Music is regularly taught, it may also be used with advantage in the primary departments, provided the exercises in one part be first carefully studied. The sol-faing of similar exercises from the hand, will greatly facilitate the progress of the pupil.

As the reading of music, at sight, is an art which can be accomplished only through diligence, all should "hasten slowly" in their elementary studies, especially in the solfeggios in two parts, where a practical knowledge of the timetable and of harmony is requisite. If these exercises be thoroughly mastered, each part separately, the accompanying songs, in two or three parts, which have been selected from Silcher, Wilhelm, Hullah, Rossini, and others, will afford delightful recreation.<sup>185</sup>

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<sup>183</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, June 25, 1866," Vol. 12, p. 85.

<sup>184</sup>Charles Aiken, Alfred Squire, J. P. Powell, and Victor Williams, The Young Singer's Manual, p. 89. Cincinnati: Sargent, Wilson, and Hinkle, 1866.

<sup>185</sup>Ibid., p. vi.

A later edition contains a supplement of choruses selected from The Young Singer: Part II. The Young Singer's Manual was used in the Cincinnati intermediate schools until 1882.<sup>186</sup>

These three books of The Young Singer served as the basis for the Cincinnati system of music instruction. Courses of study were related to the exercises and songs in these books.<sup>187</sup>

Aiken's high-school books.-- Charles Aiken published two volumes of selected choruses for use in the high-school music classes. The first of these, The High School Choralist, appeared in 1866;<sup>188</sup> the second, The Choralist's Companion, in 1872.<sup>189</sup> Both books are filled with glees, songs, anthems, and choruses from operas, oratorios, and masses by the greatest composers in the history of music. Aiken's name does not appear anywhere in either volume, for he felt he was "not worthy of sitting at the table of contents with Handel, Haydn, and Mozart."<sup>190</sup> These books provided material of the highest grade for twenty-five years of high-school music classes. From 1866 to 1892, the musical selections included in these volumes supplied the music for the graduation exercises of the

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<sup>186</sup>Common Schools of Cincinnati, Fifty-Third Annual Report for the school year ending August 31, 1882, p. 278. Cincinnati: W. B. Carpenter and Co., 1883.

<sup>187</sup>See Appendix A.

<sup>188</sup>The High School Choralist. Boston: Oliver Ditson and Co., 1866.

<sup>189</sup>The Choralist's Companion. Cincinnati: John Church and Co., 1872.

<sup>190</sup>Letter to Ralph L. Baldwin from Walter H. Aiken, Cincinnati, Ohio, dated November 27, 1922.

high schools and, to some extent, other public performances. Such vocal experience in high school prepared many a graduate of Hughes and Woodward high schools for membership in the city's choral organizations.

With the copy of The High School Choralist now in the Woodward High School library is a Cincinnati Chorus Book Part I, published by John Church and company. It bears the signature of Eleanor S. O'Connell and the date January 11, 1872, Woodward H. H., Cincinnati Ohio. This book may or may not have been compiled by Aiken - probably not. It is evidence, however, that as the music teacher at Woodward, Aiken supplemented the textbooks with great choral music which may possibly have been prepared for the city's adult singing groups.

The Cincinnati Music Readers.-- The music staff of the Cincinnati schools was responsible for another series of school music books, known as The Cincinnati music Readers. There were three editions of this series. The first edition was prepared in 1875 at the request of the Board of Trustees and Visitors, following a suggestion by the superintendent of music, Charles Aiken. The resolution of the Board of Trustees stipulated that there were to be

... two books of not less than 48 pages each of songs and musical exercises, one to be used in the D and E grades, and the other in the F, G, and H grades, with the proviso that the books shall be furnished to pupils at a cost not to exceed ten cents per copy and that ... the teachers shall not share in any part of the profits arising from such publication.<sup>191</sup>

Charles Aiken said that the material for the books was furnished by all

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<sup>191</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, February 8, 1875," Vol. 15, p. 369.

the teachers and shows a homogeneity and yet a diversity of style, evidence of unity in the department.<sup>192</sup> No copy of these textbooks has been discovered during this investigation.

The Cincinnati Music Readers were ordered revised in 1882.<sup>193</sup> In addition to including more difficult songs and exercises in the two volumes for lower grades,<sup>194</sup> the compilers prepared a third book for the intermediate schools. Subtitled "A Supplement to the 'Young Singer's Manual,'" the third part carried a notice to teachers from G. F. Junkermann as follows:

This book has a true face, it needs no other face, and, therefore, has no pre-face. I only wish to state that nearly all the music teachers of the Public Schools of Cincinnati have furnished exercises and songs for it, that many of the exercises and songs prepared by the former superintendent, Mr. Charles Aiken, have been adopted, and that most of them are made up from the latest and best works in use in the schools of Europe and this country, and that special thanks are due Messrs. Aiken [Walter], Zeinz, and Brusselbach for their valuable assistance in preparing and selecting both exercises and songs.<sup>195</sup>

This book, in addition to exercises, songs, and questions and answers on the rudiments of music, devotes some space to rules for singing.

Included are suggestions on posture, mouth shape, breathing, and enunciation.

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<sup>192</sup>Common Schools of Cincinnati, Forty-Sixth Annual Report for the school year ending August 31, 1875, p. 99. Cincinnati: Gazette Co., 1876.

<sup>193</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, February 6, 1882," Vol. 17, pp. 525-6.

<sup>194</sup>Common Schools of Cincinnati, Fifty-Fourth Annual Report for the school year ending August 31, 1883, p. 66. Cincinnati: W. B. Carpenter and Co., 1884.

<sup>195</sup>The Cincinnati Music Reader, Part One, p. 2. Cincinnati: John Church and Co., 1882.

In 1893, in order to have material in keeping with his plan to teach more than just the key of C,<sup>196</sup> Junkermann revised the texts once more.<sup>197</sup> There are five parts in the 1893 edition of The Cincinnati Music Readers. Part One was designed for use in the lowest grades of the schools. The songs are to be taught by rote as a means of creating a love for music.<sup>198</sup> The "movable do" system is suggested for note singing. Exercises in various keys provide material for this activity. Like earlier books prepared for the Cincinnati schools, this volume contains German words for twenty-seven of the songs.

Part Two of The Cincinnati Music Readers (1893) was intended for third-grade children. The songs are to be taught by rote, as in Part One, while the exercises are "arranged to train the child to become a reader of music."<sup>199</sup> It is suggested that practice on the exercises be given "in numbers, syllables and vowels." German words are provided for thirty out of fifty-one songs.

Part Three was prepared for the fourth grade. Two-part singing is introduced, and the exercises and the songs are to be read by syllables

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<sup>196</sup> See pp. 63-4.

<sup>197</sup> Sixty-fourth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1893, p. 76. Cincinnati: The Ohio Valley Co., 1893.

<sup>198</sup> G. F. Junkermann and J. L. Zeinz, The Cincinnati Music Reader, Part One, p. 2, Cincinnati: The John Church Co., 1893.

<sup>199</sup> G. F. Junkermann and J. L. Zeinz, The Cincinnati Music Reader, Part Two, p. 2. Cincinnati: The John Church Co., 1893.

and neutral syllables. Rote singing is no longer practiced with this book of the series. In contrast with modern procedure is the suggestion that the lower part "be given a chance to sing their part frequently by note and without hearing the first part."<sup>200</sup> German words are included for thirty-one of the fifty-six songs in the book.

Part Four is introduced by the following preface:

This book, No. 4, of the Series of Music Readers is intended for children from 10 to 13 years of age or their fifth and sixth year in school. The exercises and songs embrace nearly all the major and minor keys in common use. The words of the songs are such as can be understood and appreciated by children of that age, because they treat of matters and things that naturally engage their thoughts, and, combined with music will form the means of inspiring them with a desire for what is good, pure, and true in life.<sup>201</sup>

Songs in Part Four are by Mendelssohn, Reichart, Cherubini, Mozart, Silcher, and others.

Part Five of the series was prepared for the seventh and eighth grades and followed the pattern of the other books with songs and exercises in many keys. The preface of this volume said in part:

Some of the songs have the third part added in the bass clef, since quite a number of boys are already possessed of a bass voice at this age. Care should be taken with voices during the time of mutation, force should not be attempted, and any tone that is liable to break into the higher octave, should not be insisted on at the time. Pupils at this age should be encouraged to sing by note, using the syllables or vowels before singing the words of the songs, and to practice individual and class sight singing.<sup>202</sup>

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<sup>200</sup>G. F. Junkermann and J. L. Zeinz, The Cincinnati Music Reader, Part Three, p. 2. Cincinnati: The John Church Co., 1893.

<sup>201</sup>G. F. Junkermann and J. L. Zeinz, The Cincinnati Music Reader, Part Four, p. 2. Cincinnati: The John Church Co., 1893.

<sup>202</sup>G. F. Junkermann and J. L. Zeinz, The Cincinnati Music Reader, Part Five, p. 2. Cincinnati: The John Church Co., 1893.

The book contains songs for three- and four-part treble voices and three- and four-part mixed voices. Many of the songs came from The Young Singer's Manual by way of the third part of the 1882 edition of The Cincinnati Music Readers.

Other high-school music texts.-- Music texts by other than Cincinnati staff members were adopted eventually and, as more material became available for public school use, textbooks in high-school music played a less important part in music education. In 1880, Junkermann published a book entitled Vocal Selections for High Schools, but the Union Board of High Schools recommended that it not replace The Choralist's Companion.<sup>203</sup> However, since many of the selections in Junkermann's book appear on the high school commencement programs, he may have used the book in his teaching.

In 1892, the Union Board of High Schools adopted the Progressive Glee and Chorus Book of George B. Loomis.<sup>204</sup> This work includes a theoretical treatise, musical biographies, exercises, and solos, in addition to part songs. It was replaced in 1898, by the Natural Advanced Music Reader of the Ripley and Tapper series in use in the elementary schools.<sup>205</sup> This book was still in use when the Union Board made its

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<sup>203</sup>"Minutes of the Union Board of High Schools, Cincinnati, Ohio, September 19, 1880 and September 15, 1881," Vol. 3, pp. 127-8, 171.

<sup>204</sup>"Minutes of the Union Board of High Schools, Cincinnati, Ohio, June 23, 1892," Vol. 4, p. 85.

<sup>205</sup>"Minutes of the Union Board of High Schools, Cincinnati, Ohio, June 16, 1898," Vol. 4, p. 374.

first purchase of music for the high schools in 1908.<sup>206</sup>

Octavo music largely replaced the textbook in the choral classes of the high schools after about 1910, but not before Walter Aiken's Fart Songs for Mixed Voices became a text for Cincinnati high schools. During the last two thirds of Walter Aiken's superintendency, much of the octavo music used in the high schools was edited by him for his Willis Collection of Supplementary Songs for Public Schools. Many of these selections were numbers that Charles Aiken had taught to Cincinnati children years before. His son made orchestrations of many of them, and they continued to serve at high-school commencements in the third decade of the twentieth century. Walter Aiken and E. Jane Wisenall, teacher at Woodward High School, contributed to the Gray Book of Favorite Songs and the Golden Book of Favorite Songs, both of which were used in the Cincinnati schools. Ernest G. Hesser was co-author of Treasure Chest of Songs, a unison songbook that has found use as a supplementary music book in Cincinnati.

Later elementary music textbooks.-- After 1896, in place of requesting the Cincinnati staff to compile music texts, the Cincinnati Board of Education adopted already published works. The Cincinnati Music Readers were replaced by the Natural Series of Music Readers at that time.<sup>207</sup> This series of charts and books by Frederic H. Ripley and Thomas Tapper, like the preceding series, sought to develop music reading

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<sup>206</sup>"Minutes of the Union Board of High Schools, Cincinnati, Ohio, March 12, 1908," Vol. 5, p. 304.

<sup>207</sup>"Minutes of the Board of Education, Cincinnati, Ohio, August 17, 1896," Vol. 22, p. 500.

through progressively harder exercises. These books were in use when the first free textbooks were purchased by the Cincinnati Board of Education.<sup>208</sup> They were readopted in 1901,<sup>209</sup> and replaced by the same authors' Harmonic Music Readers in 1905.<sup>210</sup> Supplementary music for the elementary schools was being purchased shortly after the turn of the century. The first record of it is in 1902 minutes of the Board of Education.<sup>211</sup> Much of this supplementary material was prepared by Walter Aiken. In addition to his Willis Collection of Supplementary Songs for Public Schools and operettas published by the same house, Aiken issued through the American Book Company Aiken's One Book Course, Melody Studies for Primary Grades, and First Studies in Two Part Singing. The last two volumes were of a workbook nature. His Music Appreciation Series of eight pamphlets discussed famous musical works and quoted the musical themes.

The Ripley and Tapper books, in several editions, served as the basic music texts until 1921. At that time the Hollis Dann Music Course was adopted.<sup>212</sup> These books also use the musical exercise as a means of teaching music reading. In 1940, they were replaced by the

<sup>208</sup>"Minutes of the Board of Education, Cincinnati, Ohio, June 4, 1900," Vol. 23, p. 498.

<sup>209</sup>"Minutes of the Board of Education, Cincinnati, Ohio, May 20, 1901," Vol. 24, pp. 101-2.

<sup>210</sup>"Minutes of the Board of Education, Cincinnati, Ohio, September 18, 1905," Vol. 25, p. 463.

<sup>211</sup>"Minutes of the Board of Education, Cincinnati, Ohio, January 13, 1902," Vol. 24, p. 275.

<sup>212</sup>"Minutes of the Board of Education, Cincinnati, Ohio, June 27, 1921," Vol. 33, pp. 541-2.

World of Music Series, which uses the song approach to music reading entirely.<sup>213</sup> The official adoption of this new series was not made until 1942, by which time they had been in use for two years or more.<sup>214</sup> The books of the World of Music Series remained the basic music text in the elementary schools of Cincinnati until 1950. At the present time, the books of Our Singing World are used in the primary grades, New Music Horizons in grades four, five, and six, and Singing School in grades seven and eight.<sup>215</sup> These books, while employing beautiful songs to interest children in music and music reading, do not neglect such phases of music education as appreciation, instrumental performance, and creative activity.

Summary.--- Very shortly after the introduction of music into the Cincinnati schools, staff members began preparing music textbooks for use in their classes. This remained the practice for approximately fifty years, during which time the course of study in music was limited to what was covered in the textbooks. The emphasis in music education during this period was on singing, sight reading ability, and the knowledge of musical theory. The books prepared by Cincinnati teachers served these aims admirably and were an important factor in establishing a reputation for the city in the field of school music. In later years,

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<sup>213</sup>Music Bulletin, Vol. 8, No. 2 (December, 1940), p. 2. Mimeographed.

<sup>214</sup>"Minutes of the Board of Education, Cincinnati, Ohio, November 23, 1942," Vol. 44, p. 182.

<sup>215</sup>Interview between the writer and Francis C. Biddle, director of music, Cincinnati, Ohio, September 8, 1950.

books by persons other than staff members were adopted. The books prepared by Cincinnati teachers, and those chosen as basic texts before 1940, sought to develop musicianship through a logical succession of progressively more difficult exercises. The books adopted since 1940 have employed the song method. This approach introduces the student to each new musical idea by a rote song before the pupil has the concept explained to him or before he attempts to read or write it himself.

### Summary

For many years vocal music and the study of the rudiments of musical theory comprised the course of study in music in the Cincinnati schools. Nineteenth-century Cincinnati music teachers developed a system of music education which met these aims so successfully that the city gained a national reputation. This system depended on an established course of study set out in textbooks and charts. Room teachers worked with the special music teachers in seeing that the pupils learned the theory and the songs designated by the course of study. Examinations in theory and sight-reading ability were part of the system. Drill on a logical sequence of exercises developed a steadily increasing power to use syllables in reading music at sight. This system was in vogue until well into the twentieth century, when a changing philosophy of education doomed a method based largely on drill. After a period in which there was some danger of the city losing its position of leadership in music education, a new system based on a psychological approach was established. This placed increased emphasis on the rote song in the primary grades, on fun with music as an incentive to acquire musical skills, and on elective

rather than required music in the high school.

During the nineteenth century, music appreciation was gained by performance or an occasional concert. Instrumental groups were limited to student-inspired organizations. After 1900, however, the aims of music education and the materials with which it is advanced were enriched. As a result, instrumental music flourished in the schools, lessons in appreciation appeared in the classroom, advanced theoretical courses were added to the offerings in the high schools, and music was accepted as a major field of study.

The music books used in the Cincinnati schools tell a great deal about the music program at various times in the history of Cincinnati public school music. Many of the early books were written or compiled by Cincinnati teachers.

CHAPTER V  
SUPERVISION

It is the purpose of this chapter to deal with the activities of persons connected with the Cincinnati schools which have been directed primarily at the improvement of instruction in music. These persons have been the members of the committee on music of the Cincinnati Board of Education, the music teachers, and, especially, the five men who have served in succession as heads of the music department. The activities in which these individuals engaged for the purpose of bettering the music teaching will be treated under the topics, in-service and preparatory teacher training, evaluation, and the preparation of materials. Other topics such as selection of personnel and the course of study, which might conceivably be considered as supervisory in nature, will be discussed in Chapter VI, which is concerned with administration.

In-Service Teacher Training

Early supervision.-- The improvement of the instruction in music has long been a concern of those responsible for the music program of the Cincinnati schools. The resolution which appointed W. F. Colburn as the first teacher made it clear that his teaching was to be done under the supervision of the committee on music.<sup>1</sup> Until 1871, this committee of the Board of Trustees kept a supervisory check on the music classes.

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<sup>1</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, July 29, 1844," Vol. 3.

The special music teachers served as the committee's instructional agents in working with the regular teachers. After that date, with the creation of the post of superintendent of music, the head of the department took over more and more of the responsibility of supervision.

The regular teachers of Cincinnati were first required to teach music by a resolution which the Board of Trustees and Visitors adopted December 18, 1854. It read as follows:

That the teachers of the grades lower than those taught by the Music Teacher be required to teach their pupils, on opening the schools after the holidays, (as soon as they are able to read easy lessons in the second reader) the lines and spaces of the staff, the clefs [sic], and their uses, the letters applied to the staff, together with the juvenile songs now taught, and such other matters pertaining to vocal music as may be agreed upon between themselves and the Music Teachers.<sup>2</sup>

The special music teachers thus had some duties of a supervisory nature beginning in 1855, when others besides themselves were ordered to teach music. These duties were made more definite in 1860,<sup>3</sup> following a suggestion to the Board of Trustees by Elisha Locke to the effect that the music teacher and principal be empowered to select certain primary teachers to assist with the music instruction.<sup>4</sup>

How much help the music teachers gave the regular teachers is not clear until a few years later. In 1863, however, a definite arrange-

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<sup>2</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, December 18, 1854," Vol. 6.

<sup>3</sup>Common Schools of Cincinnati, Thirty-First Annual Report for the school year ending June 30, 1860, p. 95. Cincinnati: Times Steam Book and Job Printing Establishment, 1860.

<sup>4</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, March 19, 1860," Vol. 9, p. 384.

ment was made, as is shown by the following statement:

...and for the proper preparation of the regular Teachers to impart instruction in the subject of Music, the Music Masters shall have authority to call said teachers together, on such Saturdays, during the session of the Schools, as they may deem advisable, subject to the approval of the Music Committee, for the purpose of giving them the necessary instruction; and to secure the attendance of said Teachers, it is hereby ordered that they shall suffer a deduction of one-fourth of a day's pay from their salaries, for absence or tardiness, as reported by the Music Masters.<sup>5</sup>

The following year, this regulation read:

... to impart instruction in the Subject of Music, it shall be the duty of the Music Masters to call said Teachers together for at least fifteen minutes each week, during the session of the Schools, at such times and in such numbers as they may deem advisable, subject to the approval of the Music Committee.<sup>6</sup>

There were four special music teachers at this time and the city was divided into four music districts, each the responsibility of one of the four teachers.<sup>7</sup> Their duties were obviously those of supervisors as well as teachers.

Normal Institute.-- In 1866, the superintendent of schools was authorized to hold a "Teacher's Normal Institute" on twelve Saturdays of the school year.<sup>8</sup> Music instruction was a part of the institute and

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<sup>5</sup>Common Schools of Cincinnati, Thirty-Fourth Annual Report for the school year ending June 30, 1863, p. 72. Cincinnati: Times Steam Book and Job Printing Office, 1863.

<sup>6</sup>Common Schools of Cincinnati, Thirty-Fifth Annual Report for the school year ending June 30, 1864, p. 70. Cincinnati: Times Steam and Job Printing Office, 1864.

<sup>7</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, August 14, 1865," Vol. 11, p. 497.

<sup>8</sup>Common Schools of Cincinnati, Thirty-Seventh Annual Report for the school year ending June 30, 1866, p. 128. Cincinnati: Times Steam Book and Job Printing Office, 1866.

Lowell Mason's Song Garden was used.<sup>9</sup> The institutes were held for one week before the beginning of school, starting with the year 1868. This remained the practice for over twenty-five years. Certain periods of the day were set aside for the music teachers to give instruction.<sup>10</sup> Charles Aiken mentions chorus singing by the teachers at the Institute. The Teachers Orchestra provided music for the general sessions in later years.<sup>12</sup>

Charles Aiken,-- Charles Aiken's first report as superintendent of music tells further of the relationship between the music and the regular teachers. The teachers of grades E, F, G, and H were given instruction "in the elements of music, and in songs suited to their respective classes" on the fourth Saturday of each month.<sup>13</sup> Other than this, Aiken says that the music teachers only had time to furnish the lower grade teachers with exercises. Aiken, himself, gave only one day to supervision,

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<sup>9</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, August 28, 1867," Vol. 12, p. 399.

<sup>10</sup>Common Schools of Cincinnati, Forty-Eighth Annual Report for the school year ending August 31, 1877, p. 89. Cincinnati: Times Book and Job Printing Establishment, 1878.

<sup>11</sup>Common Schools of Cincinnati, Forty-Seventh Annual Report for the school year ending August 31, 1876, p. 178. Cincinnati: Times Book and Job Printing Establishment, 1877.

<sup>12</sup>Sixty-Third Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1892, p. 117. Cincinnati: McDonald and Eick, 1893.

<sup>13</sup>Common Schools of Cincinnati, Forty-Third Annual Report for the school year ending June 30, 1872, pp. 133-4. Cincinnati: Wilstach, Baldwin and Co., 1873.

having teaching assignments in three districts and the high schools.<sup>14</sup>

John Hancock, superintendent of schools, reported that Aiken unified and harmonized the work of the teachers and had concentrated especially on eliminating "the overstraining of the voice by too loud singing."<sup>15</sup>

Aiken's report of the next year shows that the music teacher gave instruction as far down in the grades as his time allowed but that he seldom had time to do more than supervise in grades F, G, and H.<sup>16</sup> Another report, in 1876, points out that the music teachers were assigned to instruct only in the D grade of the district schools and to supervise in grades E, F, G, and H.<sup>17</sup>

Junkermann.-- When Junkermann became superintendent, he concerned himself in his supervisory visits with such things as teachers pitching songs in wrong keys or permitting too loud and harmful singing.<sup>18</sup> In 1893, he complained that it took him thirteen weeks to make the rounds,

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<sup>14</sup>Common Schools of Cincinnati, Forth-Third Annual Report for the school year ending June 30, 1872, p. 298. Cincinnati: Wilstach, Baldwin and Co., 1873.

<sup>15</sup>Ibid., pp. 100-1.

<sup>16</sup>Common Schools of Cincinnati, Forty-Fourth Annual Report for the school year ending June 30, 1873, pp. 83-4. Cincinnati: Wilstach, Baldwin and Co., 1874.

<sup>17</sup>Common Schools of Cincinnati, Forty-Seventh Annual Report for the school year ending August 31, 1876, p. 277. Cincinnati: Times Book and Job Printing Establishment, 1877.

<sup>18</sup>Fifty-Eighth Annual Report of the Public Schools of Cincinnati for the year ending August 31, 1887, p. 88. Cincinnati: The Ohio Valley Publishing and Manufacturing Co., 1888.

a period of time which allowed mistakes to become ingrained.<sup>19</sup> Two years later he was devoting all his time to supervision.<sup>20</sup> Junkermann used the music teachers' orchestra as a supervisory technique with the members of the department.<sup>21</sup> The German Teachers Music Association, organized in 1892 by Theodore Myder, offered musical experience and training for the teachers in the German-English schools.<sup>22</sup> Many teachers have gained musical experience and training as members of the May Festival chorus.<sup>23</sup>

Walter Aiken.-- During his period of service as director of music, Walter Aiken conducted many classes in the teaching of music. These were either required of Cincinnati teachers or made available to them. In 1907, Aiken had weekly meetings with the kindergarten teachers.<sup>24</sup> The following year he gave them ten lessons in rhythm and music.<sup>25</sup> Aiken

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<sup>19</sup>Sixty-Fourth Annual Report of the Public Schools of Cincinnati for the year ending August 31, 1893, p. 76. Cincinnati: The Ohio Valley Co., 1893.

<sup>20</sup>Sixty-Sixth Annual Report of the Public Schools of Cincinnati for the year ending August 31, 1895, p. 149. Cincinnati: Elm Street Printing Co., 1895.

<sup>21</sup>See page 65.

<sup>22</sup>Isaac M. Martin, History of the Schools of Cincinnati and Other Educational Institutions, Public and Private, p. 141. Cincinnati: Isaac M. Martin, 1900.

<sup>23</sup>"Minutes of the Board of Education, Cincinnati, Ohio, May 1, 1882," Vol. 17, p. 576.

<sup>24</sup>Seventy-Eighth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1907, p. 50. Cincinnati.

<sup>25</sup>Seventy-Ninth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1908, pp. 58-9. Cincinnati.

taught at the College for Teachers at the University of Cincinnati and the annual school report for 1911 notes that his course was scheduled for Saturday in order that teachers might enroll in it.<sup>26</sup> In the 1920's, his university course was given in the late afternoons.<sup>27</sup> In 1915, Aiken offered a course in the Hughes High School building on the theory and practice of teaching music. All teachers in the Cincinnati schools who had not had such training were required to take the course and others were welcome.<sup>28</sup>

Later in-service training.-- University courses have continued to have a place in the in-service training of Cincinnati teachers. Ernest G. Hesser organized a Teachers Chorus in 1932 for the purpose of studying material suitable for school use as well as instruction in voice, conducting, and the techniques of teaching.<sup>29</sup> Both he and his successor, Francis C. Biddle, taught music education courses at the University of Cincinnati and attracted Cincinnati teachers to them. Such training was encouraged by the Board of Education by the granting of professional credit which affected a teacher's salary. Biddle's course in the fall of 1938 was designed to prepare the regular elementary teachers to teach their own music in anticipation of the change in the system of music instruction in

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<sup>26</sup> Eighty-Second Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1911, p. 43. Cincinnati.

<sup>27</sup> School Index, Vol. 11, No. 4 (September 26, 1924), p. 26.

<sup>28</sup> School Index, Vol. 1, No. 18 (January 8, 1915), p. 137.

<sup>29</sup> Music Bulletin, Vol. 3, No. 1 (September-October, 1932), p. 3. Mimeographed.

the Cincinnati schools.<sup>30</sup> Biddle's assistants, Lotta Veazey and Merrill Van Pelt, have also conducted classes in various phases of music education at the Teachers College of the University. The University and the music department of the school have cooperated in bringing leaders in the field to the city for short courses and clinics.

In recent years, other supervisory techniques designed to improve the music instruction have been employed. Committees of teachers worked with Hesser in preparing new curricula.<sup>31</sup> Similar groups have developed new courses of study under Biddle.<sup>32</sup> The granting of professional credit for this work indicates that it is considered to be of educational value. For the first few years of his superintendency, Biddle wrote a letter to teachers following each observation he made. Lotta T. Veazey, in an effort to assist the primary teachers with their music, held building meetings, individual conferences, demonstration lessons, and music workshops.<sup>33</sup> She also cooperated with Olive Ewan of the physical education department in conducting meetings devoted to rhythmical development.<sup>34</sup> Departmental meetings have continued as a means of in-service training. The Music Bulletin, a departmental house organ begun by Hesser and carried

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<sup>30</sup>Music Bulletin, September-October, 1938, p. 3. Mimeographed.

<sup>31</sup>Music Bulletin, Vol. 3, No. 4 (March-April, 1933), p. 3. Mimeographed.

<sup>32</sup>Music Bulletin, Vol. 8, No. 2 (December, 1940), p. 2. Mimeographed.

<sup>33</sup>Report for the assistant superintendent of schools, from Lotta T. Veazey, supervisor of music in the primary grades, Cincinnati, Ohio, dated June 18, 1943.

<sup>34</sup>Carillon, Vol. 12, No. 2 (December, 1944), p. 4. Mimeographed.

on as the Carillon by Biddle, was designed in part as an instructional medium. Biddle regarded the various all-city festivals as a means of in-service teacher training, as well as occasions of value to the pupils.<sup>35</sup> Pre-school teacher institutes were returned to the Cincinnati educational scene and music was afforded a place in them.<sup>36</sup>

Professional organizations.-- In addition to the factors already discussed, professional music education organizations have been influential in improving the music instruction in the Cincinnati schools. In 1899, the music teachers were excused from their duties to attend the meetings of the Music Teachers National Association at Music Hall.<sup>37</sup> Other such meetings in Cincinnati have been those of the Ohio Music Teachers Association in 1891, the Music Teachers National Association again in 1913, 1929, 1944, the Music Supervisors National Conference in 1910 and 1924, and the Music in Wartime Institute of the North Central Division of the Music Educators National Conference in 1943. Many Cincinnati teachers have belonged to the Music Educators National Conference and have been authorized to attend meetings in other cities.<sup>38</sup>

Of more importance from the standpoint of improving music instruction in the Cincinnati schools has been the In-and-About Cincinnati

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<sup>35</sup>Letter to G. H. Reavis, assistant superintendent in charge of instruction, from Francis C. Biddle, Cincinnati, Ohio, dated December 12, 1947.

<sup>36</sup>Carillon, Vol. 14, No. 5 (June, 1947), p. 1. Mimeographed.

<sup>37</sup>"Minutes of the Board of Education, Cincinnati, Ohio, June 19, 1899," Vol. 23, p. 345.

<sup>38</sup>"Minutes of the Union Board of High Schools, Cincinnati, Ohio, March 20, 1936," Vol. 8, p. 139.

Music Educators Club, founded by Hesser in 1931.<sup>39</sup> This organization, in conjunction with the Teachers College, sponsored four spring music conferences in the 1930's<sup>40</sup> and has continued active to the present time.

#### Preparatory Teacher Training

In addition to providing instruction or assistance to Cincinnati teachers, members of the music staff of the Cincinnati schools have been associated with institutions engaged in training prospective teachers.

Normal school.-- The earliest of these teacher-training agencies was the Normal School, established as a permanent part of the city's school system with the school year 1868-1869.<sup>41</sup> Victor Williams taught the theory and practice of music at the Young Ladies Normal School.<sup>42</sup> At this time music was suggested as a subject for the examination of teaching candidates.<sup>43</sup> In the spring of 1870,

The Music Teachers ... examined the graduating class of the Normal School individually as to their knowledge of the elements of music and their ability to instruct a class therein. The result was quite satisfactory considering the severity of the test. The Board of Examiners

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<sup>39</sup> School Index, Vol. 17, No. 29 (March 27, 1931), p. 229.

<sup>40</sup> Music Bulletin, Vol. 6, No. 4 (March-April, 1936), p. 2. Mimeographed.

<sup>41</sup> Common Schools of Cincinnati, Fortieth Annual Report for the school year ending June 30, 1869, p. 87. Cincinnati: Gazette Co., 1869.

<sup>42</sup> Ibid., p. 87.

<sup>43</sup> "Minutes of the Board of Trustees and Visitors of the Common Schools, Cincinnati, Ohio, August 24, 1868," Vol. 13, p. 37.

resolved that the percentages obtained on this examination should be recorded on the certificates of the graduates, without, however, being counted in the aggregate of marks in the different studies by which the time the certificate is to run is fixed.<sup>44</sup>

J. L. Zeinz was the teacher assigned to the Normal School or Practice Department in 1875. Besides sight-reading and the rudiments of music, the course of study at the school included writing musical exercises suitable for lower grades and practical work with children.<sup>45</sup> Junkermann did the teaching at the Normal School from 1882 until his retirement in 1900. The school ceased to function in 1901, but during its period of operation it provided the schools with teachers prepared to carry on their part in the Cincinnati system of music education.

Kindergarten training school.--- The Cincinnati Kindergarten Training School had been in existence for approximately twenty-five years when it became affiliated with the public schools and the University of Cincinnati in 1905. Since music plays an important part in the kindergarten program, it was natural for provision to be made for music instruction for kindergarten trainees. Walter Aiken gave weekly lessons at the school beginning with the year 1906-1907.<sup>46</sup> "Kindergartners (students in the training school) were expected to have at least four years of piano

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<sup>44</sup>Common Schools of Cincinnati, Forty-First Annual Report for the school year ending June 30, 1870, p. 54. Cincinnati: Wilstach, Baldwin and Co., 1870.

<sup>45</sup>Common Schools of Cincinnati, Forty-Seventh Annual Report for the school year ending August 31, 1876, p. 202. Cincinnati: Times Book and Job Printing Establishment, 1877.

<sup>46</sup>Seventy-Eighth Annual Report of the Public Schools of Cincinnati for the year ending August 31, 1907, p. 50. Cincinnati.

training and girls who planned to teach at that level were urged to take the music course in high school when that program was set up.<sup>47</sup> The piano classes, which were begun in 1915, were seen to be especially valuable to high school girls who planned to teach.<sup>48</sup>

College for Teachers.--- The association between the music department of the schools and teacher training agencies continued when the College for Teachers was established at the University of Cincinnati. This cooperation began in 1906.<sup>49</sup> At first, Walter Aiken gave an hour lesson each week at the college, but in 1910 he began a semester long course called "The Teaching of Music."<sup>50</sup> It has already been noted that teachers in service were urged to attend this course. In 1912, Aiken reported that this class analyzed and sang "practically all the material of the textbooks used in the first five grades of our city schools."<sup>51</sup> The expressed aim of the course was "to develop within the cadets a capacity for discovering in each lesson or page of the text book its ultimate

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<sup>47</sup>Eighty-Second Annual Report of the Public Schools of Cincinnati for the year ending August 31, 1911, p. 43. Cincinnati.

<sup>48</sup>Cincinnati Public Schools, Eighty-Sixth Annual Report for the school year ending August 31, 1915, p. 35. Cincinnati, 1916.

<sup>49</sup>"Minutes of the Board of Education, Cincinnati, Ohio, December 21, 1906," Vol. 26, p. 251.

<sup>50</sup>Eighty-First Annual Report of the Public Schools of Cincinnati for the year ending August 31, 1910, p. 82. Cincinnati.

<sup>51</sup>Cincinnati Public Schools, Eighty-Third Annual Report for the school year ending August 31, 1912, p. 64. Cincinnati, 1913.

suggestion."<sup>52</sup> Outlines which Aiken prepared for these courses in later years, for example 1924, show that he had broadened the course to include the correlation of music and art, music and physical education, and the use of the phonograph in music appreciation lessons.

The cooperation between the Board of Education and Teachers College in the preparation of teachers of music has continued to the present. Hesser, Biddle, and Merrill Van Pelt taught courses in Teachers College, and Lotta T. Veazey is currently engaged in preparing undergraduates in the field of music education. The use of the city schools for practice teaching centers in music is another example of cooperation between the Teachers College and the schools. The establishment of fifth-year teaching centers in music in 1940 was designed as a means of keeping the best Teachers College products in the Cincinnati system.<sup>53</sup> World War II caused the abandonment of these centers for music cadets.

The Cincinnati Conservatory of Music and the College of Music of Cincinnati have been affiliated with the University of Cincinnati since 1923. All three institutions contributed to the education of prospective Cincinnati music teachers. Since 1949, the two music schools and the Teachers College have worked in even closer cooperation in this task. All courses in music education (methods and student teaching) for students of both music schools are offered on the university campus by instructors from the Conservatory of Music, the College of Music, the

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<sup>52</sup>Cincinnati Public Schools, Eighty-Sixth Annual Report for the school year ending August 31, 1915, p. 59. Cincinnati, 1916.

<sup>53</sup>Report to the assistant superintendent, elementary level, 1939-1940, from Francis C. Biddle, Cincinnati, Ohio.

University of Cincinnati, and the music department of the city schools. The students also take their general professional education courses and certain required academic subjects at the University.

The music schools.-- A third factor in the preparation of music teachers for the schools of Cincinnati has been the existence of two music schools in the city. Early applicants for positions as special teachers of music in the schools were examined only in music.<sup>54</sup> Even when the theory and practice of teaching was included in the examination,<sup>55</sup> most of the candidates were the products of music schools rather than of teacher-training institutions. Joseph Surdo, who joined the staff in 1891 after two years at the College of Music, remembers that Junkermann told him to prepare for the pedagogy part of the examination by visiting the schools to see how school music teaching was done.<sup>56</sup>

The relationship between the College of Music of Cincinnati and the public schools has been particularly close. The annual reports of the public schools at the time of the founding of the College of Music point out that school music had been indirectly responsible for the new institution, due to the part it had played in the May Festivals

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<sup>54</sup>Common Schools of Cincinnati, Forty-Seventh Annual Report for the school year ending August 31, 1876, p. 277. Cincinnati: Times Book and Job Printing Establishment, 1877.

<sup>55</sup>Common Schools of Cincinnati, Fifty-Second Annual Report for the school year ending August 31, 1881, p. 124. Cincinnati: Elm Street Printing Co., 1882.

<sup>56</sup>Interview between the writer and Joseph Surdo, former Cincinnati music teacher, at Norwood, Ohio, September 3, 1950.

and the building of Music Hall.<sup>57</sup> In 1879, a system of scholarships to the College of Music was set up for school children. These scholarships were to be financed by public school concerts.<sup>58</sup> This arrangement was short lived. In 1894, A. J. Gantvoort began training public school music supervisors at the College of Music.<sup>59</sup> In later years, Francis C. Biddle was one of his students. In 1922, the College of Music was given the opportunity of training its students in practice teaching in the local public schools.<sup>60</sup> Gantvoort had used schools in outlying communities, such as Norwood and Harrison.<sup>61</sup> Members of the music staff of the city schools gave instruction in music education at the College of Music. Fairview School became a practice teaching center for the institution. The current arrangement between the College of Music, the University of Cincinnati, and the public schools has been noted.

The Cincinnati Conservatory of Music was not as closely related to the public schools in the early days, nor did it enter the field of preparing public school music supervisors as early as the College of

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<sup>57</sup>Common Schools of Cincinnati, Forty-Ninth Annual Report for the school year ending August 31, 1878, p. 87. Cincinnati: Times Book and Job Printing Establishment, 1879.

<sup>58</sup>Common Schools of Cincinnati, Fiftieth Annual Report for the school year ending August 31, 1879, pp. 73-6, 174. Cincinnati: W. B. Carpenter Co., 1880.

<sup>59</sup>Vincent H. Orlando, "An Historical Study of the Origin and Development of the College of Music of Cincinnati," P. 163. Unpublished Doctor's dissertation, University of Cincinnati, 1946.

<sup>60</sup>Ibid., p. 100.

<sup>61</sup>Interview between the writer and Francis C. Biddle, at Cincinnati, Ohio, September 8, 1950.

Music. School music was first offered at the Conservatory in the summer sessions of 1905.<sup>62</sup> It became a part of the winter course offerings in 1909.<sup>63</sup> The affiliation of the music schools with the Teachers College of the University dates from 1923.<sup>64</sup> The school music department of the Conservatory has been under the direction of Sarah Yancey Cline since a reorganization in 1932-33 and has become a very important training center for Cincinnati music teachers. Other relationships between the Conservatory and the schools have been the granting of scholarships to public school students in 1914<sup>65</sup> and during the 1920's.<sup>66</sup> Mrs. Blanche E. K. Evans taught a normal course in class piano at the Conservatory in 1915-1916, the year following her first piano class at Woodward High School.<sup>67</sup>

#### Evaluation

Visitation.-- Visitation has been used as a supervisory technique in connection with music in the schools of Cincinnati since that subject was

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<sup>62</sup>John Lewis, "An Historical Study of the Origin and Development of the Cincinnati Conservatory of Music," p. 288. Unpublished Doctor's dissertation, University of Cincinnati, 1943.

<sup>63</sup>Ibid., p. 289.

<sup>64</sup>University of Cincinnati Record, pp. 235-6. Annual Catalogue 1923-1924. Cincinnati: University of Cincinnati.

<sup>65</sup>Cincinnati Public Schools, Eighty-Fifth Annual Report for the school year ending August 31, 1914, p. 115. Cincinnati, 1915.

<sup>66</sup>"Minutes of the Union Board of High Schools, Cincinnati, Ohio, October 23, 1924," Vol. 7, p. 65.

<sup>67</sup>Interview between the writer and Blanche E. K. Evans, at Cincinnati, Ohio, August 4, 1950.

first introduced. It has served a joint purpose of evaluation and teacher training.

The visitation carried on by the committee on vocal music of the Board of Trustees and Visitors was largely evaluative in nature. When E. Pease was authorized to instruct in music in the eleventh district in 1853, the committee on vocal music was instructed to visit his class and report on its progress.<sup>68</sup> The committee's favorable report gave impetus to a move for music in the primary grades.<sup>69</sup> In 1858, the committee reported that it had visited every district twice during the year and had discovered that several hundred children were not receiving any musical instruction.<sup>70</sup> This report led to the appointment of D. H. Baldwin as a full time music teacher. During the committee's June, 1859, round of the schools, they heard the children sing songs from the textbook and "subjected the classes to a rigorous examination on the principles of music."<sup>71</sup> Such was the visitation carried on by the committee on vocal music.

With the appointment of a superintendent of music, evaluative visits were made by a member of the music staff. The visits made by the music teachers to the rooms under their supervision were very largely

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<sup>68</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, May 16, 1853," Vol. 6.

<sup>69</sup>See page 32.

<sup>70</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, June 28, 1858," Vol. 8, p. 448.

<sup>71</sup>Cincinnati Daily Gazette, Vol. 70, No. 138 (June 14, 1859), p. 2.

instructional in nature. Superintendent Charles Aiken, on the other hand, was in a position to make observations and reports on new music teachers<sup>72</sup> or to drop in on singing lessons conducted by the regular teachers.<sup>73</sup> Yet visitation was not the primary supervisory technique with Charles Aiken. He had only one day each week to give to supervision and his annual reports show that he depended on his examinations to evaluate the music work in the schools.

Junkermann, as was seen in Chapter III, increased the time for visitation in the schedule of the superintendent. Walter Aiken used visitation and individual conferences for his contact with his music staff.<sup>74</sup> Hesser and Biddle devoted as much time to visitation as their increased administrative duties would allow. Lack of time for visitation was one of Biddle's chief concerns when he came to the city. His reiterated requests for assistance in this task led to the appointment of assistant supervisors. Mrs. Marjorie Keller, the first instrumental supervisor, also complained that she was forced to devote too much time to administrative duties at the expense of visitation.<sup>75</sup> Because of the

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<sup>72</sup>Common Schools of Cincinnati, Forty-Sixth Annual Report for the school year ending August 31, 1875, p. 99. Cincinnati: Gazette Co., 1876.

<sup>73</sup>Common Schools of Cincinnati, Forty-Eighth Annual Report for the school year ending August 31, 1877, p. 105. Cincinnati: Times Book and Job Printing Establishment, 1878.

<sup>74</sup>Interview between the writer and Victor Groneweg, former Cincinnati music teacher, Cincinnati, Ohio, August 31, 1950.

<sup>75</sup>Letter to G. H. Reavis, assistant superintendent, from Marjorie M. Keller, instrumental supervisor, Cincinnati, Ohio, dated September 22, 1943.

fee system of instrumental instruction, the visitations of the instrumental supervisors, Keller and Van Pelt, have been more of an evaluative nature than those of Lotta T. Veazey, primary grades supervisor, who has employed her visits largely for instructional purposes.

Examinations.— For many years, examinations were an important supervisory technique in Cincinnati school music. The committee on vocal music of the Board of Trustees and Visitors of Common Schools was responsible for the examinations in the early years. At various times the tests were conducted by outsiders at the request of the committee,<sup>76</sup> by the members of the music staff,<sup>77</sup> or by the committee members themselves.<sup>78</sup> Parents and friends of the schools were invited to the music examinations at the close of each school year, and the schedule for the various schools was published in the newspapers.<sup>79</sup> On December 7, 1857, the Board of Trustees adopted a regulation calling for four music examinations in each school year.<sup>80</sup> The annual report for the school year 1860-1861 is the first to list the examinations "for transfer of the several grades of the district schools."<sup>81</sup> It evidently took some time for this procedure

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<sup>76</sup>See page 20.

<sup>77</sup>Cincinnati Daily Gazette, Vol. 64, No. 299 (June 12, 1856), p. 2.

<sup>78</sup>Cincinnati Daily Gazette, Vol. 70, No. 138 (June 14, 1859), p. 2.

<sup>79</sup>Cincinnati Daily Gazette, Vol. 61, No. 303 (June 20, 1854), p. 2.

<sup>80</sup>See page 105.

<sup>81</sup>Common Schools of Cincinnati, Thirty-Second Annual Report for the school year ending June 30, 1861, p. 87. Cincinnati: Times Steam Book and Job Printing Establishment, 1861.

to be accepted, as the annual school report for the year 1867-1868 contains the following:

... The other thing needed is, that pupils and teachers shall understand that the results of an examination in this branch shall be counted in with those in other subjects in the regular examinations for transfer.<sup>82</sup>

The following year, 1868-1869, the teachers of grades E and F were examined in music by the committee on vocal music and the music teachers. Each teacher gave her pupils a lesson in music from the blackboard or the music charts.<sup>83</sup> This type of examination was continued for several years.

Examinations were a primary tool of the first superintendent of music, Charles Aiken. In one of his reports he mentions the following different types of examinations given by his department: December examinations, June written examinations of all grades but G and H, special examination of local teachers by the music teachers, individual examinations in theory and practice at the Normal School, competitive examination of the A grades of the intermediate schools, and the examinations in either music or drawing for the applicants for renewal of certificates.<sup>84</sup> Charts were used for the oral examinations. After 1875, The Cincinnati

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<sup>82</sup>Common Schools of Cincinnati, Thirty-Ninth Annual Report for the school year ending June 30, 1868, p. 75. Cincinnati: Times Steam Book and Job Printing Establishment, 1868.

<sup>83</sup>Common Schools of Cincinnati, Fortieth Annual Report for the school year ending June 30, 1869, p. 58. Cincinnati: Gazette Co., 1869.

<sup>84</sup>Common Schools of Cincinnati, Forty-Fifth Annual Report for the school year ending August 31, 1874, p. 72. Cincinnati: Wilstach, Baldwin and Co., 1875.

Music Readers were also used for that purpose.<sup>85</sup> It was the charts used in oral examinations that formed the Cincinnati public school music exhibits at Philadelphia and Paris in 1876 and 1878. Songs rather than exercises were used in the examinations of 1878.<sup>86</sup>

Written examinations in the theory of music were prohibited in the district schools in 1879,<sup>87</sup> but Superintendent Junkermann pleaded the case for them until they were again permitted.<sup>88</sup> There is less mention of examinations in the annual reports, as the head of the department was allowed more time for supervision. They were still being given biannually during the first year of Walter Aiken's superintendency. Examinations have not been used as a regular supervisory technique in Cincinnati public school music since 1901.<sup>89</sup>

#### Preparation of Materials

The leaders of public school music in Cincinnati have sought

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<sup>85</sup>Common Schools of Cincinnati, Forty-Seventh Annual Report for the school year ending August 31, 1876, p. 175. Cincinnati: Times Book and Job Printing Establishment, 1877.

<sup>86</sup>Common Schools of Cincinnati, Forty-Ninth Annual Report for the school year ending August 31, 1878, p. 88. Cincinnati: Times Book and Job Printing Establishment, 1879.

<sup>87</sup>Common Schools of Cincinnati, Fiftieth Annual Report for the school year ending August 31, 1879, p. 208. Cincinnati: W. B. Carpenter and Co., 1880.

<sup>88</sup>Fifty-Ninth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1888, pp. 97-8. Cincinnati: The Ohio Valley Company, 1889.

<sup>89</sup>Seventy-Second Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1901, p. 17. Cincinnati.

to improve instruction by the preparation of materials. The books, charts, and pamphlets prepared for the Cincinnati schools by Charles Aiken, Junkermann, and Walter Aiken have been discussed in the preceding chapter. More recently the supervisors of music have not had time to prepare such material, nor has the need been for that type of activity since the great expansion in the publication of public school music materials. Hesser, Walter Aiken, and Biddle have performed a similar service, however, by reviewing materials as they have become available and by making suggestions to their teachers. These directors have also encouraged the use of audio-visual aids to instruction in music. They have helped select recordings and films and have familiarized their teachers with the classroom possibilities of the player piano, phonograph, sound film, and recording machine.

#### Summary

Supervision in music in the Cincinnati schools has been carried on by the committee on music of the Board of Education, the music teachers, and the heads of the department of music.

Training in music for teachers already in service has been an important aspect of the supervisory program. Music teachers gave assistance to the local teachers who were required to teach music. Instruction in music was a part of the Teacher's Normal Institute, which was begun in 1866. Charles Aiken, the first superintendent of music, held music classes on Saturdays for the teachers of the four lowest grades. Many of the classroom teachers gained musical experience through singing with the May Festival chorus or the German Teachers Music Association.

Junkermann instituted the music teachers orchestra which he used as a supervisory technique with the members of the department. Walter Aiken conducted classes in music for teachers, sometimes in conjunction with the Teachers College of the University of Cincinnati. Other directors and supervisors have continued the practice. Other means of in-service training used in recent years include work on new curricula, demonstrations and workshops, a departmental bulletin, and professional organizations.

Musical training for prospective teachers was first offered in the Normal School. The Cincinnati Kindergarten Training School and the Teachers College of the University of Cincinnati took up the task after the turn of the century. The College of Music of Cincinnati and the Cincinnati Conservatory of Music have given specialized training to music teachers.

Two main techniques of evaluation have been employed in connection with the music department of the Cincinnati schools. Visitation has served this purpose throughout the whole history of Cincinnati public school music. Examinations were an important technique in the nineteenth century but have been little used in the last fifty years.

The preparation of materials by Cincinnati music personnel was a characteristic supervisory activity of the nineteenth century. More recently, leaders have selected materials and suggested ways in which they might be used to improve instruction in music.

CHAPTER VI  
ADMINISTRATION

This chapter is concerned with certain aspects of the Cincinnati school music program which might be classed as administrative. These include the Cincinnati philosophy of music education and its development, the selection and the relationships of the music personnel, finance, and public relations. With respect to the course of study, the chapter treats the factors in its development rather than the content which has been discussed in Chapter IV. Similarly, the discussion of public relations will be more concerned with the manner in which public relations were handled than with specific events, many of which will be discussed in the following chapter.

Guiding Concepts of Administrators

Behind the introduction and development of public school music in Cincinnati have been various conceptions of the purposes of school music. These concepts reflect the position of music education in relation to the whole school program and to the community life. The early statements of this philosophy were made by the music committee of the Board of Trustees of the schools. In later years, the heads of the department of music revealed basic concepts of music education in their annual reports, articles, and addresses.

Nineteenth century conception.-- The reasons advanced for the introduction of music into the schools in 1844 remained the basic purposes of Cincinnati school music throughout the nineteenth century. The early

members of the committee on music considered music to be a means of social enjoyment, of moral influence, and of intellectual improvement.<sup>1</sup> As an art it was held to be recreative, a relief from the monotony of study; as a science it strengthened and elevated the understanding.<sup>2</sup> The deep breathing occasioned by singing was praised as beneficial to the lungs.<sup>3</sup>

These conceptions of the purposes of school music affected the course of study. The music taught in the schools was limited to singing and theory, and, as Charles Aiken pointed out, every child was "as much expected to learn music as to read or write, or learn any other lesson."<sup>4</sup> Aiken's belief in the moral influence of music was undoubtedly responsible for his insistence on the highest class of music. In an annual report he once wrote:

It should never be forgotten that music is a mighty power for good or evil. The character of the music and the words is a matter of the highest importance.<sup>5</sup>

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<sup>1</sup>Fifteenth Annual Report of the Trustees and Visitors of Common Schools for the school year ending June 30, 1844, p. 9. Cincinnati: Daily Times Office, 1844.

<sup>2</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, April 25, 1859," Vol. 9, p. 100.

<sup>3</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, March 12, 1860," Vol. 9, p. 382.

<sup>4</sup>Common Schools of Cincinnati, Forty-Fourth Annual Report for the school year ending June 30, 1873, p. 84. Cincinnati: Wilstach, Baldwin and Co., 1874.

<sup>5</sup>Common Schools of Cincinnati, Forty-Sixth Annual Report for the school year ending August 31, 1875, p. 100. Cincinnati: Gazette Co., 1876.

Junkermann emphasized the value of music as a mind trainer<sup>6</sup> and felt that teaching pupils to sing music at sight should be the main object of the music program.<sup>7</sup>

Modern viewpoint.-- From the time of Walter Aiken's accession to the superintendency of music in 1900, there can be perceived a broadening of the philosophical tenets which underlie the music program of the Cincinnati schools. Walter Aiken was no less sure of the moral and intellectual virtues of music than his father had been, but for Walter music became more of an end unto itself. The annual school report for the year 1901-1902 stated:

The department has lent itself to the effort to make music one of the important exercises of public school education, ...; but, above all, to bring every one to an appreciative interest in music, good music, the best music that teaching skill can put before him, to the end that he may love the best and choose its companionship.<sup>8</sup>

The creation of a listening public, the "upbuilding of a musical people" became an avowed aim of the program.<sup>9</sup>

During the nineteenth century, school music was recognized as

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<sup>6</sup>Common Schools of Cincinnati, Fifty-Third Annual Report for the school year ending August 31, 1882, p. 84. Cincinnati: W. B. Carpenter and Co., 1883.

<sup>7</sup>Sixty-Seventh Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1896, p. 89. Cincinnati: The Ohio Valley Company, 1896.

<sup>8</sup>Seventy-Third Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1902, p. 57. Cincinnati: Press of the Ohio Valley Co.

<sup>9</sup>Cincinnati Public Schools, Eighty-Fourth Annual Report for the school year ending August 31, 1913, p. 165. Cincinnati, 1914.

being vocational in nature for some of the students, but there were no music classes beyond those required of all the pupils.<sup>10</sup> The orchestras, glee clubs, theory and appreciation classes, and credits for outside work which were introduced after 1900, are evidences of an expanded notion of the function of school music. Biddle's new high-school music program, built in recognition of individual differences, was an extension of this idea. A further purpose was to make music attractive enough to cause pupils to elect music courses. In the elementary schools, too, the nurturing of a love for music became of primary importance.<sup>11</sup> Where once the philosophy had been that love would come as a result of mastery, now power was thought to result from an awakened interest.

Public school music in Cincinnati has always been closely related to community life. Modern educational thought encourages such a relationship, as the following statement of Francis C. Biddle suggests.

... it is my contention that music instruction will receive more and more consideration as we set up the curriculum for a better education for democracy, because it can be used effectively to mold the efficient citizen through activities which will develop

- (1) the power and desire to form one's own judgment
- (2) regard for others' honest and sincere opinions
- (3) leadership
- (4) individual's responsibility to his group
- (5) attitudes of tolerance and cooperation
- (6) sympathetic understanding
- (7) emotional stability
- (8) patriotism

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<sup>10</sup>Common Schools of Cincinnati, Thirty-Eighth Annual Report for the school year ending June 30, 1867, p. 24. Cincinnati: Gazette Steam Book and Job Printing Establishment, 1867.

<sup>11</sup>Notes of Francis C. Biddle, first meeting with the Cincinnati music teachers at Woodward High School, Cincinnati, Ohio, September 30, 1936.

- (9) appreciation of things cultural  
 (10) wise use of leisure time

Though these objectives have been given but secondary consideration in music education until now, perhaps in the future it will be deemed wise to place upon them an emphasis which will be more commensurable to their effectiveness in the preparation for community life.<sup>12</sup>

### Course of Study

First years.-- In the early days of Cincinnati public school music, the members of the Board of Trustees and Visitors seemed to have determined the course of study in music. The committee on music selected the first textbooks in music.<sup>13</sup> On the advice of an examining committee which it appointed, the music committee recommended that more attention be paid to the "elementary principles of the Science."<sup>14</sup> The committee also seems to have been responsible for the introduction of music into the curriculum of the primary grades. It was under the direction of the music committee that the Board of Trustees authorized Pease's experiment with the primary grades at the Baymiller Street School.<sup>15</sup> The committee made suggestions for improving the music program as the result of its examinations of the schools.<sup>16</sup> Other committees of the Board of Trustees,

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<sup>12</sup>Francis C. Biddle, "Public School Music, A Preparation for Community Life," Music Bulletin, Vol. 8, No. 1 (Fall, 1940), pp. 1-5. Mimeographed.

<sup>13</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, August 19, 1844," Vol. 3.

<sup>14</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, February 16, 1848," Vol. 4.

<sup>15</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, May 16, 1853, Vol. 6.

<sup>16</sup>Common Schools of Cincinnati, Thirtieth Annual Report for the school year ending June 30, 1859, p. 9. Cincinnati: B. Frankland, Book and Job Printer, 1859.

such as the committee on textbooks, had some influence on the course of study in music, but the members of the music committee were "to exercise in that department the powers and duties prescribed for the Committees on Course of Studies, Textbooks, and Examinations."<sup>17</sup>

Nineteenth-century courses of study.--- Though the music committee maintained its authority over the course of study in music, after the first few years the impetus for the development of the music curriculum, in most instances, came from the music teachers and, later, the superintendents of music. The course of study in music was tied closely to the textbooks employed, as was seen in Chapter IV. From 1849, when The School Vocalist of Locke and Nourse was adopted, until 1896, the music books were prepared by Cincinnati teachers. The committee on textbooks of the Board of Trustees once reported that the music teachers might be governed by their own judgment and taste in the selection of music books.<sup>18</sup> When the teachers did not agree among themselves, as in the dispute over Hohmann's books in the 1860's,<sup>19</sup> the Board of Trustees determined the policy by vote.<sup>20</sup>

With that one exception, the music staff seemed to be able to concur on the course of study. In 1866, they wrote to the Board of

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<sup>17</sup>Common Schools of Cincinnati, Thirty-Sixth Annual Report for the school year ending June 30, 1865, p. 54. Cincinnati: Times Steam Book and Job Printing Office, 1865.

<sup>18</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, April 16, 1855," Vol. 7, p. 31.

<sup>19</sup>See page 150.

<sup>20</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, April 4, 1864," Vol. 11, p. 131.

Trustees suggesting modifications in the course of study in music.<sup>21</sup> At this same time, the music teachers suggested that more use might be made of the regular teachers in teaching of music. These suggestions were studied by the music committee and then adopted by the Board of Trustees.<sup>22</sup>

After the creation of the post of superintendent of music, the music teachers still took part in preparing books and courses of study. The superintendent served as a leader in this work. In 1875, for example, Charles Aiken suggested to the Board of Trustees that the music teachers be requested to prepare new music books. The committee on music offered a resolution to that effect and it was adopted.<sup>23</sup> The result was the first edition of The Cincinnati Music Readers and a change in the course of study.<sup>24</sup> In 1882, the committee on special studies, which had replaced the music committee, asked that the superintendent of music be authorized to revise the books.<sup>25</sup> This second edition of The Cincinnati Music Readers and the accompanying course of study were prepared by the

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<sup>21</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, June 1, 1868," Vol. 12, p. 587.

<sup>22</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, July 6, 1868," Vol. 12, p. 632.

<sup>23</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, February 8, 1875," Vol. 15, p. 369.

<sup>24</sup>Common Schools of Cincinnati, Forty-Sixth Annual Report for the school year ending August 31, 1875, pp. 98, 265-287. Cincinnati: Gazette Co., 1876.

<sup>25</sup>"Minutes of the Board of Education, Cincinnati, Ohio, January 9, 1882," Vol. 17, p. 510.

music teachers.<sup>26</sup> The 1893 edition of The Cincinnati Music Readers was prepared by Superintendent Junkermann and J. L. Zeinz, one of the music teachers.

Walter Aiken.-- There is no evidence to show that the staff members participated in the preparation of the course of study under Walter Aiken. Aiken composed, collected and arranged music for use in the schools.<sup>27</sup> He introduced music appreciation into the course of study.<sup>28</sup> He seems to have been the chief architect of the "Technical Music Course" which was introduced as a result of public demand in 1910.<sup>29</sup>

Hesser and Biddle.-- Under Hesser and Biddle new courses of study were the result of work by committees of music teachers. A course of study in music education for the elementary schools was prepared by such a group working with Hesser in 1930-1931.<sup>30</sup> Other groups which worked with Hesser were the kindergarten-primary curriculum committee in 1933<sup>31</sup> and the high school choral curriculum committee in 1934.<sup>32</sup>

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<sup>26</sup>Common Schools of Cincinnati, Fifty-Third Annual Report for the school year ending August 31, 1882, p. 13. Cincinnati: W. B. Carpenter and Co., 1883.

<sup>27</sup>Seventy-Eighth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1907, p. 50. Cincinnati.

<sup>28</sup>Ibid., p. 50.

<sup>29</sup>Eighty-First Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1910, p. 50. Cincinnati.

<sup>30</sup>Music Bulletin, Vol. 2, No. 1 (September-October, 1931), p. 1. Mimeographed.

<sup>31</sup>Music Bulletin, Vol. 3, No. 4 (March-April, 1933), p. 3. Mimeographed.

<sup>32</sup>Music Bulletin, Vol. 4, No. 5 (May-June, 1934), p. 2. Mimeographed.

Biddle, as administrative head of the music department, formulated such changes as the new high school program and the arrangement whereby the regular primary teachers taught their own music lessons. The courses of study employed in these new programs have, however, been developed by groups of teachers.<sup>33</sup> The committee which selected the World of Music as a basic text in 1940, was composed of principals, regular grade teachers, and music teachers. Biddle met with the committee but did not vote and tried not to influence their decision.<sup>34</sup>

### Personnel

Selection.— For many years the music teachers of the Cincinnati schools were selected by the Board of Trustees and Visitors. This body either adopted the recommendations of its music committee, as in the case of Colburn,<sup>35</sup> or conducted an election to decide between several candidates, as in 1879.<sup>36</sup> Bribery in connection with this particular election caused the appointment of a committee of investigation and a delay in the selection of two of the seven music teachers. The investigating committee reported that Louis Massmann of the music committee had asked and received twenty-five dollars for nominating Seidensticker

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<sup>33</sup>See pages 111 and 171.

<sup>34</sup>Report to the assistant superintendent, elementary level, dated 1939-1940, from Francis C. Biddle, Cincinnati, Ohio.

<sup>35</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, July 29, 1844," Vol. 3.

<sup>36</sup>"Minutes of the Board of Education, Cincinnati, Ohio, August 25, 1879," Vol. 17, p. 13.

and that Junkermann and other committee members had also been approached.<sup>37</sup> Massman was expelled from the Board of Education and none of the prospective music teachers who had offered bribes was considered for the vacant positions. Walter Aiken was one of those finally appointed at this time, although he had not been one of the original nominees. The Union Board of High Schools also chose music teachers by election.<sup>38</sup>

Examinations for special teachers of music were a part of the process of selection for a period. At first, candidates were examined only in music; later, they had to show proficiency in the theory and practice of teaching.<sup>39</sup> City certificates were still being issued in the twentieth century. Victor Groneweg recalls that Walter Aiken gave him an oral examination when he applied for a music position in 1906.<sup>40</sup> Certification was eventually entrusted to the state of Ohio.

In time, the selection of music teachers became a function of administrators hired by the Board of Education. The Board of Education minutes of 1887 show that the committee on special studies recommended the music teachers whose names were submitted to the committee by Superintendent of Schools White.<sup>41</sup> This is the pattern followed in

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<sup>37</sup>"Minutes of the Board of Education, Cincinnati, Ohio, September 22, 1879," Vol. 17, p. 27.

<sup>38</sup>"Minutes of the Union Board of High Schools, Cincinnati, Ohio, October 19, 1878," Vol. 3, p. 60.

<sup>39</sup>See page 177.

<sup>40</sup>Interview between the writer and Victor Groneweg, former Cincinnati music teacher, Cincinnati, Ohio, August 31, 1950.

<sup>41</sup>"Minutes of the Board of Education, Cincinnati, Ohio, August 15, 1887," Vol. 19, p. 474.

subsequent appointments. The Board of Education confirms the teachers appointed by the superintendent who gets his recommendations from the director of music. Music positions came under the merit system of appointment in 1912.<sup>42</sup>

Charles Aiken and Junkermann were selected for their posts as superintendents of music by the committee on music of the Board of Trustees. Walter Aiken, Hesser, and Eiddle were appointed by the Board of Education on the recommendation of the superintendent of schools.

Scheduling.-- The music committee of the Board of Trustees and Visitors determined the schedule of the music teachers for approximately the first thirty years after the subject was introduced. The committee determined the district in which the teachers would serve,<sup>43</sup> set the hours they would teach,<sup>44</sup> and brought about the hiring of additional personnel to equalize the music program in the various schools.<sup>45</sup> The committees on drawing, gymnastics, and music were charged with jointly preparing "before the close of the summer vacation, ... a time table for lessons in those exercises the ensuing year in all schools, to be observed by the Principals of the Schools respectively in arranging other reci-

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<sup>42</sup>Cincinnati Public Schools, Eighty-Sixth Annual Report for the school year ending August 31, 1915, p. 36. Cincinnati, 1916.

<sup>43</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, August 13, 1850," Vol. 5.

<sup>44</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, September 27, 1853," Vol. 6.

<sup>45</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, August 10, 1857," Vol. 8, pp. 130-1.

tations."<sup>46</sup> An indication that the committee turned this work over to the superintendent of music is found in the minutes of the Board of Education in 1876. It was suggested that the superintendent of music apportion the work of a resigned member of the department among the other teachers.<sup>47</sup> The superintendent of music eventually was responsible for the scheduling of the department personnel.<sup>48</sup>

Staff relationships.--- The members of the music department of the Cincinnati schools have had various contacts with one another, under the encouragement of the music committee and the heads of the department. The Young Singer and The Young Singer's Manual were cooperative efforts of the Cincinnati school music teachers. The three editions of The Cincinnati Music Readers were also prepared by the teachers and superintendents of music. Charles Aiken paid tribute to his colleagues' "willingness to yield individual preferences, and work together as one man whenever the occasion demands it."<sup>49</sup> He cited the preparation of the children from fifteen different schools for the May Festival as a case of "unity of purpose and concert of action."<sup>50</sup> The Music Teachers Orchestra started by

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<sup>46</sup>Common Schools of Cincinnati, Thirty-Sixth Annual Report for the school year ending June 30, 1865, p. 55. Cincinnati: Times Steam Book and Job Printing Office, 1865.

<sup>47</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, January 24, 1876," Vol. 15, p. 560.

<sup>48</sup>Seventy-Third Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1902, p. 55. Cincinnati: Press of the Ohio Valley Co.

<sup>49</sup>Common Schools of Cincinnati, Forty-Sixth Annual Report for the school year ending August 31, 1875, pp. 98-100. Cincinnati: Gazette Co., 1876.

<sup>50</sup>Ibid., pp. 98-100.

Junkermann served a musical, social, and supervisory function. The social affairs inaugurated by Hesser have been valuable in increasing both good will and professional spirit among the members of the department. Committees have worked together under Hesser and Biddle in developing courses of study. Biddle has employed meetings with small groups of his staff, such as the high school instrumental instructors, to handle problems of a more limited scope.<sup>51</sup>

In the past fifty years, written material has been extensively used as a means of increasing contacts within the music department. Letters from the directors of music have been such a device. Walter Aiken mimeographed teaching aids for distribution to his teachers, as have his successors. Aiken and members of his staff contributed articles to the School Index, a publication of the Cincinnati schools. Hesser began a departmental publication known as the Music Bulletin. This contained announcements, radio program listings, book reviews, new music reviews, directory of the staff, staff personal notes, and similar materials. The name of this paper was changed to the Carillon in December, 1941. All departmental organs were discontinued in 1948, being replaced by the general bulletin, Better Schools.

#### Finance

In the Cincinnati school system there has never been a distinct budget for music under the control of the music department. Funds for

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<sup>51</sup>Music Bulletin, Vol. 7, No. 3 (January-February, 1937), p. 6. Mimeographed.

music textbooks, supplies, equipment or maintenance have been voted by the Board of Education at the request of the committees on music, special studies, Normal Institute,<sup>52</sup> course of study,<sup>53</sup> funds and claims,<sup>54</sup> furniture and supplies,<sup>55</sup> or of the superintendent of schools. The present director of music feels that this piecemeal method of appropriating funds for music is not without its advantages.<sup>56</sup>

Salaries.— For many years the music teachers of the Cincinnati schools were paid on a preferred scale. W. F. Colburn, the first music teacher, was paid \$45 per month, the same salary paid a male principal, though Colburn gave but eighteen forty-five minute lessons each week.<sup>57</sup> In 1853, Charles Aiken received \$66.30 per month for teaching in the afternoons only.<sup>58</sup> At this time male principals were paid \$85 and female principals \$42.<sup>59</sup> The Twenty-Sixth Annual Report notes that "teachers of Music

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<sup>52</sup>"Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, August 28, 1867," Vol. 12, p. 399.

<sup>53</sup>"Minutes of the Board of Education, Cincinnati, Ohio, July 2, 1900," Vol. 23, p. 523.

<sup>54</sup>"Minutes of the Board of Education, Cincinnati, Ohio, January 29, 1912," Vol. 28, p. 784.

<sup>55</sup>"Minutes of the Board of Education, Cincinnati, Ohio, January 16, 1911," Vol. 28, p. 501.

<sup>56</sup>Interview between the writer and Francis C. Biddle, director of music, Cincinnati schools, September 8, 1950.

<sup>57</sup>Sixteenth Annual Report of the Trustees and Visitors of Common Schools of the school year ending June 30, 1845, p. 26. Cincinnati: Office of the Daily Gazette, 1845.

<sup>58</sup>Twenty-Fourth Annual Report of the Trustees and Visitors of Common Schools of Cincinnati for the school year ending 30th June, 1855, p. 77. Cincinnati: Cincinnati Gazette Co., 1853.

<sup>59</sup>Ibid., p. 62.

and Penmanship are paid according to special contract in each case."<sup>60</sup>

The following year, the salary was set by the Board of Trustees, on the recommendation of the committee on salaries, at \$100 per month.<sup>61</sup> The

principals were still being paid \$85 per month at this time.<sup>62</sup>

This pattern remained true until well into the twentieth century. The music teachers were paid more or less on a par with the school principals and at a rate considerably above that of the regular teachers. In 1905, the maximum salary for music teachers and for principals of schools averaging 400 to 600 pupils was \$1600; for teachers, \$850.<sup>63</sup> In 1907, the special teachers of drawing and penmanship were being paid a minimum salary of \$650 and a maximum of \$1050. Salaries of teachers of manual training and physical education ranged from a minimum of \$900 to a maximum of \$1500. Music teacher's salaries at this time began at \$1300 and advanced to a maximum of \$1700.<sup>64</sup> In 1918, the maximum salary for music teachers and assistant principals was raised to \$1800, the salary paid the music teachers from 1866 until 1879.<sup>65</sup> The maximum salary for elem-

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<sup>60</sup>Twenty-Sixth Annual Report of the Trustees and Visitors of Common Schools of Cincinnati for the school year ending 30th June, 1855, p. 20. Cincinnati: Gazette Co., 1855.

<sup>61</sup>Twenty-Seventh Annual Report of the Trustees and Visitors of Common Schools of Cincinnati, for the school year ending June 30, 1856, p. 99. Cincinnati: Gazette Co., 1856.

<sup>62</sup>Ibid., p. 116.

<sup>63</sup>Seventy-Sixth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1905, p. 35. Cincinnati.

<sup>64</sup>Seventy-Eighth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1907, pp. 37-8. Cincinnati.

<sup>65</sup>"Minutes of the Board of Education, Cincinnati, Ohio, May 27, 1918," Vol. 31, p. 605.

entary teachers in 1918 was \$1500.<sup>66</sup> There has been no differential in favor of music teachers since the Cincinnati schools adopted the single salary schedule in 1927.<sup>67</sup> Music teachers, like other teachers in the system, are paid on the basis of their training and years of experience.

For a number of years in the 1870's and 1880's, the annual reports of the schools carried a comparison of the average cost of special teachers on a per pupil basis. It is interesting to note that the per pupil cost of music instruction was always more than twice that of instruction in drawing and about three times as expensive as that of instruction in penmanship.<sup>68</sup>

#### Public Relations

Throughout the long history of Cincinnati public school music, the musical results produced in the schools have served as the primary means of public relations. In recent years, with the broadening of the philosophy of music education, other techniques have been employed.

Examinations.-- Public examinations were an early means of demonstrating accomplishments in music. Examinations at the end of Colburn's year of gratuitous teaching were a means of establishing the

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<sup>66</sup>Minutes of the Board of Education, Cincinnati, Ohio, May 27, 1918," Vol. 31, p. 605.

<sup>67</sup>Interview between the writer and E. D. Roberts, former superintendent of schools, at Cincinnati, Ohio, August 30, 1950.

<sup>68</sup>Common Schools of Cincinnati, Fifty-Seventh Annual Report for the school year ending August 31, 1886, p. 43. Cincinnati: The Ohio Valley Publishing and Manufacturing Co., 1887.

value of music as a regular branch of instruction.<sup>69</sup> These June examinations in music became a regular part of the closing of the schools. Notices of the times of the examinations in the various schools were being carried in the papers as late as 1856.<sup>70</sup> Semi-annual oral examinations continued as an important part of the Cincinnati system of music instruction for many years.<sup>71</sup> Copies of examinations were sent to exhibitions in Philadelphia and Paris and brought world-wide renown to the Cincinnati school music program.<sup>72</sup>

Exhibitions and commencements.— Prepared programs which include music have been another means of forwarding public relations for school music. "Volunteer specimens" of singing at the closing exercises of the schools from 1838 to 1844 were a means of preparing the public for the introduction of music as a regular branch of study.<sup>73</sup> Music was included in the semi-annual exhibitions held in the Cincinnati schools one hundred years ago. The June commencement programs of the high schools became the most important of these affairs from the standpoint of public relations for music. The music sung at these graduation exercises helped to establish the reputation of Cincinnati school music, and up until recent times

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<sup>69</sup>Cincinnati Daily Gazette, Vol. 17, No. 5248 (June 18, 1844), p. 2.

<sup>70</sup>Cincinnati Daily Gazette, Vol. 64, No. 299 (June 12, 1856), p. 2.

<sup>71</sup>See pages 182-184.

<sup>72</sup>See page 215.

<sup>73</sup>See pages 16-17.

the preparation of this music served as the basis for the high school course of study in music.<sup>74</sup>

Concerts.-- Concerts by school children have earned much respect for the Cincinnati music education program. In addition to concerts, cantatas, and operettas at the schools, school musicians have taken part in May Festivals, Memorial Day exercises, convention and exposition programs, and symphony concerts. To these have been added many appearances of school instrumentalists, including a high school instrumental festival. A more complete discussion of the place of school music in the concert life of the city will be found in the following chapter.

Civic and professional contacts.-- Speeches and performances before civic and professional organizations have been influential in the development of the school music program in Cincinnati. Papers read before the College of Professional Teachers have been seen as instrumental to the introduction of music into the city's schools. School children gave concerts for the G. A. R. in 1884,<sup>75</sup> and assisted in the dedication of the Odd Fellows Temple in 1894.<sup>76</sup> Bands and choirs have continued to render such services to the present.

The last three heads of the department have been active in interpreting the music program to groups of citizens. Mothers' clubs and Parent-Teachers Associations have been helpful in promoting school

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<sup>74</sup>See pages 113-114.

<sup>75</sup>The Cincinnati Enquirer, Vol. 42, No. 340 (December 5, 1884), p. 4.

<sup>76</sup>The Cincinnati Enquirer, Vol. 51, No. 136 (May 16, 1894), p. 8.

music and the directors of music have enlisted their support through addresses and musical programs. The Schoolmasters Club is another organization that has been given attention. Walter Aiken served as president of the Schoolmasters Club for the year 1924-1925. He was a member of the musical culture committee of the Chamber of Commerce in 1923.<sup>77</sup> Hesser organized the In-and-About Cincinnati Music Educators Club and served as its president for six years. Biddle and other Cincinnati school music persons have also headed this group. Biddle has devoted considerable time to building public relations for the music department through the Women's Committee of the Cincinnati Symphony Orchestra.<sup>78</sup> The Art and Handicraft project conducted by this group is an attempt to correlate art and music in the minds of the school children, as well as to arouse interest in serious music.

Press and radio.-- The press, and more recently, the radio have served to advance the cause of public school music. Cincinnati newspapers have assisted through critical reviews such as those of H. E. Krehbiel, and through editorial comment. Directors have contributed articles on Cincinnati school music -- Aiken one to The Musician<sup>79</sup> in 1906 and Biddle for the centennial edition of the Cincinnati Times-Star in 1940.<sup>80</sup> The annual reports of the schools were a primary public

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<sup>77</sup>From unpublished notes of Walter H. Aiken.

<sup>78</sup>Report for 1941-1942 to George H. Reavis, assistant superintendent of schools, from Francis C. Biddle, Cincinnati, Ohio.

<sup>79</sup>Walter H. Aiken, "Music in the Cincinnati Schools," The Musician, Vol. 11, No. 5 (May, 1906), pp. 252-3.

<sup>80</sup>Francis C. Biddle, "Schools Opened Music Classes Here in 1845," Cincinnati Times-Star, Vol. 101, No. 113 (May 10, 1940), p. 19.

relations device from the ninth report in 1838, when instruction in music was first mentioned, until their suspension in 1917.

Radio has been employed for both instructional and publicity purposes in the past twenty-five years. Walter Aiken took part in the opening broadcast of the Ohio School of the Air, in January, 1929.<sup>81</sup>

Radio has become increasingly important under Hesser and Biddle. The latter conducted a weekly program himself for the first year and one-half after he became director of music.<sup>82</sup> Cincinnati school music organizations have performed on national broadcasts<sup>83</sup> during Biddle's directorship, as well as on many local radio programs.

#### Summary

Like the supervisory duties, the various phases of administration of the school music program have been performed, in the course of the past century, by various groups or individuals. These include the Board of Education and its various committees, the music teachers, and the heads of the department of music.

The values ascribed to music as a school subject have influenced the actions of those responsible for the administration of the music program. Music was justified in its initiation as a regular branch of instruction because of its moral influence, its intellectual value, and

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<sup>81</sup>From unpublished notes of Walter H. Aiken.

<sup>82</sup>Report of the year 1937-1938, for the assistant superintendent, elementary level, from Francis C. Biddle, Cincinnati, Ohio.

<sup>83</sup>Music Bulletin, Vol. 7, No. 2 (January, 1940), p. 1. Mimeographed.

its recreational benefits. This philosophy resulted in the study of elementary musical theory and the singing of music of high caliber. In the twentieth century, the underlying aims of the music program have been broadened to include an appreciational objective, a consideration of individual differences, and vocational music courses. Early Cincinnati school music advocated drill to develop sight-reading ability in order that the world of music might be opened to the child. The modern concept holds that joyful musical experiences will motivate the development of skills.

The early courses of study in music were prepared by the music committee of the Board of Trustees and Visitors. From 1849, until 1896, the music books used in the Cincinnati schools were prepared by Cincinnati music teachers. Since the course of study was tied closely to these books, the music staff was the dominant factor in the formation of the music curriculum during this period. Walter Aiken seems to have been largely responsible for the courses of study in music during the first thirty years of the twentieth century. Hesser and Biddle have both worked with committees of teachers in designing courses of study.

The selection of music personnel was originally handled by the Board of Education, but eventually became a duty of the director of music and the superintendent of schools. Similarly, the scheduling of the music teachers was a responsibility which passed from the music committee to the head of the music department. The relationships of the music staff have been guided by these same two agencies. Music teachers worked together preparing materials at the request of the Board of Education. The Music Teachers Orchestra, teachers meetings, social gatherings,

and committee work have helped build esprit de corps. Letters, school and departmental publications have served to further departmental solidarity in the twentieth century.

Funds for the department of music have always remained under the control of the Board of Education, the department having no distinct budget of its own. For many years the salaries of music teachers were higher than those of the regular classroom teacher. At present, the same salary rate applies to the music teachers as to the other teachers.

Public relations for school music in Cincinnati have been built largely through demonstrations of the products of the music program. Such demonstrations have taken the form of examinations, commencement exercises, concerts, appearances with adult organizations such as the May Festival and the symphony orchestra, and performances for civic, professional, and church groups. The press and the radio have also been helpful in building public support of the program of music education in the Cincinnati schools.

## CHAPTER VII

### QUEEN CITY

This chapter tells the story of public school music in the life of Cincinnati. Music has been one of the brightest jewels in the crown of the Queen City and the music of her schools has added no little lustre to that brilliance. Also to be discussed is the position of eminence held by the city in the development of music education in the United States. Certain outstanding personalities not already mentioned in Chapters II and III will be given consideration here. Music teachers held positions of some importance in the life of the city. Space forbids mention of all who have contributed to the Cincinnati public school music program. This discussion of personalities, therefore, will be limited to outstanding music teachers who are no longer members of the music staff of the Cincinnati schools.

#### Public Schools in Cincinnati Music

School concerts.-- Musical performances by Cincinnati school children have long been a part of the city's artistic life. The high caliber of the music at the commencement exercises of the high schools has remained a source of pride with Cincinnatians. In more recent years school cantatas, operettas, instrumental concerts, and variety shows have provided the city with a varied musical fare.

Certain school musical programs of the past one hundred years are of particular interest in a consideration of the relation of school

music to the life of the city. A few of these programs that are considered representative are discussed in the following paragraphs.

One of the early and influential concerts was a musical festival for the benefit of the public library in 1859. This concert by five or six hundred intermediate and high school pupils accompanied by Carl Barus and the Philharmonic Society orchestra attracted an audience of five thousand to Pike's Opera House.<sup>1</sup> Other thousands were turned away, and a second concert was required to satisfy them.<sup>2</sup> The two concerts cleared about \$1,800 and plans were laid to make the festival an annual affair. These concerts of 1859 were important because of the thinking they engendered, thinking which may have prepared the way for the May Festival. A columnist for the Cincinnati Daily Gazette wrote as follows:

We asked ourselves, too, why it was that we had no grand Choral Society here? Whether these young men and women would leave the High Schools as had their predecessors, and never again unite in grandeur of harmony. Surely, there are enough voices every year leaving the High Schools which might be brought together into one great Society, that should give us oratorios now and then. Enough there are, if only a Society be started - a nucleus formed - to keep its ranks full and growing. Will not some one make the attempt? Among the Germans there are the Celia Society, the Druids, the Turners, and the Maenner Chor. And they can, on occasion, muster a chorus some hundred strong. We have comparatively no choruses among the Americans. There are choirs and small societies. But these particles, so to speak, are repellent, and refuse to aggregate into a grand society like the Handel and Haydn Society of Boston, or the Mendelssohn Union of New York. Whoever shall make the attempt to unite them shall have our most hearty co-operation - always providing that the basis of union be equitable, and the standard of attainment sufficiently high. We cannot afford a poor Society. It is worse than none at all. We need a Society whose leaders have a high ideal of Art, and whose members are willing to work patiently and

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<sup>1</sup>Cincinnati Daily Gazette, Vol. 70, No. 91 (April 19, 1859), p. 2.

<sup>2</sup>Cincinnati Daily Gazette, Vol. 70, No. 95 (April 25, 1859), p. 2.

thoroughly to realize that ideal.

The time is ripe for such a movement, and the success of last evening would furnish impetus.<sup>3</sup>

The festival was held again in 1860 and once more the Gazette critic made his plea for a large choral society.<sup>4</sup> The Civil War seems to have put an end to these festivals, as there is no mention of them after 1860.

With the establishment of the College of Music in 1878, a plan was devised whereby annual concerts by school children would provide money for scholarships for high and intermediate school pupils. The first concerts were held at Music Hall in May, 1879.<sup>5</sup> Like the festivals, the scholarship concerts, planned as annual affairs, were held only twice. It had been estimated that twenty or thirty scholarships would result,<sup>6</sup> but only five were awarded the first year.<sup>7</sup> The plan was abolished in 1881.<sup>8</sup>

In 1897, under the auspices of the German-American Free Kindergarten Association, two thousand school children sang what was advertised as a "Children's May Festival." Frank Van der Stucken conducted the chorus

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<sup>3</sup>Cincinnati Daily Gazette, Vol. 70, No. 91 (April 19, 1859), p. 3.

<sup>4</sup>Cincinnati Daily Gazette, Vol. 71, No. 102 (May 2, 1860), p. 2.

<sup>5</sup>Cincinnati Daily Gazette, Vol. 103, No. 129 (May 31, 1860), p. 10.

<sup>6</sup>"Minutes of the Board of Education, Cincinnati, Ohio, January 20, 1879," Vol. 16, pp. 503-4.

<sup>7</sup>"Minutes of the Board of Education, Cincinnati, Ohio, December 1, 1879," Vol. 17, p. 67.

<sup>8</sup>"Minutes of the Board of Education, Cincinnati, Ohio, February 21, 1881," Vol. 17, p. 303.

accompanied by a full symphony orchestra in Franz Abt's "Cinderella" and the American premiere of Benoit's "Into Life."<sup>9</sup>

A concert of some interest was given by 800 school children in 1909, in celebration of the birth of Abraham Lincoln. They performed, with orchestral accompaniment, an ode entitled "Our Lincoln" which had been written by a school principal, W. C. Washburn, and Joseph Surdo of the music department. One of the newspapers called it the "most conspicuous celebration of the day" and observed that "no such demonstration has been given a composer in Cincinnati for many years."<sup>10</sup>

Other school concerts worthy of mention include the boys' chorus which sang with the symphony orchestra in 1905,<sup>11</sup> the German folk song concert of 1908,<sup>12</sup> and a similar concert to celebrate the seventy-fifth anniversary of the introduction of German into the schools.<sup>13</sup> In 1929, an all-high-school orchestra gave a concert to raise funds to send students to the National High School Orchestra Camp and to demonstrate to the citizens of Cincinnati "the high place which instrumental music has come to occupy in the high schools."<sup>14</sup> During Hesser's directorship

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<sup>9</sup>Cincinnati Enquirer, Vol. 54, No. 122 (May 2, 1897), p. 4.

<sup>10</sup>Cincinnati Enquirer, Vol. 66, No. 44 (February 13, 1909), p. 10.

<sup>11</sup>Cincinnati Enquirer, Vol. 67, No. 70 (March 11, 1905), p. 2.

<sup>12</sup>Seventy-Ninth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1908, p. 53. Cincinnati.

<sup>13</sup>Cincinnati Public Schools, Eighty-Seventh Annual Report for the school year ending August 31, 1916, p. 173. Cincinnati, 1917.

<sup>14</sup>"Minutes of the Union Board of High Schools, Cincinnati, Ohio, March 22, 1929," Vol. 7, P. 263.

the high schools participated in an annual Christmas Music Festival.<sup>15</sup> For the past two years high school singers have joined with the Cincinnati Symphony Orchestra to present Christmas programs.<sup>16</sup> The High School Choral Festivals begun in 1939 are designed as biennial affairs to alternate with the Cincinnati May Festival.<sup>17</sup> An instrumental festival and performances by combined bands at football games have been other features of the modern music program.

In addition to musical performances by groups representative of the whole city, each school has provided musical entertainment for its own community. In the nineteenth century, many of the schools secured pianos by arranging concerts of vocal music. Concerts, operettas, cantatas (many of which were composed by members of the music staff), and variety shows have raised funds for the purchase of instruments, uniforms, and equipment.

Civic function of school music.--- Cincinnati public school music has played an important role in such affairs of civic interest as expositions, conventions and patriotic celebrations.

One of the early expositions in which school music played a part was the Great Western Sanitary Fair of December, 1863. Eight hundred high and intermediate school pupils sang a benefit concert at Mozart Hall

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<sup>15</sup>Music Bulletin, Vol. 6, No. 2 (November-December, 1935), p. 6. Mimeographed.

<sup>16</sup>Cincinnati Times-Star, Vol. 111, No. 303 (December 21, 1950), p. 15.

<sup>17</sup>Report on "Music Instruction, 1948-1949," by Francis C. Biddle, director of music, Cincinnati, Ohio.

on December 22, 1863.<sup>18</sup>

Walter Aiken recalled singing in a group of one thousand children at the dedication of the Tyler-Davidson Fountain in 1871.<sup>19</sup> In 1878, the pupils of twenty-six schools combined to sing two concerts to raise money for the erection of the wings of Music Hall.<sup>20</sup> These concerts raised nearly three thousand dollars which was added to the fund raised by the city to supplement the bequest of Reuben R. Springer.<sup>21</sup> The following year, 1879, school children sang at the opening of the Cincinnati Industrial Exposition. A report of this occasion read as follows:

A prayer was followed by singing by children of the public schools, for whom the balcony in the east end of the hall was reserved. They were accompanied by the great organ. The united effect was grand. President Hayes led the well-merited applause by a healthy clapping of his honest ungloved hands.<sup>22</sup>

Generals Sherman and Sheridan were also present on this occasion. The schools provided music for the expositions of 1884 and 1886, among others. Six hundred school children opened the Grand Army Fair with song in 1884.

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<sup>18</sup>Cincinnati Daily Gazette, Vol. 75, No. 151 (December 22, 1863), p. 3.

<sup>19</sup>Walter H. Aiken, "Music in the Cincinnati Schools," Journal of Proceedings of the Seventeenth Annual Meeting of the Music Supervisors National Conference, p. 51. Tulsa, Oklahoma: The Conference, 1924.

<sup>20</sup>Cincinnati Daily Gazette, Vol. 102, No. 138 (December 7, 1878), p. 10.

<sup>21</sup>Common Schools of Cincinnati, Fiftieth Annual Report for the school year ending August 31, 1879, p. 75. Cincinnati: W. B. Carpenter and Co., 1880.

<sup>22</sup>Report of the Board of Commissioners of the Cincinnati Industrial Exposition, p. 66. Cincinnati, 1879.

This project of the G.A.R. raised money for the construction of Memorial Hall.<sup>23</sup>

The fame of Cincinnati school music was carried abroad by exhibits of the work done in music at two famous fairs. To the Centennial Exhibition in Philadelphia in 1876, Cincinnati sent the bound music examination papers of students of all grades and the charts used in sight-singing tests. The annual school report of that year quotes the American Bookseller as saying that the Cincinnati exhibit was "more satisfactory" than any of the others.<sup>24</sup> Examinations given in the spring of 1877 were exhibited at the Paris Exposition. In regard to this, the report of the president of the Board of Education read as follows:

The result of our exhibit at the Paris Exposition, made at the request of the United States Commissioner of Education, was exceedingly gratifying, and such as to add still further to the reputation of our schools. Of the five grades of honor allotted to this section, the exhibit of the Cincinnati Schools carried off the two highest - a gold and a silver medal - and received, moreover the encomiums of all to whose attention they were brought. Our special departments of Drawing, Music, and Penmanship received here the trial best calculated to severely test their merits, and the flying colors with which they came out of it more than justify the previous estimate of their high merit.<sup>25</sup>

Cincinnati school children have presented musical programs before many different groups that have met in the city. Many Saenger-fests were held in Cincinnati during the nineteenth century and school

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<sup>23</sup>Cincinnati Enquirer, Vol. 42, No. 340 (December 5, 1884), p. 4.

<sup>24</sup>Common Schools of Cincinnati, Forty-Seventh Annual Report for the school year ending August 31, 1876, p. 113. Cincinnati: Times Book and Job Printing Establishment, 1877.

<sup>25</sup>Common Schools of Cincinnati, Forty-Ninth Annual Report for the school year ending August 31, 1878, p. 18. Cincinnati: Times Book and Job Printing Establishment, 1879.

children participated in some of these. They sang "Into Life" (by Benoit) at the 1897 Saengerfest and Seymour Smith's "The Fairies Festival" two years later.<sup>26</sup> Public school musicians entertained such organizations as the National German Teachers Convention in 1907,<sup>27</sup> the National Convention of Turners in 1909,<sup>28</sup> the Department of Superintendence of the National Education Association in 1915 and 1925,<sup>29</sup> the Western Arts Association in 1922,<sup>30</sup> and the Music Educators National Conference in 1924. Combined choruses and the May Festival groups were frequently employed for this purpose. Later, combined elementary or high-school orchestras and individual school groups performed on such occasions.

School musicians have played an important part in the patriotic celebrations of the city. In 1888 three thousand members of the D (fifth) grade sang at the dedication of the buildings erected for the celebration of the one hundredth anniversary of the settlement of the state of Ohio.<sup>31</sup> High-school singers were a feature of the memorial service for General

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<sup>26</sup> Program of the Twenty-Ninth Saengerfest of the North American Saengerbund, June 28-30, 1899.

<sup>27</sup> "Minutes of the Board of Education, Cincinnati, Ohio, March 18, 1907," Vol. 26, p. 353.

<sup>28</sup> Eightieth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1909, p. 50. Cincinnati.

<sup>29</sup> National Education Association, Addresses and Proceedings of the Sixty-Third Annual Meeting, p. 638. Washington: The National Education Association, 1925.

<sup>30</sup> School Index, Vol. 8, No. 32 (April 28, 1922), p. 270.

<sup>31</sup> Fifty-Ninth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1888, pp. 74-75. Cincinnati: The Ohio Valley Publishing and Manufacturing Co., 1889.

Sherman held in 1891. If newspaper accounts are accurate, the crowd of eight thousand is probably the largest ever packed into Music Hall.<sup>32</sup> Public school music has been a feature of Memorial Day observances for many years. In the nineteenth century, school choruses sang. In 1895, for example, the intermediate schools provided national airs at the Grand Opera House service, while the high and normal schools aided in the session at Music Hall.<sup>33</sup> For the past twenty-five years high school bands have led the Memorial Day parades.<sup>34</sup> They also assist in Flag Day and I Am an American Day observances.<sup>35</sup> School music has given wartime service, too. Walter Aiken reported that groups of school children as large as ten thousand sang on Government Square during 1918.<sup>36</sup> During the recent war, high-school organizations played or sang at United Service Organization centers,<sup>37</sup> and at farewell ceremonies for inductees.<sup>38</sup> The music department of the Cincinnati schools was largely responsible for

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<sup>32</sup>Cincinnati Enquirer, Vol. 49, No. 55 (February 24, 1891), p. 5.

<sup>33</sup>Sixty-Sixth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1895, p. 59. Cincinnati: Elm Street Printing Co., 1895.

<sup>34</sup>School Index, Vol. 12, No. 28 (March 19, 1926), p. 222.

<sup>35</sup>Letter to the conductors of high school bands from Francis C. Biddle, director of music, Cincinnati, Ohio, dated October 2, 1944.

<sup>36</sup>Report for the year 1917-1918 to Randall J. Condon, superintendent of schools, from Walter H. Aiken, director of music, Cincinnati, Ohio.

<sup>37</sup>Carillon, Vol. 10, No. 3 (February, 1943), p. 4. Mimeographed.

<sup>38</sup>Carillon, Vol. 10, No. 4 (May, 1943), p. 5. Mimeographed.

the success of the Music in Wartime Institute sponsored by the North Central Division of the Music Educators National Conference. Much of the music instruction in Cincinnati schools during the year 1942-1943 was devoted to preparing for this institute, the purpose of which was "Coordinating the efforts of music teachers in the schools of America toward more effective cooperation with the eight or more Government agencies which are using music as an integral part of their respective phases of the war effort."<sup>39</sup>

In addition to the school benefit concerts mentioned earlier in this chapter, other causes have been so served. Luther Whiting Mason's benefit performances have been discussed in Chapter II. In 1894, the schools gave a series of nine concerts at Pike's Opera House, which netted \$7043.45 for the aid of the poor children of the schools.<sup>40</sup> In 1902, the school children gave two concerts for the benefit of the Teacher's Annuity and Aid Association.<sup>41</sup>

The success of all of these concerts proves the city's interest in the music of the schools. This unusually close relationship between school music and the city was mentioned to Hesser by Hollis Dann. Following his attendance at the spring music conference in 1934, Dann wrote:

It was delightful as it was unusual to find so many school and college officials attending demonstrations of musical activities--the President of the University, the Directors of the Conservatory, the Dean

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<sup>39</sup>Carillon, Vol. 10, No. 3 (February, 1943), pp. 1-2. Mimeographed.

<sup>40</sup>"Minutes of the Board of Education, Cincinnati, Ohio, January 21, 1895," Vol. 22, p. 221.

<sup>41</sup>Cincinnati Enquirer, Vol. 59, No. 144 (May 24, 1902), p. 9.

of the Teachers College, the Superintendent of Schools, Principals of several schools and the President of the Board of Education. And all of them seemed genuinely interested in music.

Such an unification of educational institutions serving the cause of music in one city is certainly unique.<sup>42</sup>

The city has provided many interested audiences for school programs. In return, the schools have developed audiences for the city's musical institutions. Many of the Cincinnatians who attend the performances of the Cincinnati Symphony Orchestra, the Cincinnati Summer Opera Association, and the May Festival received their early contacts with music in the public schools.

May Festival.--- Cincinnati public school music has been a great influence on the city's world renowned May Festivals. The fact has been mentioned that before the Civil War the schools had had their own festival which suggested the need for an adult organization.<sup>43</sup> Several factors directly prompted the establishment of the festivals. The Saengerfests of the early 1870's were partly responsible. Another factor which made the May Festival possible was the large number of Hughes and Woodward high school graduates who were already familiar with many classical choruses as a result of their school training. An annual report of the schools once carried the following statement which must be considered more than idle boasting:

The music of the schools made the "Musical Festivals" a possibility. The Festivals led to the endowment of the "Springer Music Hall," the Music Hall to the establishment of the "Cincinnati College of Music."

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<sup>42</sup>Music Bulletin, Vol. 4, No. 5 (May-June, 1934), p. 4. Mimeographed.

<sup>43</sup>See pages 209-210.

In an able article on the College of Music the St. Louis Times says: "It is to be noted that for years Cincinnati has had music taught in the best manner in the Public Schools, and from these scholars, Mr. Thomas expects to draw his material to build up his conservatory. It has been given as a reason for the overwhelming success of the Music Festivals that fully one thousand pupils were available at all times from the classes in the Public Schools. No other city in the United States could show so many."<sup>44</sup>

The festival chorus enrolled not only graduates of the schools but accepted high-school pupils.<sup>45</sup> Many school teachers who were trained in the Normal school were members of the chorus.<sup>46</sup> The Evening Chorus conducted by Walter Aiken in the twentieth century served as a training ground for the May Festival.<sup>47</sup> The Board of Education has always been most cooperative with the Cincinnati Musical Festival Association in granting requests for school choruses or for excused absences for teachers or pupils to attend rehearsals.

School children have had an important part in the programs of the festivals from the first one in 1873. Groups from the Cincinnati public schools have participated in thirty of the thirty-eight festivals held up to the present time (Table 1). For the first two festivals school children sang music that they had learned in the classroom. With the

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<sup>44</sup>Common Schools of Cincinnati, Forty-Ninth Annual Report for the school year ending August 31, 1878, p. 87. Cincinnati: Times Book and Job Printing Establishment, 1879.

<sup>45</sup>Common Schools of Cincinnati, Fifty-Fourth Annual Report for the school year ending August 31, 1883, p. 66. Cincinnati: W. B. Carpenter and Co., 1884.

<sup>46</sup>"Minutes of the Board of Education, Cincinnati, Ohio, April 26, 1886," Vol. 19, p. 104.

<sup>47</sup>Eighty-Second Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1911, p. 43. Cincinnati.

TABLE 1

PARTICIPATION OF CINCINNATI PUBLIC SCHOOL CHILDREN  
IN PROGRAMS OF THE MAY FESTIVAL

Year	Festival	Works Sung	Schools Represented
1873	1st	Morning Hymn, Mehul; See the Conquering Hero Comes, Handel; To Our Immortal Leader, Mozart; Welcome Mighty King, Handel; Venetian Boatman, Bach; Vesper Hymn, Beethoven; The Cold Frost Came, Mendelssohn; Sound the Loud Timbrel, Avison.	Chorus of teachers and pupils from the intermediate, high, and normal schools.
1875	2nd	Prayer, Gluck; Night Shades No Longer, Rossini; Praise of Friendship, Mozart; Strike the Cymbal, Puritta.	Intermediate schools.
1882	5th	St. Matthew Passion, Bach.	Intermediate boys.
1886	7th	Damnation of Faust, Berlioz; Tower of Babel, Rubinstein.	Intermediate schools.
1890	9th	St. Matthew Passion, Bach.	Second Intermediate.
1894	11th	Moses, Rubinstein.	Boys. (School not designated)
1896	12th	Judas Maccabeus, Handel.	Boys. (School not designated)
1898	13th	Damnation of Faust, Berlioz.	Boys, (School not designated)
1900	14th	Te Deum, Berlioz.	Boys from 1st, 3rd, and 4th Intermediate.
1906	17th	God's Time is Best, Bach; Into the World, Benoit; Pax Triumphant, Van der Stucken.	Boys - 16th District and Intermediate. Children - 3rd, 4th Intermediate, 10th and 30th District.

Table 1 (Continued)

Year	Festival	Works Sung	Schools Represented
1908	18th	St. Matthew Passion, Bach; Children's Crusade, Pierne.	Boys - Vine St., 16th, 23rd District. Children - 4th Inter- mediate, Whittier, 10th, 14th, and 30th District
1910	19th	Judas Maccabeus, Handel; Children's Crusade, Pierne	1st, 3rd, and 4th Intermediate, N. Fair- mont, Sherman, Wash- ington, Hoffman, Kirby Raschig, Whittier, 11th, 15th, 27th, and 30th District.
1912	20th	A Symphony to Dante's Divine Comedy, Liszt; Into the World, Benoit; The New Life, Wolf- Ferrari; Pax Triumphans, Van der Stucken.	3rd and 4th Interme- diate, Raschig, 30th District.
1914	21st	Damnation of Faust, Berlioz; B minor Mass, Bach; 23rd Psalm and God in Nature, Schubert; Symphony No. 3, Mahler; Night Hymn at Sea, Thompson	30th District, Sands, Washburn, and Peaslee.
1916	22nd	Children's Crusade, Pierne; St. Paul, Mendelssohn.	Peaslee, Rothenberg, Sands, Fairview, Wash- burn, Washington.
1918	23rd	The Pilgrim's Progress, Kelley; St. Matthew Passion, Bach; The New Life, Wolf-Ferrari.	Central Fairmont, Dyer, Webster, Sands, Rashig, Peaslee, Mt. Auburn, 23rd District.
1920	24th	A Symphony to Dante's Divine Comedy, Liszt.	Washington, Winton Place, Sands, 23rd District.
1923	25th	Children's Crusade, Pierne; Resurgam, Hadley.	Washington, Winton Place, Cummins, Fair- view, 23rd District.

Table 1 (Continued)

Year	Festival	Works Sung	Schools Represented
1925	26th	St. Francis of Assisi, Pierne; The Dream of Gerontius, Elgar; Young America, Mortelmans.	Washington, Winton Place, Windsor, Cummins, Fairview, 23rd District.
1927	27th	St. Francis of Assisi, Pierne; Thus Sang the Little Ones, Guridi; Into the World, Benoit.	Cummins, Hyde Park, Mary Dill, Mt. Aburn, Oakley, Winton Place.
1929	28th	The Children at Bethlehem, Pierne; St. Paul, Mendelssohn.	Chase, Cummins, Hoffman, Hyde Park, Mt. Aburn. Woodward High School Glee Clubs.
1931	29th	Children's Crusade, Pierne.	Cummins, Evanston, Hoffman, Hyde Park, Taft.
1933	30th	B Minor Mass, Bach.	Cummins, Madisonville, Taft.
1935	31st	The Children at Bethlehem, Pierne.	Cummins, Chase, Hoffman, Madisonville, Taft.
1937	32nd	St. Mary Magdalene, d'Indy; Parsifal, Act I, Wagner	Hoffman, Madisonville, Taft, Bond Hill.
1939	33rd	Magnificat, Wetzler; Symphony, No. 8, Mahler.	Hoffman, Taft, Bond Hill, Madisonville.
1941	34th	Children's Crusade, Pierne.	Bond Hill, College Hill, Hoffman, Kennedy Heights, Pleasant Ridge, Taft.
1946	36th	St. Francis of Assisi, Pierne; Folk Song Festival, Harris; Lost in the Night, Christiansen; Emite Spiritum, Schuetky; The Creation, Richter.	Children's chorus composed of selected pupils from 53 elementary schools. Combined high-school choirs.

Table 1 (Continued)

Year	Festival	Works Sung	Schools Represented
1948	37th	Bonum Est Confiteri, Palestrina; There is an Old Belief, Parry; Sunrise, Taneyef; Sacred Pieces, Verdi.	Combined high school choirs.
1950	38th	Children's Crusade, Pierne; First Walpurgis Night, Mendels- sohn; Hear My Prayer, Arkhan- gelsky; Laudamus Te, Mueller; In Excelsis Gloria, Breton Melody; Madame Jeannette, Mur- ray.	Children's chorus from 54 schools. Combined high school choirs.

fifth festival in 1882, the pattern for the future was set when schoolboys assisted in the production of one of the great choral works, the "St. Matthew Passion" of Bach. The majority of the appearances of school children since that time have been in such a role. In the thirty-sixth festival of 1946, the combined choirs of the high schools appeared, presenting a group of short a cappella numbers. This practice has been continued in 1948 and 1950.

The Festival Association has recognized the importance of the participation of the school children. In the program for 1937, the following acknowledgement appeared:

The continuous participation of the school children has been a source of great benefit to them and to the community. Through the musical education which they receive the foundation is laid for a continuous supply of competent and intelligent adult singers.<sup>48</sup>

Birge, foremost historian of public school music in America, once said:

... music in her [Cincinnati] schools, ... , has kept pace with every development of musical education, and more than any other single factor has made her wonderful achievements in music possible.<sup>49</sup>

#### Cincinnati and Public School Music in the United States

Pioneer efforts.-- The city of Cincinnati has been influential in the development of music education in America. One of the first cities

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<sup>48</sup> Official Programme Thirty-Second Music Festival at Cincinnati, p. 24. Cincinnati: The Festival Association, 1937.

<sup>49</sup> Edward B. Birge, "The Musical Future of America Rests with the Schools," Journal of Proceedings of the Seventeenth Annual Meeting of the Music Supervisors National Conference, p. 327. Tulsa, Oklahoma: The Conference, 1924.

to make music a regular branch of study, it deserves credit for having been the first to introduce certain phases of the music program to the public schools.

Cincinnati is generally acknowledged to have been the first city to introduce music into the primary grades.<sup>50</sup> When this action was taken in 1855,<sup>51</sup> a system of music education was set up that encompassed all grades in district, intermediate, and high schools. McConathy suggests that Cincinnati may have been the first city to have such a highly developed program.<sup>52</sup>

Cincinnati must also be considered a pioneer in the realm of instrumental music in the schools. The orchestras of Hughes and Woodward high schools in the 1870's antedate the general movement by a long period. The allotment by the Board of Education in 1912 of seven hundred and fifty dollars for the purchase of orchestral instruments was four years in advance of the "precedent" of Oakland, California, reported by Maddy.<sup>53</sup> Cincinnati seems to have been one of the first to allow credit for orchestral work in school. Earhart says that Richmond, Indiana, gave such

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<sup>50</sup>Osbourne McConathy, "Luther Whiting Mason," Music Educators Journal, Vol. 23, No. 6 (May, 1937), pp. 26-7.

<sup>51</sup>See page 32.

<sup>52</sup>Osbourne McConathy, op. cit., pp. 26-7.

<sup>53</sup>Joseph E. Maddy, "The Introduction and Development of Instrumental Music," Volume of Proceedings of the Music Teachers National Association, p. 198. Twenty-Third Series. Edited by Karl W. Gehrken. Hartford: The Association, 1929.

credit in 1912.<sup>54</sup> Maddy treats similar action by Parson, Kansas, in 1920, as the first.<sup>55</sup> Cincinnati allowed credit for orchestral participation in 1914.

The city led the way in the introduction of class piano to the schools in 1915. Mrs. Blanche E. K. Evans, who began this instruction, is recognized as "one of the outstanding pioneers of the movement."<sup>56</sup> While Cincinnati followed the lead of eastern cities in establishing a high-school music course and in introducing courses in musical theory, history, and appreciation, it was quick to put an outstanding program into operation.<sup>57</sup> These courses were a part of the "vocational music course" which began with the school year 1910-1911. A few years later, Earhart called the Cincinnati program of music appreciation and history "one of the strongest courses to be found."<sup>58</sup>

Another first that must be granted Cincinnati is in the area of

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Will Earhart, "The Evolution of High School Music," Papers and Proceedings of the Music Teachers National Association, p. 185. Seventeenth Series. Edited by Karl W. Gehrkins. Hartford: The Association, 1923.

<sup>55</sup> Joseph E. Maddy, op. cit., p. 199.

<sup>56</sup> Guide for Conducting Piano Classes in the Schools, p. 19n. Published for the Piano Section of the Committee on Instrumental Affairs of the Music Supervisors National Conference by the National Bureau for the Advancement of Music. Accepted by the Conference, April 20, 1928.

<sup>57</sup> Will Earhart, Music in the Public Schools, p. 50. U. S. Bureau of Education Bulletin 1914, No. 33. Washington: Government Printing Office, 1914.

<sup>58</sup> Will Earhart, "Some Present Usages in Accrediting Music in High Schools," Papers and Proceedings of the Music Teachers National Association, P. 149. Tenth Series. Hartford: The Association, 1916.

musical competitions. In 1874, the A grades of the intermediate schools met at Hughes high school in a singing competition.<sup>59</sup> A feature of this affair that made it closely resemble modern festivals was the presence of a visiting music educator, Henry Robyn of the St. Louis schools, who served as judge.

Staff in professional organizations.--- Members of the music department of the Cincinnati schools have been active in organizations interested in the advancement of public school music. When Luther Whiting Mason, then of Boston, and T. F. Seward originated the music education department of the National Education Association in 1884, G. F. Junkermann presented his views as to the proper method of teaching music.<sup>60</sup> Junkermann also engaged in the discussions of the public school sessions of the Music Teachers National Association.<sup>61</sup> Walter Aiken took an active part in the music section of the National Education Association during the first ten years of his superintendency, giving addresses in 1901 and 1905.<sup>62</sup> He was a member of the Music Teachers National Association and was appointed an

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<sup>59</sup>Common Schools of Cincinnati, Forty-Fifth Annual Report for the school year ending August 31, 1874, p. 21. Cincinnati: Wilstach, Baldwin and Co., 1875.

<sup>60</sup>National Education Association, Journal of Proceedings and Addresses 1885, p. 368. New York: J. J. Little and Co., 1886.

<sup>61</sup>Official Report of the Fifteenth Meeting of the Music Teachers National Association, p. 91. Chicago: The Association, 1893.

<sup>62</sup>National Education Association, Fiftieth Anniversary Volume 1857-1906, p. 630. Winona, Minnesota: The Association, 1907.

auditor of that organization at its 1913 meeting in Cincinnati.<sup>63</sup> Walter Aiken's participation in the activities of the Music Supervisors National Conference was also considerable. The conference met in Cincinnati twice during his superintendency and he addressed the group many times. He served as a member of its research council from 1925 until 1930.<sup>64</sup>

Ernest G. Hesser and Francis C. Biddle were both active in professional music education organizations at both the state and the national level. Hesser organized the In-and-About Cincinnati Music Educators Club and both he and Biddle have headed the group. Hesser also served as chairman of the music section of the Ohio Education Association, which in 1933-34 prepared a report on the minimum essentials in music education. Hesser and Biddle have both addressed national and regional meetings of the Music Educators National Conference and have served on various committees in the conference. Biddle was the original chairman of the vocal ensemble committee after the 1936 reorganization of the conference.<sup>65</sup> He was a member of the executive committee from 1940 until 1944. He and his staff were largely responsible for the success of the Wartime Institute of the North Central Division, held in Cincinnati in 1943. Biddle organized the Ohio Day Chorus for the 1946 meeting of the National Conference

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<sup>63</sup>Music Teachers National Association, Papers and Proceedings of the Music Teachers National Association, p. 280. Eighth Series. Hartford: The Association, 1914.

<sup>64</sup>John W. Molnar, "The History of the Music Educators National Conference," p. 298. Unpublished Doctor's dissertation. Cincinnati: University of Cincinnati, 1948.

<sup>65</sup>Ibid., p. 323.

in Cleveland. The singing of this group of 1750 high school pupils from every county in the state was considered by some to have been the outstanding event of the conference.<sup>66</sup>

Other members of the Cincinnati music staff have served on committees of the Music Educators National Conference as well as in regional organizations. Some of these have been Blanche E. K. Evans, Olga Prigge, Helen Roberts, Harry Glore, Nelle C. Murphy, Paschal Monk, and E. Jane Wisenall.

Superintendents' influence.-- Cincinnati school superintendents have helped spread the influence of the city's school music program. Randall J. Condon, Superintendent of Cincinnati Schools from 1913 until 1929, was also influential in the Music Educators National Conference. His interest in and service to music education extended beyond the schools of the Queen City. In 1922, at Nashville, Condon addressed the conference on "A Supervisor as Seen by a Superintendent," a speech largely about Walter Aiken.<sup>67</sup> Two years later the conference met in Cincinnati and Condon gave the address of welcome. A few years later Condon served as president of the department of superintendence of the National Education Association. He requested Walter Aiken to make arrangements to have the National High School Orchestra at the Dallas meeting in February, 1927.<sup>68</sup>

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<sup>66</sup> Carillon, Vol. 13, No. 4 (May, 1946), p. 1. Mimeographed.

<sup>67</sup> Journal of Proceedings of the Fifteenth Annual Meeting of the Music Supervisors National Conference, pp. 34-37. Ann Arbor: Ann Arbor Press, 1922.

<sup>68</sup> Letter to N. R. Crozier, Superintendent of Dallas Schools, from Walter H. Aiken, Cincinnati, dated May 14, 1926.

Joseph E. Maddy, director of the orchestra, has written the following concerning this meeting.

Dr. Condon ... cooperated in every way to make the orchestra a powerful argument for more and better music in the schools. As a result of his efforts eleven programs were scheduled for various meetings during the convention and programs by choral organizations preceded all the other general meetings of the week, so that music was the major subject at the convention. ... As the result of this "musical crusade" the convention passed a resolution placing music on an equal basis with the other fundamental subjects in education -- the greatest victory for music in the history of the nation.<sup>69</sup>

The National High School Music Camp was an indirect result of the orchestra's trip to Dallas, according to Maddy, the director.<sup>70</sup> Condon served as a member of the board of directors of the camp.<sup>71</sup>

Other superintendents of the Cincinnati schools have spread the influence of the city's music program. Some have addressed professional organizations. Others, after leaving Cincinnati, have held positions in which they might draw on their experience with Cincinnati school music in administering other such programs. A. J. Rickoff served as superintendent at Cleveland and New York after leaving the Cincinnati schools. At the 1889 meeting of the National Education Association, Rickoff spoke of the value of music as an educative factor.<sup>72</sup> At the same meeting, E. E. White, who was then superintendent in Cincinnati, also spoke of the influence for good of music in the schools.<sup>73</sup> John Hancock, a strong supporter of the

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<sup>69</sup>Joseph E. Maddy, "The Introduction and Development of Instrumental Music," Volume of Proceedings of the Music Teachers National Association, p. 203. Twenty-Third Series. Hartford: The Association, 1929.

<sup>70</sup>Ibid., p. 203.

<sup>71</sup>School Index, Vol. 14, No. 19 (January 20, 1928), p. 151.

<sup>72</sup>National Education Association, Journal of Proceedings 1889, p. 666. Topeka: Kansas Publishing House, 1889.

<sup>73</sup>Ibid., p. 665.

the music program while he was superintendent of the Cincinnati schools, had opportunity later as Ohio State School Commissioner to extend the influence of Cincinnati school music.<sup>74</sup> F. B. Dyer's address of welcome to the Music Supervisors National Conference in 1913 included the first request for help from the conference by a school administrator.<sup>75</sup>

Convention site.— The musical reputation of Cincinnati, developed by the public schools, the music schools, the May Festival, and the Symphony Orchestra, has made it a popular convention city for musical organizations: Cincinnati was selected as the place for the meeting at which the Music Supervisors National Conference was put on a definite and permanent basis in 1910.<sup>76</sup> Kauffman says that there was opposition to the choice of the city, as most of the members at the time were from further west. He adds that the decision was a fortunate one, however, as it drew many new members from the South and East.<sup>77</sup> It was in Cincinnati that the constitution was adopted, the name Music Supervisors National Conference adopted, the publication of the first yearbook approved, and a committee appointed to formulate a course of study for high school.<sup>78</sup> Fourteen years later, in 1924, the conference again met in the Queen City

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<sup>74</sup>"Minutes of the Board of Education, Cincinnati, Ohio, June 1, 1891," Vol. 21, p. 105.

<sup>75</sup>John W. Molnar, op. cit., p. 87.

<sup>76</sup>Ibid., p. 87.

<sup>77</sup>Harry M. Kauffman, "A History of the Music Educators National Conference," pp. 46-7. Unpublished Doctor's dissertation. Nashville, Tennessee: George Peabody College for Teachers, 1942.

<sup>78</sup>John W. Molnar, op. cit., p. 87.

and adopted the slogan, "Music for Every Child, Every Child for Music."<sup>79</sup> The North Central division of the Music Educators National Conference held a Wartime Institute in the city in 1943. The Music Teachers National Association has also convened in Cincinnati in 1899, 1913, 1929, and 1944. The fact that the city was for many years the center of the activities of the North American Saengerbund has been mentioned earlier in this chapter.

Publications.-- The publications of the Cincinnati school music staff were used in other than the city schools, thus extending the influence of the Cincinnati music program. A government inquiry into the status of musical instruction in the public schools of 1886 sheds some light on the extent of this dispersion. The results of this study showed the Cincinnati Music Readers to be in use in Rockford, Illinois; Franklin, Indiana; Circleville, Galion, Hamilton, and Wilmington, Ohio.<sup>80</sup> They were not as frequently reported as some of the other music books of the time, but the fact is established that they were used by other schools. Many cities reported merely "various song books" and it is possible, of course, that the Cincinnati Music Readers were among them.

Other materials prepared by Cincinnati music teachers have had wide use. The Gray Book of Favorite Songs, The Golden Book of Favorite Songs, and the Treasure Chest of Songs<sup>81</sup> have had wide popularity. Walter

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<sup>79</sup>John W. Molnar, op. cit., p. 119.

<sup>80</sup>John Eaton, "Education in Music at Home and Abroad." Circulars of Information of the Bureau of Education, No. 1, The Study of Music in the Public Schools, pp. 64-69. Washington: Government Printing Office, 1886.

<sup>81</sup>See page 159.

Aiken's Supplementary Songs for Public Schools, his operettas, and the orchestrations he made for both songs and larger works were used by many of the nation's schools. The Willis Music Company for many years rented Aiken's manuscript orchestrations to schools using his numbers on programs.<sup>82</sup> Aiken's "Musical Appreciation Series" was also evidently widely used. The Willis trade publication once carried a testimonial for them from a music educator in Montana.<sup>83</sup> The programs which Cincinnati school music teachers help prepare for the children's concerts of the Cincinnati Symphony Orchestra have been sent to cities which the orchestra visits while on tour.<sup>84</sup>

Radio.--- The radio has extended the influence of the school music program beyond the borders of the city. The activity of the schools in connection with radio programs has been mentioned briefly before.<sup>85</sup> That some of these programs had distant audiences is apparent from the following statement of Francis C. Biddle.

Though our Cincinnati school radio programs under the heading this year of "Sing With Me" and a feature of the "Nation's School of the Air" aroused considerable favorable comment throughout the five surrounding states and several eastern ones, the number of our own schools tuning in did not justify the time it took to prepare and present them.<sup>86</sup>

Comments on Cincinnati school music.--- In the past one hundred

<sup>82</sup>From unpublished notes of Walter H. Aiken.

<sup>83</sup>The Word From Willis, Vol. 4, No. 12 (December, 1919), p. 4.

<sup>84</sup>Carillon, Vol. 12, No. 2 (December, 1944), p. 5. Mimeographed.

<sup>85</sup>See page 206.

<sup>86</sup>Report to the assistant superintendent, elementary level, dated 1937-1938, from Francis C. Biddle, Cincinnati, Ohio.

years, many favorable comments have been made on the Cincinnati school music program. Cincinnati has thus been cited as an example for other school systems.

One of the earliest such statements was made by Nathaniel Gould in 1853. He wrote:

We can ... give an opinion, from personal hearing, -- for their schools there, and comparatively with schools in other cities,--having been familiar with the singing in the schools of Boston and Providence. We have never anywhere heard scholars sing in schools, where there was greater evidence of thorough training in the first principles of music, of attention, and ambition on the part of the scholars, than in Cincinnati, having visited the schools several winters, and taken them unawares, when there was no chance for display. But their greatest excellence consisted in their exactness and promptness in the time. There were no instruments for them to catch the sound from, or to lean upon; but the moment the pitch and time of a tune were given, it was carried through by the scholars, without the aid of even the voice of the teacher.<sup>87</sup>

The schools shared in the praise heaped on the May Festival in the last quarter of the nineteenth and throughout the twentieth century.<sup>88</sup>

Frank Van der Stucken, one of the conductors of the May Festivals, wrote Walter Aiken as follows:

You have established a standard of singing in your public schools that cannot be approached by any body of children throughout the world.<sup>89</sup>

It has been shown that Francis C. Biddle used an unfavorable comparison as a means of awakening the city to the need for modernization

<sup>87</sup>Nathaniel D. Gould, Church Music in America, p. 141. Boston: A. N. Johnson, 1853.

<sup>88</sup>Peter Christian Lutkin, "The Larger Choral Groups and Pre-eminent Choral Leaders Since 1876," Volume of Proceedings of the Music Teachers National Association, p. 90. Twenty-Third Series. Edited by Karl W. Gehrrens. Hartford: The Association, 1929.

<sup>89</sup>Eighty-First Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1910, p. 49. Cincinnati.

of its music program.<sup>90</sup> Since one of the criticisms in 1937 had to do with the elementary string program, a comparison made in 1942 is significant. Katherine Whitelock, of the Peabody Conservatory of Music, wrote:

After seeing fine teaching in many cities in the mid-west, I find that the class at the Clifton School stands out in my mind as the perfect coordination of school organization and violin teaching.<sup>91</sup>

An interesting point concerning Cincinnati school music is the fact that it was never allowed to lapse from 1844 to the present. This was not the case in other mid-western cities. Chicago schools were without music for two periods, once in the 1840's and again during the Civil War.<sup>92</sup> Cleveland dropped its school music because of a depression in 1858 and it was not reinstated until 1864.<sup>93</sup>

#### Personalities

School music has had an important place in the life of the city of Cincinnati. School music teachers have thus made a distinct contribution to the cultural life of the community. Not a few of them have become well known figures in the city.

J. L. Zeinz.-- One of the outstanding figures of the music

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<sup>90</sup>See pages 87-8.

<sup>91</sup>Carillon, Vol. 10, No. 2 (December, 1942), p. 8. Mimeographed.

<sup>92</sup>Lloyd F. Sundermann, "Chicago's Centennial of School Music," Music Educators Journal, Vol. 28, No. 5 (April, 1942), pp. 28-9.

<sup>93</sup>Ralph L. Baldwin, "From the Civil War to 1900," Papers and Proceedings of the Music Teachers National Conference, p. 174. Seventeenth Series. Edited by Karl W. Gehrkins. Hartford: The Association, 1923.

department in the last third of the nineteenth century was J. L. (Daddy) Zeinz. He joined the staff in 1868 and served until 1905. His longest associations during that time were with the Third Intermediate School and the Sixth District School. From 1875 until 1882 he gave the music instruction at the Normal School. He assisted in the preparation of the second and third editions of The Cincinnati Music Readers and probably made a contribution to the first edition.

Schmidt and Brusselbach.— Two other German music teachers of the nineteenth century who deserve mention were John Schmidt and Henry J. Brusselbach. Schmidt was the next addition to the staff after Zeinz, beginning his twenty years of teaching in 1872. Groneweg remembers him as a walking encyclopedia, a fine product of the German Lehrseminar.<sup>94</sup> His teaching was done in the district schools. Along with Zeinz and Brusselbach, Schmidt made the copies of the sight-singing examinations which were exhibited in Paris in 1878.

Henry J. Brusselbach taught in the Cincinnati schools only from 1875 until 1885, but on his death Junkermann called him one of the best music teachers the city ever had.<sup>95</sup> He assisted Junkermann in the preparation of the 1882 edition of The Cincinnati Music Readers. Brusselbach conducted the choruses of children at the Exposition Fund concert in 1878

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<sup>94</sup>Interview between the writer and Victor Groneweg, former Cincinnati music teacher at Cincinnati, Ohio, August 31, 1950.

<sup>95</sup>Common Schools of Cincinnati, Fifty-Sixth Annual Report for the year ending August 31, 1885, p. 89. Cincinnati: Wilstach, Baldwin and Co., 1885.

and the scholarship concerts of 1879.<sup>96</sup>

Louis Aiken.--- A third member of the Aiken family gave long and distinguished service to the cause of Cincinnati public school music. He was Louis E. Aiken, brother of Walter and son of Charles Aiken. Louis Aiken joined the staff in 1886 after having taught some years in Avondale, College Hill, and Hamilton, Ohio.<sup>97</sup> During the first fifteen years of his work in Cincinnati, he taught in district schools and at the First and Fourth Intermediate schools. He was assigned to Hughes High School in 1895 and to Woodward in 1900. In 1905, Louis Aiken took over the music at all three high schools then in the Cincinnati system. With the institution in 1910 of special music groups, glee clubs, and orchestras, Louis Aiken directed them all for the first few years. As this program grew he was given assistance and in 1918, he began devoting his full time to Hughes High School. He organized the first Cincinnati high-school band at Hughes in 1919. From 1925, he gave his entire attention to the choral work at Hughes. Louis Aiken retired in 1931, following forty-five years as a member of the music staff of the Cincinnati schools.

Joseph Surdo.--- One of the most remarkable members of the music staff in terms of musical talent and length of service was Joseph Surdo. An 1889 graduate of Woodward High School, he began teaching music in the schools in 1891. He did some high-school teaching before 1900, but

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<sup>96</sup> See pages 210, and 212-3.

<sup>97</sup> From an unpublished Aiken genealogy kept by Walter Harris Aiken and now in the possession of Walter Avery Aiken of Towson, Maryland.

devoted most of his time then to elementary school music. In 1915, he was again assigned to the high schools and he taught either choral work or directed the orchestras in Madisonville, Pleasant Ridge, Walnut Hills, and Woodward high schools, before going to the new East (Withrow) High School in 1919. His work at Withrow High School was such as to evoke the following words of praise from his superintendent, Randall J. Condon.

I sat one evening through a recital of the girl's glee club, the boy's glee club, the band, the orchestra, chorus, and performances on the piano, and I said any man who can direct musical education of these children in such a way as to have such a symphony as this is making one of the biggest and best contributions to the education of young people. It is far beyond the value of the education which comes from mathematics, science, or English, or anything else. ... for I don't care how valuable others may be this man has done more for the education of these young people than any other teacher.<sup>98</sup>

At East High School, Surdo trained the orchestra and singers for a community opera company. In 1924, this group presented Gilbert and Sullivan's "Pirates of Penzance" as their first endeavor.<sup>99</sup> Joseph Surdo retired from the Cincinnati schools in 1938, but not content with forty-seven years of school teaching, he has since been associated with schools in northern Kentucky.

In addition to his long record of successful teaching, Joseph Surdo has had considerable success as a composer. For Woodward High School he wrote the "Ode to Woodward" and a cantata, "Woodward, Past, Present, and Future."<sup>100</sup> His compositions are found on the programs of

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<sup>98</sup>Randall J. Condon, "A Supervisor as Seen by a Superintendent," Journal of Proceedings of the Fifteenth Annual Meeting of the Music Supervisors National Conference, p. 37. Ann Arbor: Ann Arbor Press, 1922.

<sup>99</sup>Cincinnati Commercial Tribune, Vol. 28, No. 247 (February 16, 1924), p. 2.

<sup>100</sup>Program of Founder's Day at Woodward High School, March 8, 1911.

the high-school commencements through the years. In 1909, for the centennial celebration of Lincoln's birth, Surdo composed the music for an ode, "Our Lincoln" by Principal W. C. Washburn. Surdo trained and conducted the chorus of eight hundred children and a reporter wrote that with it all "he proved himself too big a man to waste his years as a poorly paid music teacher in the public schools."<sup>101</sup> At the request of Frank Van der Stucken he composed "In Flanders Fields" which was sung at the May Festival in 1923. He has also written two operas, one of which, "Enter Pauline" was produced by the Cincinnati Zoo Opera Company in 1929.<sup>102</sup>

Alfred Hartzel.-- Another outstanding Cincinnati music teacher was Alfred Hartzel. Joining the staff in 1895, he devoted his life to the children of the elementary schools. As chorus master of the May Festival from 1908 until 1944, he was in the best position of any of the school music staff to train the children's choruses for the festivals. Children from his schools, therefore, served in that capacity from the eighteenth through the thirty-fourth festival. The strictest of disciplinarians, but with a deep love of children, Hartzel was responsible for the unrivaled precision of the singing and the loveliness of tone of the children's choruses of that time.

John C. Donovan.-- John C. Donovan, music teacher in the elementary schools of Cincinnati from 1898 until 1929, was responsible for the preparation of larger choral works by school children. Children from his schools gave annual concerts including cantatas during the late teens and

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<sup>101</sup> Cincinnati Enquirer, Vol. 66, No. 44 (February 13, 1909), p. 16.

<sup>102</sup> Cincinnati Times-Star, Vol. 91, No. 135 (June 6, 1929), p. 8.

early 1920's.<sup>103</sup> In 1916, they sang Donovan's cantata, "Peace," and in 1921, his composition, "The Seasons."<sup>104</sup>

Victor Groneweg.-- Victor Groneweg was a product of the Cincinnati school music program who taught German in the schools and played in the Teachers Orchestra before becoming a member of the music department in 1905. Groneweg trained and led large groups of children in the singing of German folk songs.<sup>105</sup> He was responsible for the establishment of the orchestras at Carson, Westwood, and Cheviot schools.<sup>106</sup>

E. Jane Wisenall.-- One of the outstanding woman teachers of the Cincinnati music staff was E. Jane Wisenall. She began her teaching in the elementary schools in 1908. In 1911, she began teaching the theoretical work in connection with the high-school vocational music course. Miss Wisenall, from 1915, devoted her full time to Woodward High School, which institution she served until her death in 1933. She worked with the student teachers from the College of Music,<sup>107</sup> gave the pre-concert talks to children in 1915,<sup>108</sup> contributed to the Golden and Gray Books of Favorite Songs, and took an active part in the Music Educators National

<sup>103</sup>School Index, Vol. 3, No. 35. (May 11, 1917), p. 277.

<sup>104</sup>School Index, Vol. 7, No. 33 (April 15, 1921), p. 249.

<sup>105</sup>Seventy-Ninth Annual Report of the Public Schools of Cincinnati for the school year ending August 31, 1908, p. 53. Cincinnati.

<sup>106</sup>Interview between the writer and Victor Groneweg, former Cincinnati music teacher, Cincinnati, Ohio, August 31, 1950.

<sup>107</sup>Interview between the writer and Elizabeth M. Taylor, head of the school music department, College of Music of Cincinnati, July 26, 1950.

<sup>108</sup>See page 132.

Conference.

Blanche E. K. Evans.— In Mrs. Blanche E. K. Evans, the Cincinnati music staff had one of the pioneers in the field of class piano instruction. Mrs. Evans began her classes at Woodward High School early in 1915 and taught there until 1942. She was in charge of the senior piano students from the music schools who taught class piano in the elementary schools. Possessed of a healthy imagination, Mrs. Evans developed many successful class piano techniques. Coupled with this imagination is a sense of humor<sup>109</sup> which helped Mrs. Evans make her work successful "beyond expectation."<sup>110</sup>

A. R. Kratz.— The outstanding figure in the development of the modern instrumental program of the Cincinnati schools was A. R. Kratz. Following World War I, he organized elementary school orchestras with great success.<sup>111</sup> Later he taught at Woodward and Hughes high schools. He served the latter school for twenty-three years, during which time the Hughes orchestra was an outstanding school music organization. At one time eleven members of the Cincinnati Symphony Orchestra were former pupils

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<sup>109</sup>One day in the depression years when academic subjects had been added to her piano-teaching load, Mrs. Evans fell on Main Street as she was on her way home from school. To a passerby who rushed up to inquire if she were hurt Mrs. Evans replied, "No, thank you, I am a school teacher and this is the end of the day."

<sup>110</sup>Cincinnati Public Schools, Eighty-Sixth Annual Report for the school year ending August 31, 1915, p. 35. Cincinnati, 1916.

<sup>111</sup>See pages 125-26.

of Kratz and there are others in other symphonic organizations.<sup>112</sup> Kratz was also influential in the development of school bands.<sup>113</sup> Kratz used his instrumental organizations as a means of developing responsibility in his students. Many present day music teachers, including the writer, had their first experience at handling a musical group under the watchful eye of A. R. Kratz. He died early in 1951 in Phoenix, Arizona.

#### Summary

Public school music has been an integral part of the life of the city of Cincinnati and an important factor in the development of its musical reputation. Concerts which were a natural result of the school music program have been of interest to the community for over one hundred years. Good music has long been a popular feature of the annual high-school commencement programs. School musicians have also contributed greatly to the success of such civic projects as expositions, conventions, and patriotic celebrations. Cincinnati public school music is closely bound up with the history of the city's most famous musical institution, the May Festival. The schools have provided preparatory experience for many of the chorus members and the participation of school children has been a regular feature of the festivals.

Cincinnati has been a leading city in the field of public school music. The city is recognized as a pioneer in the realm of primary grades

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<sup>112</sup>Interview between the writer and A. R. Kratz at Clarksville, Tennessee, November 8, 1950.

<sup>113</sup> See page 123.

music and the introduction of class piano. It has provided leaders for professional music education organizations and has served as an important convention site. The publications of the members of the music staff and the radio programs produced by them have helped disseminate the Cincinnati brand of music education. In the past one hundred years, comments about the Cincinnati program of public school music have generally been favorable ones.

In addition to the men discussed in earlier chapters, a number of Cincinnati school music teachers have become well-known personalities in the city. Those discussed in this chapter have been J. L. Zeinz, John Schmidt, Henry J. Brusselbach, Louis Aiken, Joseph Surdo, Alfred Hartzel, John C. Donovan, Victor Groneweg, E. Jane Wisenall, Blanche E.K. Evans, and A. R. Kratz.

## CHAPTER VIII

### SUMMARY

#### The Problem

This investigation is an attempt to trace the development of music education in the public schools of Cincinnati, from its beginnings in the 1830's to its present status. In addition, the study sheds light on the relationships between school music and the growth of Cincinnati as a music center, and between music education in Cincinnati and the development of school music throughout the United States.

Sources of information.-- The chief sources of data for this study are: (1) the minutes of the Cincinnati Board of Education, (2) the annual reports of the Cincinnati public schools, (3) textbooks and other curricular materials, (4) letters, notebooks, and other memorabilia of the Aiken family, (5) programs of commencements, concerts, and other events of the public schools, (6) the annuals of Hughes and Woodward high schools, (7) programs of the Cincinnati Musical Festival Association, (8) memoranda of the music department of the Cincinnati public schools, (9) the School Index, a journal published by the Cincinnati schools, (10) interviews with the present director and teachers of music and with former music personnel and their colleagues, students, and relatives, (11) addresses by members of the Cincinnati music staff, and (12) other written materials by members of the music staff. Other sources are newspapers, histories of Cincinnati, histories of school music, and articles in musical and educational journals and yearbooks.

Central themes.--- Three themes are noticed running through this study of Cincinnati public school music history. (1) Music in the schools has been an important factor in the cultural life of the city. Cincinnatians have for over a hundred years displayed an unusual interest in school music. (2) The background of the people who settled in Cincinnati in the nineteenth century has exerted a strong influence on the school music program. New Englanders brought the first interest in school music to the city. Germans nurtured the idea of school music and helped it gain a place of respect in the life of a musical city. (3) One of the educational results of the interaction of these two groups was a systematic method of instruction. This system served with such outstanding success throughout the nineteenth century that it was able to resist the inroads of new educational thought after the turn of the century. The development of this system, its downfall, and the transformation to the present program of music education present a third theme.

#### Beginnings of Public School Music in Cincinnati

The early residents of Cincinnati brought with them the culture of New England. By the fourth decade of the nineteenth century, the young city had become Boston's western counterpart as an intellectual and cultural center. Thus it was natural for agitation for public school music in Cincinnati to follow the success attained in the 1830's by Lowell Mason as a teacher of music in the schools of the eastern city.

Preparing the way.--- Two institutions were of importance in preparing the way for the introduction of music into the Cincinnati schools. One of these institutions was the Eclectic Academy of Music,

founded in 1834 with the object of promoting music education in the West. The first professor of the academy was Timothy Mason, brother of Lowell Mason. Timothy Mason was responsible for the first volunteer music classes in the Cincinnati schools. Two other faculty members of the academy, William F. Colburn and Victor Williams, were early members of the music staff of the Cincinnati schools.

The second institution which assisted in introducing music to the Cincinnati schools was the Western Literary Institute and College of Professional Teachers. This body of educators met annually to discuss all types of educational subjects. Two reports made in 1837 to the College of Professional Teachers directly influenced the public schools to introduce music into the curriculum. One report was by Calvin E. Stowe, on "the Course of Instruction in the Common Schools of Prussia and Wirttemberg." In this document Stowe stated his belief that all who could learn to read could learn to sing. A second report, made at the same meeting by a committee composed of Timothy Mason and Charles Beecher, declared that (1) all men can learn to sing, (2) vocal music is of physical, intellectual, and moral benefit as a school subject, and (3) to introduce music to the schools, the public must be made to see its desirability and qualified teachers must be prepared.

First music classes.-- The first music classes in the Cincinnati schools seem to have followed this 1837 meeting of the College of Professional Teachers. There is mention of music at the annual exhibition of the schools the following June, and the annual school report for the year ending June 30, 1838 mentions music classes conducted in the schools on a voluntary basis. These classes were probably led by the

room teachers, although Timothy Mason directed a group of Cincinnati school children who sang for the College of Professional Teachers when it met again in October, 1838. Music was not made a regular study for several years but was taught at the discretion of the regular teacher.

Gratuitous instruction.-- During the school year 1843-1844, special music instruction was given in the schools by William F. Colburn and Mrs. E. K. Thatcher. They received no compensation for this work other than the thanks of the Board of Trustees and the interest excited at the closing examinations.

A regular branch of instruction.-- Music was made a regular branch of instruction in 1844. Colburn and Mrs. Thatcher began teaching as employees of the Board of Trustees on the fourteenth of August of that year. Mrs. Thatcher taught for two years and was succeeded by Elisha Locke and Solon Nourse. Colburn taught until 1848 and was followed by Charles Aiken.

Early teachers.-- Elisha Locke and Solon Nourse, New Englanders, constitute an interesting pair. Together, they compiled two of the early music books used in the Cincinnati schools, The School Vocalist and The School Melodist. They resigned together in 1850, but Locke was reappointed and served until 1866. He remained an interested observer of the Cincinnati school music program until after the beginning of the twentieth century.

Charles Aiken was the outstanding early figure in public school music in Cincinnati. Joining the staff in 1848, he served as teacher in the district and high schools. He was the first superintendent of music. He aided in the preparation of many books for use in the Cincinnati schools.

He was responsible, to a great extent, for the development of a system of music education that proved remarkably successful in the nineteenth century.

Music was introduced into the primary grades of the Cincinnati schools after a relatively few years. A Mr. E. Pease conducted an experiment in primary music at the Eleventh District School in the spring of 1853. The success of this experiment caused him to be recommended as music teacher for the primary grades, but he was never appointed. Regular primary teachers were required to teach music by a resolution of December 18, 1854 and Charles Aiken began giving instruction in some lower grades early in 1855.

There were other early teachers of music in the Cincinnati schools who deserve mention. Of these, Luther Whiting Mason is the most famous. He taught in the city from January, 1856, until October, 1864. He was a very successful teacher and won acclaim for the results he achieved with the youngest school children. During his eight years in Cincinnati, Mason gained experience and formulated ideas that served him in good stead in his later career in public school music in America, Japan, and Europe.

Another teacher of these early days was D. H. Baldwin, founder of the Baldwin Piano Company. He taught music in the district and intermediate schools from 1857 until 1864. An outstanding musician of early Cincinnati, Victor Williams, taught in the schools for twenty years following 1866. Joseph P. Powell and Alfred Squire were other members of the music staff of the Cincinnati schools in the early period.

### Leadership

The position of superintendent of music was created in the fall

of 1871. Since that time but five men have filled the post. During Walter Aiken's regime (1900-1930) the title of the position was changed to director of music.

Charles Aiken.-- The first superintendent of music in the Cincinnati schools was Charles Aiken. A native of New England, Aiken had conducted singing schools in Pennsylvania, Kentucky, St. Louis, and Cincinnati before joining the Cincinnati music staff in February, 1848. He had graduated from Lane Seminary the year before. Prior to being appointed superintendent, he had taught music in the district schools and at Woodward and Hughes high schools. He continued both of these activities after being made head of the department. Aiken had taken part in the development of a system of music instruction for the Cincinnati schools. He aided in the preparation of The Young Singer (1860) and The Young Singer's Manual (1866). He had edited by himself The High School Choralist (1866).

During his eight years as superintendent, Charles Aiken further systematized music instruction in the schools. The first edition of The Cincinnati Music Readers was prepared at his suggestion and under his leadership. Examinations were used extensively in improving instruction. The success of the program was attested by the appearance of school children at the first two Cincinnati May Festivals and through awards received on exhibits at the Centennial Exposition, in 1876, at Philadelphia, and at the Paris exposition in 1878. A statement in the annual school report when Aiken retired in 1879 recognized that he had laid "the foundation of a high musical culture, not only with the pupils but with the public at large." This seems, today, an accurate judgment of

the contribution of Charles Aiken to music and music education in Cincinnati.

G. F. Junkermann.-- Aiken's successor, G. F. Junkermann, was born and trained in Germany. He had had experience as a laborer, clerk, bookkeeper, professional musician, and teacher of drawing, arithmetic, and German before joining the music staff in April, 1872. He followed Aiken as music teacher in the high schools in the fall of 1878 and was appointed superintendent of music one year later.

Junkermann continued the same basic system of music instruction as was established under Charles Aiken. The course of study and the music books were revised several times, but the overall program remained the same. Junkermann stressed particularly the development of the ability to sight-read music, and Cincinnati children acquired this skill in the schools during Junkermann's administration. During his twenty-one years as superintendent of music, Junkermann changed the post from that of a principal teacher to one of a supervisory nature. He built a staff of music teachers who were instrumentalists as well as singers and formed a music teachers' orchestra which he used as a technique of supervision.

Walter H. Aiken.-- In 1900, Junkermann was succeeded as superintendent of music by Charles Aiken's son, Walter. Walter Aiken had joined the Cincinnati music staff in the year that Junkermann became head of the department. He served as director of music for thirty years and, with his prior experience as a school music teacher, amassed an unmatched record of fifty-six years in public school music. All but five of these years were spent in the Cincinnati public schools.

Walter Aiken's administration of the music department encompassed

a period of great expansion in the Cincinnati schools. Music shared in this growth. Walter Aiken was aware of new developments in the field, and Cincinnati frequently was in the vanguard in the introduction or development of sound programs in such areas as music appreciation, a high-school music major course, elementary-school orchestras, and class piano instruction. At the same time, little change was made in the general vocal music program at either the elementary or high-school level.

Walter Aiken's innovations changed the Cincinnati school music program greatly in the first thirty years of the twentieth century. In not realizing, however, that the elementary school music program needed a fundamental transformation as well as the addition of supplementary songs, appreciation, and instrumental training, Aiken left Cincinnati music education with some major problems unsolved.

Ernest G. Hesser.--- Ernest G. Hesser, Cincinnati's fourth music director, was not in a position to do a great deal about this unfortunate situation. His six years (1930-1936) in the post were during the heart of the great depression, and the changes which were needed demanded considerable financial outlay for new materials and personnel. Hesser continued the broadening of the program. The integration and correlation of music with other studies were particularly stressed. Hesser improved the professional spirit of the music department through social activities, publications, and professional organizations. While certain improvements and additions were made in the music department under Hesser, the conflict between the old system based on drill and the new methods and objectives of the schools was not resolved. A new program of music education based on a method adopted from the teaching of language reading was not possible

because of the lack of books and sufficient personnel.

Francis C. Biddle.--- When Hesser resigned in 1936, he was succeeded by Francis C. Biddle. Biddle had taught in Rochester schools and had been director of music at Asheville, North Carolina, and at Wilkesburg, Pennsylvania. He was neither unfamiliar with nor without respect for Cincinnati school music, but he had experienced success with newer public school music methods.

Though Biddle was quick to recognize the weaknesses that existed in Cincinnati school music in 1936, it was some time before the most basic of these, the character of the elementary music program, could be remedied. In 1941, after several years of gradual change, a new music program for the primary grades was ready. Instruction in the intermediate and upper grades was also modified as rapidly as possible. Books that lent themselves to the song approach were purchased, music teachers were added to the staff, room teachers were again given responsibilities, and a supervising teacher of primary music was appointed.

Biddle also made sweeping changes in the music program of the Cincinnati high schools. Elective music replaced the required general music classes, and music offerings were considered on the same basis as academic subjects. City-wide groups gave talented students an opportunity for richer experience while the new program was being developed. In addition to the primary music supervisor, an instrumental supervisor was added to the staff.

In the fifteen years of Biddle's administration, the music program in the Cincinnati schools has been completely refashioned. Its strengths have been maintained and enhanced and the majority of its weaknesses

corrected, with the result that the city once again has a consistent program of music education that will help guard its reputation as a center of public school music.

### Curriculum

Elementary school music.-- The foundation of the nineteenth century success of the Cincinnati public school music program was laid in the elementary school. During the decade and a half after the introduction of music as a regular branch of study, a system of music instruction was evolved. The characteristic features of the system were evident by 1860. An established course of study was set out in textbooks and charts. Drill on a logical sequence of exercises developed the ability to sing music at sight, the chief objective of the program. Room teachers cooperated with special music teachers in seeing that the pupils learned the assigned songs and exercises for each grade. Examinations in the rudiments of music and in sight-singing were a part of the procedure.

This plan maintained its effectiveness for approximately sixty years. A new twentieth-century philosophy of education and new aims in music education made a change from this old system inevitable. The success of the old system, however, made the change slow in coming to Cincinnati. During Walter Aiken's administration the room teachers were relieved of responsibility for teaching music. Pupils no longer received enough drill to sustain the system. New phases of music education, such as appreciation, further reduced the time for study of the rudiments of music and for drill on exercises. The drill that did remain seemed meaningless to the pupils and music began to lose its popularity as a

subject.

The downfall of this long successful system caused Cincinnati to consider an approach to music instruction more in keeping with its new philosophy of education. The psychological method of music education begins with a meaningful musical whole, the rote song, and works toward musical skills through an aroused interest. The depression years of the 1930's prevented the city from making a swift change to the new program with the result that the transformation has been a recent one. Only for the past ten years have the Cincinnati schools had a modern plan of music education based on the song approach.

High-school vocal music.-- Required general music courses, in which the pupils sang fine choral music, were a part of the high-school program in music for approximately ninety years. Glee clubs had informal beginnings in the high schools of the nineteenth century and were permanently established after the completion in 1910 of new Hughes and Woodward high school buildings. Beginning in 1938, required music in the high schools was gradually replaced by elective music. The new program has been set up to allow for individual differences and to offer richer opportunities for those pupils who are capable of and eager for musical experience.

Instrumental music.-- Cincinnati high schools had many informal, student-inspired instrumental organizations in the last half of the nineteenth century. The modern high-school orchestras date from the opening of the new high schools and the establishment of the "Vocational Music Course" in 1910-1911. The orchestra was the outstanding musical group in the high schools of the 1920's. Since that time they have had to

compete with the bands which were first organized after World War I.

Elementary-school orchestras followed the organization of the high-school groups. The first of the lower-grade groups were formed in 1912-1913. Elementary-school orchestras were also particularly successful in the 1920's, due largely to the efforts of A. R. Kratz. A fee system of instrumental instruction in the elementary schools has been a weakness in the program for the past twenty-five years. The creation in 1939 of the post of instrumental supervisor has helped standardize the instruction in instrumental music in the elementary schools.

Mrs. Blanche E. K. Evans pioneered in 1915 in the introduction of piano classes at Woodward High School. The city has continued to be a leader in this field.

Music appreciation.--- In the nineteenth century, concerts by professional musicians were occasionally employed to develop music appreciation. In the second decade of the present century, several plans were developed for the school children to take advantage of the concerts of the Cincinnati Symphony Orchestra. The first young people's concerts of this orchestra were held in February, 1920. Young people's concerts have become a regular feature of the symphony season. Children devote school time to studying the numbers to be heard. Since 1949, a limited number of school children have been given tickets to performances of the Cincinnati Summer Opera Association.

For years, the sole attempt to teach music appreciation in the Cincinnati classrooms was through contact with great music in singing. After 1900, Walter Aiken sought to develop listeners as well as performers. Mechanical aids for the reproduction of music, appreciational notes,

visual materials, and other such means of developing familiarity with great music have been employed in the past fifty years. The modern high-school music program has been modified toward the appreciational approach. Music appreciation has become a major objective of the program and direct teaching for it has come to be a part of the music classes at all levels.

Theory.— The rudiments of musical theory were given considerable attention in the old Cincinnati system of music education. In the modern program, these same theoretical problems are first experienced in rote songs and then explained to the pupils as the need for a better understanding of them is felt.

Some theory was taught in an elective music course in the high schools in 1902, but the course for music majors, begun in 1911, saw the first regular classes in oral and written dictation, the elements of music, and harmony. Later, classes in form and analysis were added to the program.

Books.— Cincinnati music teachers have prepared many music books for school use. Some of them were compiled at the request of the Board of Trustees and served as the basis for the Cincinnati system of music education. Two of the city's first music teachers, Locke and Nourse, published The School Vocalist and The School Melodist. The Young Singer: Parts I and II were prepared by the music staff in 1860. The Young Singer's Manual was added to the series in 1866. Charles Aiken compiled and published The High School Choralist in 1866 and The Choralist's Companion in 1872. In 1875, the first edition of The Cincinnati Music Readers appeared. Other revised and enlarged editions were prepared in 1882 and 1893. These are the most important of the books prepared by Cincinnati music teachers. Since about 1900, books by other than staff members have

been adopted. The books in use in the elementary schools of Cincinnati until about 1940 attempted to develop musicianship through a logical succession of progressively more difficult exercises. The books adopted since that time have employed the song approach, in which the pupil is prepared for technical problems by first experiencing them in rote songs.

### Supervision

Supervision in music in the Cincinnati schools has been carried on by the committee on music of the Board of Education, the music teachers, and the heads of the department of music.

In-service teacher training.-- The special music teachers had some supervisory duties as early as 1855, when the teachers of the lower grades were first required to teach music. By 1863, a definite arrangement was made for weekly instruction of the regular teachers by the music teachers. Music instruction was a part of the Normal Institute, which began in 1866. With the creation of the post of superintendent of music in 1871, the regular teachers were given help by Charles Aiken. Junkermann continued these visits and greatly increased the time given to them. Walter Aiken conducted many classes in music for the benefit of Cincinnati classroom teachers. Some of these were given in connection with the College for Teachers of the University of Cincinnati. Hesser and Biddle have also conducted classes at the University. In recent years, other techniques of in-service training have been employed. These include group preparation of curricular materials, demonstration lessons, music workshops, and departmental publications. Since 1947, teacher institutes have again given in-service music training before each school year begins.

Preparatory teacher training.-- In addition to providing instruction or assistance to Cincinnati teachers, members of the music staff of the Cincinnati schools have been associated with institutions the purpose of which was to train prospective teachers. The earliest of these was the Normal School which prepared teachers for the Cincinnati schools from 1868 until 1901. The music staff gave instruction at this institution, and thus assisted in providing the schools with teachers qualified to carry on their part in the Cincinnati system of music education.

In 1906, Walter Aiken began teaching at the Cincinnati Kindergarten Training School. The cooperation between the music department of the city schools and the College for Teachers of the University of Cincinnati also began in 1906. Walter Aiken, Hesser, Biddle, Lotta T. Veazey, and Merrill Van Pelt have all helped prepare teachers at the University.

Two music schools of collegiate rank (the College of Music of Cincinnati and the Cincinnati Conservatory of Music) have given training to many of the music teachers of the Cincinnati schools. The relationship between the College of Music of Cincinnati and the city schools was very close in the late nineteenth century. The affiliation in 1923 of the Cincinnati Conservatory of Music and the College of Music with the University of Cincinnati assured a thorough training for prospective music teachers.

Evaluation.-- Visitation of teachers has been used as a means of evaluating their work since music was first introduced as a regular branch of instruction. Visits to classroom teachers were made first by the committee on music of the Board of Trustees and later by the heads of

the music department. Junkermann increased the amount of time given to visitation and his successors have placed increasing importance on this activity as a supervisory duty. The appointment of assistant supervisors has made possible more frequent visitation in the past twelve years.

Examinations were an important supervisory technique in the nineteenth century. Charles Aiken used examinations as his chief means of evaluation of teachers and pupils. Junkermann also felt examinations to be of great value, although he did not depend on them as exclusively as did Aiken. The examination system was abolished in 1901.

Preparation of materials.-- In the nineteenth century the music staff prepared books for use in the music classes. In the twentieth century the directors of music have performed a somewhat similar service by reviewing new materials and making suggestions for their use.

#### Administration

Objectives of the music program.-- At various times the objectives of public school music in Cincinnati have been stated by members of the Board of Trustees and by the heads of the department of music. Early statements, such as the June, 1844, report of the music committee of the Board of Trustees, stressed the moral, intellectual and recreative value of music as a school subject. To achieve these ends the music curriculum consisted of the rudiments of music, drill to develop sight-singing ability, and the singing of high grade music. Since 1900, the aims of the school music program have been broadened to include an appreciative objective, vocational music courses, and a concern for individual differences in musical interest and talent. The early point

of view treated music as a discipline first and an art second. Where once it was believed that love of music would come as the result of mastery, the present concept is that power will result from an awakened interest in the art.

Course of study.-- In the early days of public school music in Cincinnati the course of study was determined by the Board of Trustees or its committees. During the greater part of the nineteenth century, however, the course of study in music was the development of the music staff under the leadership of Charles Aiken and Junkermann. During the regime of Walter Aiken, he seems to have been the chief architect of the course of study. Under Hesser and Biddle, committees of teachers have again taken part in the preparation of new courses of study in music.

Personnel.-- The selection of music personnel for the Cincinnati schools was originally handled by the Board of Trustees, but during Junkermann's administration this responsibility passed to the director of music and the superintendent of schools. Charles Aiken and Junkermann were chosen as superintendents of music by the committee on music of the Board. Walter Aiken, Hesser, and Biddle were appointed by the Board of Education on the recommendation of the superintendent of schools. The scheduling of the music teachers is another function which the directors of music have taken over from the music committee. The relationship between members of the music staff has been the concern of the Board of Education and the heads of the department. In the nineteenth century, staff members worked together in the preparation of materials at the request of the Board. The Music Teachers Orchestra, teachers meetings, social gatherings, and committee work have helped build esprit de corps.

Written materials of various sorts have served to further departmental solidarity in the twentieth century.

Finance.--- There has never been a separate budget for the music department of the Cincinnati schools. Funds have been voted by the Board of Education on the recommendation of various committees or the superintendent of schools. For many years the music teachers of the Cincinnati schools were paid salaries in advance of those received by other teachers in the school system. Since 1927, however, music teachers have been paid the same salaries as other teachers, on the basis of a single salary schedule that recognizes training and experience.

Public relations.--- Throughout the long history of Cincinnati public school music, the musical results produced in the schools have served as the primary means of public relations. These results have been displayed at examinations, commencement exercises, concerts, appearances with adult organizations such as the May Festival and the Cincinnati Symphony Orchestra, and performances for various groups in the city. The press and the radio have also served to advance the cause of Cincinnati public school music.

### Influence

Public schools in Cincinnati music.--- Performances by school children have contributed much to Cincinnati musical life. The high caliber of the music at commencement exercises has remained a source of pride with Cincinnatians. In more recent years, variety shows, school cantatas, operettas, and instrumental concerts, have provided the city with a variety of musical entertainment.

School musicians have also contributed to the success of such civic projects as expositions, conventions, and patriotic celebrations. Cincinnati school music exhibits at the Centennial Exhibition in Philadelphia in 1876 and at the Paris Exposition in 1878, carried the fame of the program to all the civilized world.

The influence of the Cincinnati public school music program on the city's most famous musical institution, the May Festival, has been great. School concerts in 1859 and 1860 suggested the need for an adult singing organization of the dimensions of the May Festival. The experience with great choral music, given to Cincinnati high-school students by Charles Aiken, made available a large body of singers when the festival association was formed in 1873. School children took part in the first festival and have sung in thirty of the thirty-eight festivals to the present time. Such participation and the school music program have assured a continuous supply of interested and competent adult singers. Music appreciation, which has become a major objective of the Cincinnati school music program, has helped provide consumers of music for the city's fine musical organizations.

Cincinnati and public school music in the United States.--- The Cincinnati schools have pioneered in at least four phases of music education. (1) Cincinnati was the first city to introduce regular music study into the primary grades. This action in 1855 gave the city what was probably the first music program extending from the first grade through high school. (2) Cincinnati was among the leaders in the development of certain phases of instrumental music. There were student orchestras at Hughes and Woodward high schools in the 1870's. The Cincinnati Board of

Education's purchase of instruments in 1912 and its granting of credit for orchestra were early actions of their kind. (3) Mrs. Blanche E. K. Evans, who began piano classes at Woodward High School in 1915, is regarded as one of the pioneers in that field. (4) The intermediate school singing competition of 1874 must have been one of the earliest forerunners of the modern festival.

Cincinnati school personnel have served in professional organizations interested in public school music. Junkermann was active in the Music Teachers National Association, as was Walter Aiken. Aiken also played an important role in the work of the music section of the National Education Association and in the Music Supervisors National Conference. The latter organization met in Cincinnati on two occasions during Walter Aiken's superintendency. Cincinnati has also been a popular meeting place for the Music Teachers National Association and the North American Saengerbund. Hesser and Biddle have been active in professional music education organizations at the state and national level. Other members of the staff have served in offices or on committees of such groups. Randall J. Condon, Superintendent of Cincinnati Schools from 1913 until 1929, rendered great service to music education through professional organizations. As president of the Department of Superintendence of the National Education Association, he engineered a great triumph for music education at the Dallas meeting in 1927.

The influence of the music program of the Cincinnati schools was spread by publications of staff members. The books prepared in the nineteenth century were used in other than Cincinnati schools. Walter Aiken's publications had a wide acceptance about the country. Other

staff members have contributed to popular music books. In the past twenty-five years, the radio has extended the influence of the Cincinnati school music program beyond the borders of the city.

Personalities.-- In addition to the superintendents of music and the early teachers previously mentioned, certain other personalities have left their mark on Cincinnati and its school music. Only outstanding music teachers who are no longer members of the Cincinnati staff are discussed in this study.

Cincinnati had many fine German-born music teachers in the nineteenth century. Three of them who particularly distinguished themselves were J. L. (Daddy) Zeinz, John Schmidt, and Henry Brusselbach.

Three other music teachers who began long and valuable careers in the nineteenth century were Louis Aiken, Joseph Surdo, and Alfred Hartzel. Louis Aiken, another of Charles Aiken's sons, gave particularly valuable service in the high schools in the twentieth century. Joseph Surdo was one of the most remarkable members of the Cincinnati staff in terms of musical talent and length of service. During his forty-seven years as a member of the department he composed many numbers for school children and adults, including a composition performed by the May Festival. Alfred Hartzel devoted his life to the children of the elementary school. He was chorus master of the May Festival and trained adult and school groups for festivals from 1908 until 1944.

Certain other figures of the twentieth century are worthy of mention. John C. Donovan composed many children's cantatas and trained Cincinnati children to perform them. Victor Groneweg led large groups of children in the singing of German folk songs. One of the outstanding

women teachers of the Cincinnati music staff was E. Jane Wisenall, who spent most of her teaching years at Woodward High School. Her contemporary at that school was Blanche E. K. Evans, who began the piano classes in 1915. The outstanding figure in the development of the instrumental music program of the schools following World War I was A. R. Kratz. His work with elementary-school orchestras laid the foundation for his fine high-school groups of the 1920's.

#### Concluding Statement

The origins of public school music in Cincinnati closely paralleled in time and nature those in Boston and other eastern cities. Many New Englanders in Cincinnati in the 1830's were interested in Lowell Mason's success in Boston. One of the results of this interest was the Eclectic Academy of Music, which employed Lowell Mason's brother, Timothy, as its first professor. This institution and the Western Literary Institute and College of Professional Teachers were important agencies in preparing the way for the introduction of music into the schools.

An influx of many German people to Cincinnati in the mid-nineteenth century supplied capable teachers for the music staff and a body of citizens that was vitally interested in the school music program. German thoroughness was combined with the New England plan of music education based on the movable "do" method of teaching sight singing to produce a very successful system of music instruction.

Five men have provided the strong leadership which has characterized the Cincinnati school music program throughout its long history. Charles Aiken and G. F. Junkermann headed the department during the

nineteenth century when the Cincinnati system of music education was very successful. Walter Aiken, superintendent from 1900 to 1930, brought many innovations to Cincinnati school music without abandoning the old system of elementary music education. Ernest G. Hesser continued the movement in the direction of a modern music program during his six years as director of music, but such a plan did not fully materialize until some years after Francis C. Biddle assumed the leadership.

Cincinnati established precedents in some areas of public school music, notably in the primary grades. From its introduction as a regular branch of study in 1844 to the present day music has maintained a respected place in the schools. Cincinnati never dropped the subject from the curriculum in time of stress as did other school systems.

Public school music in Cincinnati has contributed its share to the establishment of the musical reputation of the city. It helped prepare the way for the May Festival and has shared in the glories of that institution. The schools have benefited from the concerts of the Cincinnati Symphony Orchestra and have joined the orchestra in presenting programs. The ready acceptance of public school music into the cultural life of the community has contributed a strong motivating factor for Cincinnati school music classes.

Though the story of school music in Cincinnati is of considerable local interest and consequence, it has a national significance as well. As an innovator in certain phases of school music education and as an outstanding example of the results possible from a music program, Cincinnati influenced many other communities. Members of the music department of the Cincinnati schools have taken an active part in the

development of music education in America. The evolution of music education in the Cincinnati Public Schools is an important chapter of the history of public school music in the United States.

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## Appendix A

### Course of Study in Music

from the Twenty-Ninth Annual Report of the Common Schools of Cincinnati, June 30, 1858, pp. 77-8. Cincinnati: B. Frankland, Book and Job Printer, 1858.

#### District Schools

Pupils in Grade D shall be taught the major diatonic scale, the staff, clefs, letters, bars, measures, notes and rests.

Those in Grade C shall be taught to sing and recognize the sounds of the scale at easy intervals, to read from the lines and spaces of the staff and the use of the dot after notes and rests.

Pupils in Grade B shall be taught double, triple and quadruple measures and to mark the time of each; shall continue the practice of the scale, of the dynamic degrees, and the reading of music.

Those in Grade A shall be taught to produce all the intervals contained in the scale; the dynamic degrees, and to explain the use of each; also sextuple measure with those previously named; the extension of the scale; the use of sharps, flats and naturals, and the transposition of the scale.

#### Intermediate Schools

Pupils in Grade B shall be taught the chromatic scale, the transposition of the scale, the minor scale, and a practical knowledge of all ordinary characters necessary in reading music.

Those in Grade A shall be taught to compare the major and minor scales in all the various keys and to sing the same; also to sing by modulation from any given key to that nearest related; the usual classification of voices, and shall be able to read and sing, at sight, common church music.

The proper training of the voice shall be maintained from the commencement to the completion of the course. The practice of music adapted to the capacity of the pupils of the different grades shall occupy a portion of the time throughout the Course of Study. The practice of singing in two parts shall commence in Grade B of the District Schools [11 years average age], and in three or more parts, in Grade A of the same schools.

The music teachers are requested to give instruction to pupils in Grade C and D in such of the schools as may be deemed advisable by the Local Trustees and Principals of each district.

### Course of Study in Music

from the Thirty-Third Annual Report of the Common Schools of Cincinnati, June 30, 1862, pp. 63-9. Cincinnati: Johnson, Stephens, & Morgan, General Steam Printers, 1862.

#### GRADE F

Studies. ... Singing; ... Books. This is a grade for Oral and Blackboard instruction; ...

#### GRADE E

Studies. ... Singing; ... Books. Young Singer, Part I, (for teachers only).

#### Directions to Teachers.

Music. They shall be taught to name the music characters, and write at dictation the Exercises of page 8 of the Young Singer.

#### GRADE D

Studies. ... Singing; ... Books. Young Singer, Part I.

#### Directions to Teachers.

Music. They shall be taught to write at dictation and sing the first exercises in the Second Division of the Singer, and answer questions based upon them.

#### GRADE C

Studies. ... Music; ... Books. Young Singer, Part I.

#### Directions to Teachers.

Music. They shall be taught to write at dictation and sing the first 53 Exercises in the Second Division of the Singer; to answer all questions based upon them; and read by letters and syllables exercises similar to them.

#### GRADE B

Books. Young Singer, Part I;

#### Directions to Teachers

Music. They shall be taught to write at dictation and sing the first 80 Exercises in the Second Division of the Singer; to answer questions based upon them; to sing Hullah's Songs of the Intervals; also to read by letters and syllables, the songs in the key of C in the Singer.

## GRADE A

Books. Young Singer, Part I;  
Directions to Teachers

Music. They shall be taught to write the scale on the G and F clefs, in each of the keys used in the Singer; to read by letters and syllables the songs therein, and answer questions based upon them.

## Course of Study in Music

from the Fifty-Eighth Annual Report of the Public Schools of Cincinnati, August 31, 1887, pp. 125-140. Cincinnati: The Ohio Valley Publishing and Manufacturing Co., 1888.

## GRADE H - FIRST YEAR

## INSTRUCTION

Music- Drills in the discrimination of tones as to pitch, length, and loudness; singing by imitation; from four to six songs to be taught each half-year by rote. Attention should be paid to the proper opening of the mouth as well as to the suppression of loud singing from the beginning. The second half of the year, the pupils are taught the scale and note singing from the chart or blackboard, within one octave, in  $2/4$  time, and with half and quarter notes.

## GRADE G - SECOND YEAR

## INSTRUCTION

Music- Note singing from chart or blackboard and exercises in the text-book from page 9 to 22 are to be practiced, the pupils beating time; and from four to six songs are to be taught by rote. The pupils are to be taught the name and use of the scale, staff, G clef, notes and rests (whole, half and quarter), bars and measures.

## GRADE F - THIRD YEAR

Music- Exercises from the text-book and from charts are to be practiced in  $2/4$ ,  $3/4$ , and  $4/4$  time, the exercises consisting of whole, half, dotted-half, quarter, dotted-quarter, and eighth notes, and their corresponding rests, in the scale of C major, embodying all the intervals of the scale. From four to six songs are to be taught each half-term. The pupils shall be taught to name notes by letter and by syllable, and to state how the time is beaten in the exercises selected for drills.

## GRADE E - FOURTH YEAR

## INSTRUCTION

Music- The pupils shall be taught to read and sing two-part exercises, embracing the upper F and lower A - such as are contained in the Music Reader from page 3 to 22; also two-part songs in the key of C major, by first reading and singing the notes. They shall also be taught the name and sound of sharp four and flat seven, and also the name and use of the sharp, flat, and natural and other characters used in the exercises selected for them.

GRADE D - FIFTH YEAR  
INSTRUCTION

Music- Two-part singing in the keys of G and F shall be taught from charts and text-books, extending to the upper and lower G, in  $3/8$  and  $6/8$  time, and including the dotted eighth and sixteenth notes, the eighth rest, the use of the sharp and flat as accidentals, the use of the natural, and of p, pp, f, ff, mf. The pupils shall also be taught to read by letter and to sing by the syllable la; and songs in the keys of C, G, and F major, as contained in the Music Reader shall be practiced. After February 1st, the melodic minor scale shall be practiced.

INTERMEDIATE SCHOOLS

GRADE C - SIXTH YEAR  
INSTRUCTION

Music- One-part, two-part and three-part exercises in the keys of C, G, and F major and their corresponding minors, and two-part and three-part songs in the same keys shall be practiced, as contained in the Music Reader Part Third. The pupils shall be taught to make and give the use of all the characters in the exercises selected for them.

GRADE B - SEVENTH YEAR  
INSTRUCTION

Music- One-part, two-part and three-part exercises and two-part and three-part songs in the keys of C, G, F, D, and B flat major, and their corresponding minors, shall be studied and practiced, and the terms and characters used shall be defined orally or in writing. The pupils in this grade should be able to sing at sight plain music similar to the exercises in the Music Reader.

GRADE A - EIGHTH YEAR  
INSTRUCTION

Music- Exercises and songs in all keys that are contained in the Music Reader Part Third shall be studied and practiced, with frequent reviews and tests of the pupils' knowledge of the rudiments of music, as taught in the several grades.

## Appendix B

## Examinations

from the Thirty-Second Annual Report of the Common Schools of Cincinnati, June 30, 1861, pp. 87-9. Cincinnati: Times Steam Book and Job Printing Establishment, 1861.

Examinations for transfer of the several grades of the District Schools.

## Grade A. Music

1. For what are notes used?
2. What is the effect of a dot after a note?
3. How is a triplet written, and how should it be sung?
4. What does the upper figure in the time signature show?
5. What does the lower figure in the time signature show?
6. What two dotted notes would fill a measure of 6-8 time?
7. What does 4-4 show you when placed at the commencement of a piece of music?
8. Write the letters in their proper places on the treble staff.
9. Write the letters in their proper places on the bass staff.
10. What is the effect of a sharp?
11. What is the effect of a flat?
12. What is the size of each interval in the chromatic scale?
13. What is the interval between A and B?
14. What is the interval between C and C sharp?
15. What is meant by the key in music?
16. What letters are sharped in the key of D?
17. What is the signature of the key of G?
18. What is the signature of the key of F?
19. Write the scale in the key of B flat.
20. Write the scale in the key of A.

## Grade B. Music

1. What letters are located on the lines of the treble staff?
2. What letters are located on the spaces of the treble staff?
3. What letters are located on the lines of the bass staff?
4. What letters are located on the spaces of the bass staff?
5. What is a measure?
6. What are the beats in quadruple time?
7. What kind of note would fill a measure of 3-4 time?
8. Make five kinds of notes, and write the name of each.
9. Make five kinds of rests, and write the name of each.
10. Write the Italian words that are used to indicate the degrees of loudness and softness in singing.

## Grade C. Music

1. What is a scale?

2. How is the scale numbered?
3. What syllables are used in singing the scale?
4. What syllable is sung to five of the scale?
5. What letters are used to name the pitch of tones?
6. What is a staff?
7. What is on the second line of the treble staff?
8. What is the space between two bars called?
9. How many eighth notes is a dotted half equal to?
10. What does 3-4 show you at the commencement of a piece of music?

Examination in Music of Teachers of Grades E, F, G, and H, held Saturday, May 25, 1872, at 10 o'clock A. M., at Third Intermediate School-House.

from Forty-Third Annual Report for the school year ending June 30, 1872, p. 145. Cincinnati: Wilstach, Baldwin and Co., Printers, 1873.

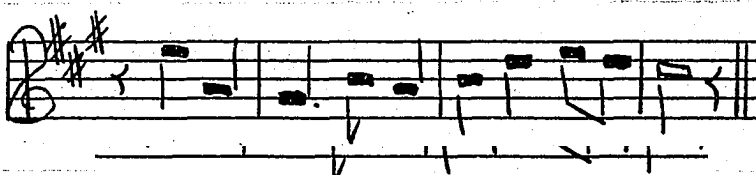
1. Make the diatonic scale in the form of a ladder.
2. Write the scale on a staff, placing under each note its letter and syllable.
3. In what key is the above scale written? Why?
4. What is the effect of a # when placed before a note?
5. What is the difference in pitch between B and B<sup>b</sup>?
6. Why are #s and b's placed after clefs and what are they called?
7. Write the scale of G, under each note placing its letter and syllable.
8. Write the scale in the key of F, with letters and syllables under each note.
9. Give an example of the major third; of the minor third.
10. How is the pitch of G found from a pipe that sounds C (third space) and what is the interval called?
11. Of what scale is G the fifth (5th)?
12. What is a bar?
13. What is a measure?
14. How many kinds of measure in general use, and what are they called?
15. Give an example of two varieties of the same kind of measure - (these varieties may be expressed by figures).
16. Make five different rests and notes, and name them.
17. Write five letters or marks that are used to denote expression.
18. State the difference between the tie and the slur; give an example of each.
19. What is the effect of a dot after a note? Give an example.
20. What is the name and use of  $\frown$ ?

## Annual Examinations

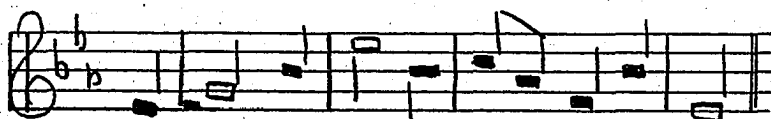
from Forty-Fifth Annual Report for the school year ending August 31, 1874, pp. 126-146. Cincinnati: Wilstach, Baldwin and Co., Printers, 1875.

Questions Submitted to Grade A, of the Intermediate Schools, for admission to High Schools.

- Music. 1. In what time is this exercise?  
2. In what key?  
3. Read each note by syllable.  
4. Read each note by letter.

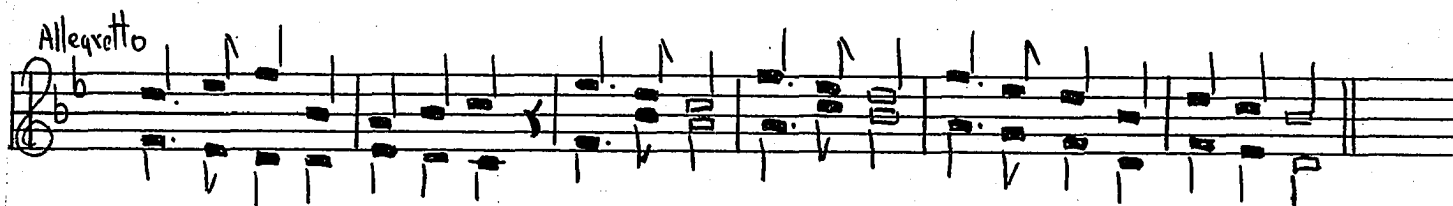


5. In what key is this exercise?  
6. Read each note by letter.  
7. Read each note by syllable.  
8. What is the signature of the key of A<sup>b</sup>?  
9. Draw a staff and write the scale in the key of E.  
10. Define P., F., Cresc., Dim.



Questions submitted to Grades B and C, Intermediate Schools, for transfer at annual examinations.

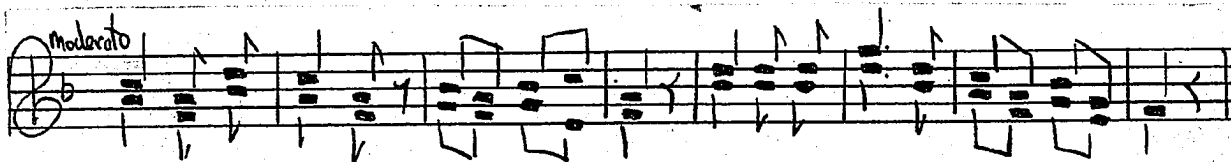
- Grade B.: 1. In what key is this exercise?  
2. In what time?  
3. Write the syllables of the upper part.  
4. Write the letters of the lower part.  
5. What is the meaning of Allegretto?



6. What is the time of this exercise?
7. In what key?
8. How is the key found?
9. Write the syllables of the lower part.
10. Write the letters of the upper part.



- Grade C.:
1. In what time is this exercise?
  2. In what key?
  3. Write the syllables of the first part.
  4. Write the letters of the second part.
  5. What is the meaning of Moderato?



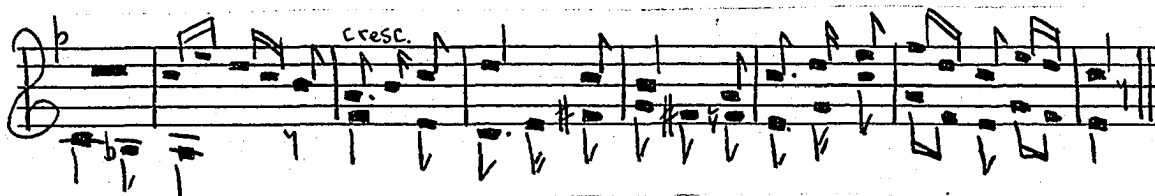
6. In what time is this exercise?
7. In what key?
8. What are the syllables of the first part?
9. Write the letters of the second part.
10. What is the meaning of Allegro?



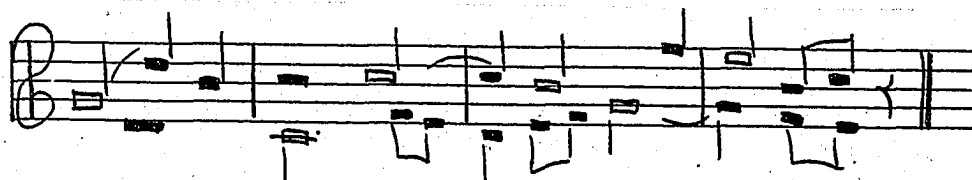
Questions Submitted to the Various Grades of the District Schools for Transfer at the Annual Examinations.

- Grade D.
1. In what time is this exercise?
  2. What is the time of ?
  3. What is the time of ?
  4. What is the name of the first and last rest?
  5. Give the name and use of .
  6. Give the name and use of .
  7. Effect of ?

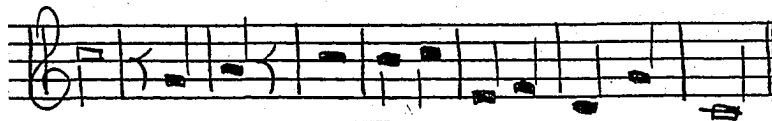
8. Name each note in the upper part by syllable.
9. Name each note in the lower part by letter.
10. What is the meaning of *p* and *cresc.*?



- Grade E.
1. In what kind of time is this exercise?
  2. What note would fill the measure?
  3. Name the curved line over the first two notes.
  4. Give the name and use of curved line over or under the bars.
  5. What is the name of the first rest?
  6. Which beats has the second rest?
  7. What is the name and time of the first note of the second part?
  8. What two notes have one beat?
  9. Name each of the upper notes by syllable.
  10. Name each of the lower notes by syllable.



- Grade F.
1. Name the five lines and four spaces.
  2. What is the name of the sign before the first note?
  3. What is the name of the line after the first note?
  4. What figures would show the time?
  5. How many beats has the first note?
  6. Which beat has the first rest?
  7. Which beat has the second rest?
  8. Name the second rest.
  9. How many measures in the exercise?
  10. Name each note by syllable.



## [Selected Oral] Examination Exercises in Music

from Forty-Fifth Annual Report for the school year ending August 31, 1874, pp. 73-80. Cincinnati: Wilstach, Baldwin and Co., Printers, 1875.

## Grade H. [1st year of school]

Musical notation for Grade H exercise, 1st year of school. It consists of three staves of music in 2/4 time. The first staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are bass clefs. The music is a simple melody with eighth and quarter notes, and rests.

## Grade G.

Musical notation for Grade G exercise. It consists of three staves of music in 2/4 time. The first staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are bass clefs. The music is a simple melody with eighth and quarter notes, and rests.

## Grade F.

Musical notation for Grade F exercise. It consists of two staves of music in 3/4 time. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef. The music is a simple melody with quarter and eighth notes, and rests.

Grade E.

A musical score for Grade E, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a single system with a common time signature. The notation includes various note values, rests, and accidentals, typical of a piano or guitar exercise.

Grade D.

A musical score for Grade D, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a single system with a common time signature. The notation includes various note values, rests, and accidentals, typical of a piano or guitar exercise.