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MUSIC AT VIRGINIA STATE COLLEGE

1883 - 1966

by

William Henderson Ryder

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
(Music)
in The University of Michigan
1970

Doctoral Committee:

Professor Allen P. Britton, Chairman
Associate Professor Richard A. Crawford
Professor Claude A. Eggertsen
Professor Emil A. Holz
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ABSTRACT

MUSIC AT VIRGINIA STATE COLLEGE

1883 - 1966

by

William Henderson Ryder

Chairman: Allen P. Britton

In this study the history of music at Virginia State College, Ettrick, Virginia, was traced from 1883 to 1966. The college was founded by the General Assembly for the purpose of providing education beyond the secondary level for the Black youth of Virginia.

Opportunities for the making and teaching of music have been provided continuously since the school opened. The earliest confirmed teachers of music were responsible for a variety of duties. They taught vocal music, gave private instruction in piano and organ, directed the choruses, prepared music for devotional exercises and assemblies, and accompanied performers on lyceum programs.

Prior to 1924 courses in music were offered primarily to students majoring in elementary education. However, in the fall of 1924, the professional study of music began when the department introduced a curriculum leading to the Bachelor of Science degree in music supervision. Since that time, the program has been expanded gradually to include curricula leading to the Bachelor of Science degree in public school music and the Bachelor of Music degree in piano, voice, organ, orchestral instruments, and music therapy.

The Virginia State College Music Department has affected music in the Black schools of Virginia. Because the school was the only state-supported institution of higher learning for Blacks in Virginia, many of the students in the state attended this college. Also, a large number of the graduates in music education remained in the state to teach. Finally, the reputation of the music department was disseminated as a result of the activities it sponsored, such as music clinics, festivals, workshops, and band and choir tours.

Adornments in the paper include fourteen tables, forty-three figures, and five photographs.

ACKNOWLEDGMENTS

I am indebted to many persons who made the completion of this dissertation possible.

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I also wish to express appreciation to the other members of my committee, Professor Richard A. Crawford, Professor Claude A. Eggertsen, Professor Emil A. Holz, and Professor Marguerite V. Hood for their criticisms, timely suggestions, and kind encouragement.

I would like to extend my gratitude to the many people at Virginia State College, who were extremely cooperative. In particular, F. Nathaniel Gatlin, Head of the Music Department, who made available records of the department, and Mrs. Catherine V. Bland, Acting Library Director, and the members of the library staff, who simplified the task of gathering data.

A special note of appreciation is due the Horace H. Rackham School of Graduate Studies for financial assistance.

Finally, I dedicate this dissertation to my wife, Exyie, for her continuous encouragement, understanding, and devotion, and to my daughter, Shauna, whose presence was a constant source of inspiration.

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INTRODUCTION

The Virginia State College in Ettrick, Virginia, was founded by an act of the General Assembly of the State of Virginia on March 6, 1882.[1] Originally designated the Virginia Normal and Collegiate Institute, its name was changed in 1902 to the Virginia Normal and Industrial Institute; in 1930 to the Virginia State College for Negroes; and in 1947 to the Virginia State College.[2] The various names reflect changes in the function of the institution experienced through its many years of existence. Moreover, the very existence of the institution belongs to a major phase of Virginia political history, as the following reveals:

> A child of politics, it came about accidentally as the result of a division in the ranks of the white Democratic party which temporarily gave to the Negroes of the State an extensive use of the ballot. This upheaval in politics took place at the close of the decade of the seventies and the early eighties over the question of the proper handling of the State's debt, which, at that time, amounted to $45,000,000.[3]

Members of the Democratic party who repudiated the debt were called Readjusters. After the party division, the Readjusters and the Negroes of Virginia formed a political coalition under the condition

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[1] Virginia School Report, Thirteenth Annual Report of the Superintendent of Public Instruction for the Year ending July 31, 1883 (Richmond: R. F. Walker, Superintendent of Public Printing, 1883), p. 140. (Hereinafter referred to as Virginia School Report.)

[2] Virginia State College Catalogue (Ettrick, Virginia, 1966-67), pp. 37-39. (Hereinafter referred to as VSC Catalogue.)

[3] Luther P. Jackson, "The History of V.N.I.I.," Virginia Normal and Industrial Institute Gazette, XXXII (November, 1928), 18. (Hereinafter referred to as "The History of V.N.I.I.")

that if the Readjusters were successful in capturing the state government, the Negro population would get an institution of higher learning and an insane asylum.[1] Through the political efforts of the new coalition, many assemblymen and other state officials were ousted from office in the general state election of 1879. However, full control of the government was not gained until 1882 when, with the aid of sixteen Negro legislators, three senators and thirteen representatives, constructive legislation was passed.[2] In addition to the erection of the institution of higher learning and the asylum for Negroes, the General Assembly increased public school appropriations by one-half, reopened closed schools, paid teachers overdue salaries, and scaled down the public debt.[3]

The author of the bill to establish the institution was the Honorable Alfred W. Harris of Petersburg.[4] A lawyer and member of the House of Delegates, Harris lobbied and petitioned for the safe passage of the bill. Because of his influence and the fact that Negro political strength was centered in "Southside" Virginia, the school was

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[1] Ibid.

[2] J. H. Johnston, "The Participation of Negroes in the Government of Virginia from 1877 to 1888," Journal of Negro History, XIV (July, 1929), 261. (Hereinafter referred to as "Negroes in the Government of Virginia.")

[3] Charles E. Wynes, Race Relations in Virginia, 1870-1902 (Charlottesville: University of Virginia Press, 1961), p. 23.

[4] Alfred W. Harris (1854-1920) was born in Fairfax County, Virginia. The Harrises, a large family, were free Negroes in Virginia as early as 1776. Harris was educated in Alexandria. He received his law degree from Howard University in 1881, and practiced in Petersburg. His term in the House of Delegates lasted from 1881 to 1888. In addition to being a legislator and a lawyer, Harris was president of the Virginia Building and Savings Association of Petersburg. Luther P. Jackson, Negro Office Holders in Virginia 1865-1895, (Norfolk: Guide Quality Press, 1946), p. 20; Lancet (Petersburg), January 6, 1883, p. 4.

located near Petersburg.[1]

As secretary of the Board of Visitors, Harris, in his law office, mapped out the course of study and generally shaped the policies and plans of the institution in its nascent stage.[2]

Political power of the Readjusters was short-lived. Their opponents regained control in 1884 by making race relations the overriding issue. As a result, vilification of the Negro became popular practice as newspapers appealed to the worst passions of the people.[3] Though legislation by the Readjusters could not be overturned, particularly the concept of public education for all citizens of the Commonwealth, the new administration did little to support the measures.

A direct product of politics, the mode of existence of the college has, to a large extent, been determined by external forces over which the administrators and faculty have had little control. But the internal workings and the structure of the departments have been controlled and shaped by the people who taught at the college. One such department is the Music Department, which has functioned since the opening of the school in 1883. Provisions for vocal music were made in the original course of study for the Normal Department, which A. W. Harris had proposed to the members of the Board of Visitors[4] on March

---

[1]Jackson, "The History of V.N.I.I.," p. 18; Johnston, "Negroes in the Government of Virginia," p. 262.

[2]Jackson, "The History of V.N.I.I.," p. 18.

[3]Johnston, "Negroes in the Government of Virginia," p. 267.

[4]Board of Visitors was the name given to the governing board of the institution. The body was composed of seven men with the superintendent of Public Instruction serving as the ex-officio Chairman of the Board. The first Board of Visitors was all-Negro with one exception.

22, 1883.[1] Specifically, music was scheduled to be offered during the second term of the first year (see Fig. 1).

After discussing Harris's proposal, members of the Board of Visitors sought to find a person qualified for the position. During the summer of the same year (1883), David N. Vassar of the Richmond Institute,[2] Richmond, Virginia, was elected to teach music.[3] A native of Lynchburg, Virginia, Vassar was ranked as third instructor with a salary "fixed at $1150 per annum."[4] He was "to have special charge of the musical department"[5] and, according to a later entry, the job represented a "special position created for him."[6] As originally proposed, the faculty was as follows:

> Professor James Storum, 1st Instructor (Principal)
> Miss Ida B. Morris, 2nd Instructor
> Professor David N. Vassar, 3rd Instructor
> Reverend W. H. Smith, 4th Instructor
> Miss Sally P. Gregory, 5th Instructor[7]

Before the school year began, Vasser regretfully declined the

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[1]Virginia Normal and Collegiate Institute, Minutes of the Proceedings of the Board of Visitors (Ettrick, Virginia, March 22, 1883), p. 24. (Hereinafter referred to as Board of Visitors.)

[2]According to reports by W. H. Ruffner, who on March 2, 1870, became Virginia's first State Superintendent of Public Instruction, the Richmond Institute, also referred to as the Richmond Colored Institute, was established in 1867 as an institution for the training of preachers and teachers. It was supported by the American Baptist Home Mission Society. Later, the name of the institution was changed to the Virginia Union University. Virginia School Report, 1871, 1872, 1874, 1880, pp. 3-4, 54, 134, 132.

[3]Lancet, January 6, 1883, p. 4.

[4]Board of Visitors, 1883, p. 36.

[5]Ibid.

[6]Board of Visitors, 1885, p. 119.

[7]Board of Visitors, 1883, p. 36.

The following Course of Study was also Submitted by A. W. Harris, for the Normal department and was adopted.

First year = First term = Arithmetic (through fractions) reading, English Grammar, Spelling, Drawing, Physics.

Second term = Etymology, Grammar, Geography, Reading and Spelling, Music, Impromptu Composition, Drawing and Penmanship. Arithmetic, Methods of teaching, Physics.

Third term = Grammar, (Syntax) Geography with Map drawing, Botany, Arithmetic, (Completed) Latin, Practice in teaching Methods of teaching, Review.

Fig. 1.--Course of study proposed by A. W. Harris for the 1883-84 school year.[1]

[1] Ibid.

offer of a professorship because he was unable to obtain release from his contract with the Richmond Institute.[1] The Board of Visitors accepted the resignation and immediately moved that the vacancy be filled and that an additional teacher be hired at a salary of "$800 per annum."[2] Since the situation developed just eleven days prior to the formal opening of school, the Board was placed in the difficult position of having to recruit teachers on short notice. In spite of the time limitation, James M. Colson, Jr.[3] of Petersburg, Virginia, and John J. Carter of Yorktown, Virginia, were employed before the school opened, although it is not clear whether the teaching of music was a part of their assignments.[4] With the faculty intact, and with the use of existing housing, the Board of Visitors was now prepared to open the Institute on the first Monday in October.

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[1] Board of Visitors, 1883, p. 39.

[2] Ibid.

[3] James Major Colson III "was graduated from Dartmouth College in 1882 with Phi Beta Kappa honors. Returning to Virginia, in spite of more lucrative offers, he taught elementary school" until he was appointed to the faculty of the Virginia Normal and Collegiate Institute. In addition to serving as the principal for four months, he taught natural science until 1904.

Colson's grandfather, James Major Colson, I, a free Negro, was recorded as having purchased property in Petersburg in 1804. Colson's mother, "whose employers, regardless of the law, had helped her to 'acquire the rudiments of learning,' started one of the first schools for children of freedom on Oak Street in Petersburg." Roscoe E. Lewis, The Negro in Virginia (New York: Hastings House, 1940), pp. 124-25; Luther P. Jackson, Free Negro Labor and Property Holding in Virginia, 1830-1860 (New York: D. Appleton-Century Company, 1942), p. 145; VSC Catalogue, 1966-67, p. 37.

[4] Board of Visitors, 1883, p. 39; Lancet, September 29, 1883, p. 3.

PART I

THE NORMAL SCHOOL YEARS

I. PIONEER DEVELOPMENTS

1883-1888

The doors of the Virginia Normal and Collegiate Institute were opened to the Negro youth of the Commonwealth of Virginia, as planned by the Board of Visitors, on Monday, October 1, 1883.[1] A description of that historic day is given below:

> On last Monday notwithstanding the fact that the clouds were threatening, quite a number of persons were found on 'University hill' to witness the opening exercises of that school. The spacious hall was neatly arranged for pupils and visitors while the recitation rooms were neatly fixed with comfortable desks. About the hour of nine the assembly was notified that the time had arrived. After the assembly had been called to order by the acting president, Mr. A. W. Harris, Prof. Storum conducted the religious exercises which were greatly enhanced by the rendition of the musical portion by the young ladies.[2]

The assembly took place in the "old Great House" which was a brick building constructed by the former owner.[3] Harris reported that "one large class was formed which, while most advanced, was but the primary class in the course of study marked out."[4] Of the approximately sixty-one students enrolled, forty-six were assigned to the normal department, of which twenty-nine were placed in the junior class and

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[1] Virginia School Report, Fourteenth Annual Report of the Superintendent of Public Instruction for the Year ending July 31, 1884 (Richmond: Rush U. Derr, Superintendent of Public Printing, 1884), p. 3.

[2] Lancet (Petersburg), October 6, 1883, p. 3.

[3] Virginia State College Catalogue (Ettrick, Virginia), 1930-31, p. 19.

[4] Virginia School Report, 1884, p. 9.

seventeen in the middle class.[1] The remaining fifteen were assigned either to the normal preparatory class or to the Training School. In terms of rank-order, the Normal classes were structured as follows: junior, middle, and senior. Placement was determined by the student's educational experiences prior to the date of enrollment. Before the school year ended, one hundred twenty-five students were attending the Institute.[2]

The purpose of the school was to furnish competent teachers for the Negro schools in Virginia. To this end a normal curriculum was established. The program consisted of a "combination of elementary, high school, and teacher training subjects."[3] The normal preparatory curriculum covered "the last two years of the grammar grades,"[4] and the "lower branches," first to fourth grades, were taught in the preparatory department of the Training School.[5] After the various departments were organized, instruction began. (See Table 1.) Storum served as the principal for two years. He was succeeded by James M. Colson who guided the Institute until a president could be appointed. (See Fig. 2.) Colson formally organized the preparatory department, which covered a period of three years. Vocal music was taught in each class, the classes being designated A, B, and C.[6]

---

[1]Edna M. Colson, Director, "The Division of Education," Virginia State College Gazette, IX (December, 1934), 26. (Hereinafter referred to as VSC Gazette).

[2]Virginia School Report, 1891, p. 305.

[3]J. Louise Barrett, Registrar, "Enrollment, 1883-1933," VSC Gazette, IX (December, 1934), 9.

[4]Ibid.

[5]Virginia Normal and Collegiate Institute Catalogue (Ettrick, Virginia, 1885-86), P. 8. (Hereinafter referred to as VNCI Catalogue.)

[6]Virginia School Report, 1885, p. 10.

TABLE 1

VIRGINIA NORMAL AND COLLEGIATE INSTITUTE FACULTY

1883-84

Name[a]	Degree[b]	College[b]	Salary[a]
James Storum	A.B.	Oberlin College	$1,200
Ida R. Morris	-	- -	$1,100
James M. Colson, Jr.	A.B.	Dartmouth College	$1,000
William H. Smith	-	Richmond Institute	$ 900
Sallie P. Gregory	-	Hampton Institute	$ 900
John J. Carter	A.B.	Lincoln University	$ 800

[a]Virginia School Report, 1884, p. 10.

[b]Lancet, December 1, 1883, p. 3.

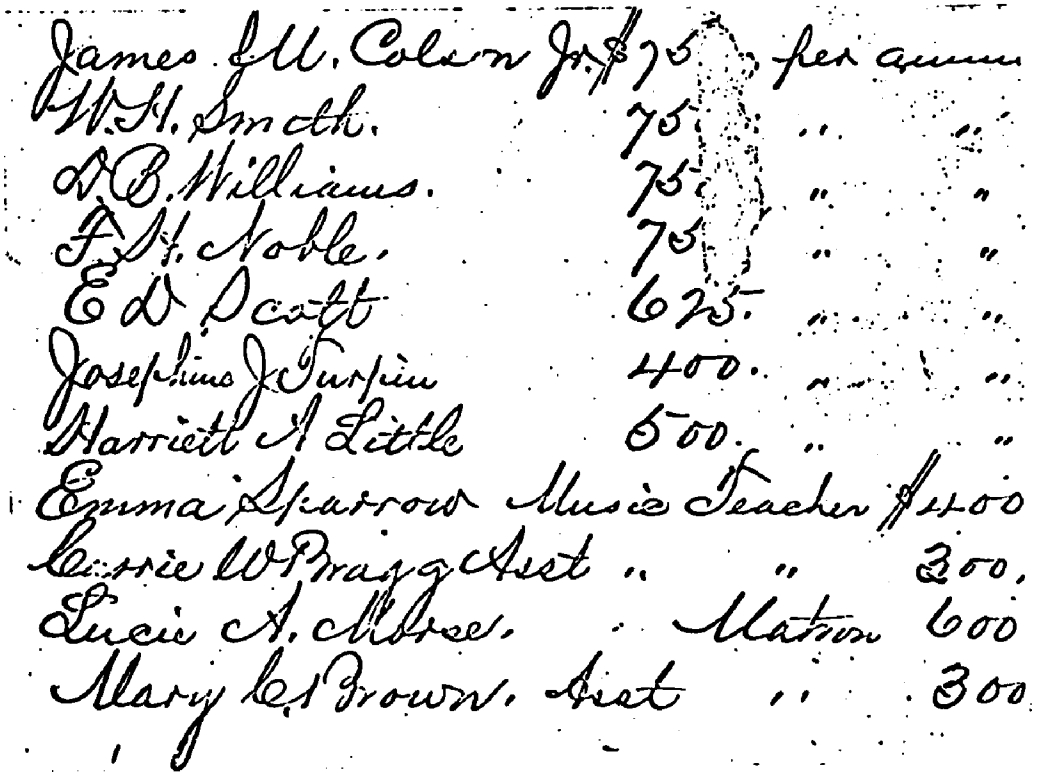
James M. Colson Jr. $75 per annum
W. H. Smith. 75 " "
D. B. Williams. 75 " "
F. H. Noble. 75 " "
E. D. Scott 625 " "
Josephine J. Turpin 400 " "
Harriett A Little 600 " "
Emma J. Sparrow Music Teacher $1200
Carrie W. Bragg Asst " " 200.
Lucie A. Morse. Matron 600
Mary E. Brown. Asst " 300

Fig. 2.--Faculty roster and salaries, 1886-87.[1]

[1]Virginia Normal and Collegiate Institute, Minutes of the Proceedings of the Board of Visitors, Ettrick, Virginia, 1886, p. 164. (Hereinafter referred to as Board of Visitors.)

Since all courses in the normal department were scheduled during the 1885-86 school year, and vocal music was a part of the curriculum in each department, Colson requisitioned a piano and a portable reed organ to facilitate the teaching of music. Both instruments were acquired at costs of $190.00 and 90.00, respectively.[1] The purchase also permitted the offering of private instruction in piano and organ, for which an extra charge was imposed.[2] At the end of Colson's tenure as interim principal, he reported that students in the preparatory department made "fair progress" in vocal music.[3]

John Mercer Langston became the first president of the Institute on January 1, 1886.[4] He remained in office for two years, during which time the college department was established,[5] and the graduation of the first class of students in the Normal course occurred. The graduating class was composed of three women and eight men, and the exercises

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[1] Ibid.

[2] VNCI Catalogue, 1885-86, p. 10.

[3] VNCI Catalogue, 1886-87, p. 50.

[4] John Mercer Langston (1829-1897), a native of Virginia, was educated in Ohio. After graduating from Oberlin College, he studied theology and law, and passed the Ohio State Bar examination on September 13, 1854. Langston taught law at Howard University, Washington, D.C. for seven years during which time he became the Dean of the Law School and the Vice-president of the institution. After terminating his services with the Virginia Normal and Collegiate Institute, he entered politics and was elected to the Fifty-first Congress of the United States as a representative from the Commonwealth of Virginia. John Mercer Langston, From the Virginia Plantation to the National Capitol (Hartford, Connecticut: American Publishing Company, 1894), pp. 11, 41, 68, 77, 125, 427, 472; Luther P. Jackson, Negro Office Holders in Virginia 1865-1895 (Norfolk: Guide Quality Press, 1946), pp. 20, 45; Lancet, January 6, 1883, p. 4.

[5] Virginia School Report, 1886, p. 188; Barrett, "Enrollment, 1883-1933," p. 9.

took place on June 4, 1886.[1] (See Plate I.)

Evaluating the curriculum and instruction in his annual report, President Langston stated:

> While as to music no great account has been given to that branch designated instrumental in the Institute, considerable attention has been given to the vocal branch; so that all of the students, ladies and gentlemen, have had full opportunity to fit themselves so far in that direction as to be able to meet all the requirements of school service in such respect. As the colored youth shall advance in study, prior to their arrival at this Institute, however, it will be found to be true that special and more general facilities will be required to meet the demands which will be made for a fuller, more complete and more scientific course of musical study.[2]

Vocal Music

A course in vocal music was taught during the 1883-84 and 1884-85 school years, though the available evidence does not reveal the identity of the instructor. David Vassar's resignation (above, p. 4) had placed the Board of Visitors in the position of not having personnel specifically assigned to teach music. Yet, music was included in the opening ceremony, and vocal music was a required course for all students pursuing the Normal curriculum.

The first music course was taught during the winter term of the 1883-84 school year, and eighty-eight students were enrolled in the class. Subsequent schedulings occurred in the spring and fall terms of 1884, and the fall term of 1885 (see Table 2). Notices of the examination schedules were printed in the Lancet (see Fig. 3). A report of the results of winter term examinations is as follows:

> Beginning with Monday of last week and ending with

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[1] Virginia School Report, 1886, p. 187.

[2] Virginia School Report, 1887, p. 73.

PLATE I



The graduating class and faculty, Virginia Normal and Collegiate Institute, 1886. President Langston is seated on left with his arms folded. Carrie W. Bragg is standing third from the end, right to left, with her hand on the arm of James M. Colson, Jr. VNII Catalogue, 1925-26, p. 17.

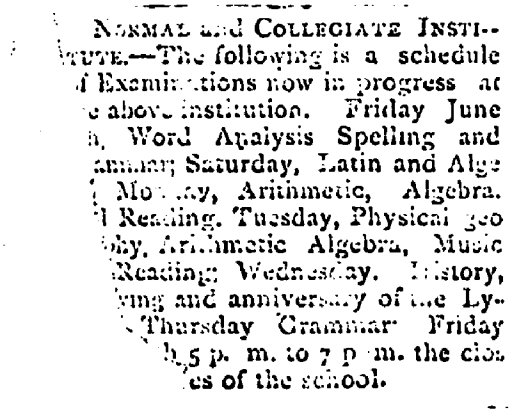
TABLE 2

NUMBER OF STUDENTS TAKING VOCAL MUSIC,

1883-86

YEAR	TERM		
	Fall	Winter	Spring
1883 - 1884	-	88	62
1884 - 1885	27	-	-
1885 - 1886	53	-	-

Source: Term and Examinations Book, 1883-86.



NORMAL and COLLEGIATE INSTI-
TUTE.—The following is a schedule
of Examinations now in progress at
the above Institution. Friday June
6, Word Analysis Spelling and
Grammar; Saturday, Latin and Alge
Monday, Arithmetic, Algebra.
Reading. Tuesday, Physical geo
phy, Arithmetic Algebra, Music
Reading; Wednesday. History,
ving and anniversary of the Ly-
Thursday Grammar Friday
to 5 p. m. to 7 p. m. the clos
es of the school.

Fig. 3.--Schedule of spring examinations, 1884.[1]

[1]Lancet, June 7, 1884, p. 3.

> the following Friday there was in progress the examination of the students, that being the end of the 2nd term. The examinations embraced all the studies including advanced Arithmetic, Algebra, Latin, Physiology, Drawing and Music. The general results of the examinations are indicative of the rapid progress the students have made during the quarter. The marks given on the average were very fair and were creditable to both pupils and instructors. Prof. Storum with his excellent corps of aid are to be congratulated on what they have done thus far in vindicating the capability of the race.[1]

Although one zero was evident, other grades in music for the winter term ranged from fifty to one hundred.[2] During the 1885-86 school year, vocal music was taught in the college preparatory department, normal preparatory department, normal department, and in the model school. In addition, private instruction was offered.[3]

Carrie W. Bragg

Of the approximately sixty or seventy students in attendance for the opening ceremony on October 1st, several had received music instruction prior to entering the Institute. One in particular, Carrie W. Bragg,[4] had been given piano lessons at an early age by a

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[1] Lancet, April 5, 1884, p. 3.

[2] Virginia Normal and Collegiate Institute, Record of Term and Examinations Book, Ettrick, Virginia, 1883-1886. (Hereinafter referred to as Term and Examinations Book.)

[3] Virginia School Report, 1886, pp. 189-91.

[4] Carrie W. Bragg's brother was George F. Bragg, Jr., the publisher-owner of the previously cited Petersburg newspaper, Lancet. The statement below was printed in the Trenton, New Jersey, Sentinel and appeared in the Lancet as follows:

> "Mr. George F. Bragg, Jr., formerly correspondent of the Virginia Star and re-adjuster post master, at the House of Delegates last session, has commenced the publication of a newspaper in the interest of the colored people, called the Lancet. We hope that Mr. Bragg may find room enough in the field for the Lancet to cut its way, as there are about 12000 colored people residing in the limits of Petersburg." Lancet, August 2, 1882, p. 3.

In addition, Bragg was paid $27.76 by the Virginia Normal and

local musician, an Englishwoman.[1] Carrie Bragg attended the public schools of Petersburg,[2] and continued her education by attending workshops for teachers, called Normal Institutes, which were directed by the State Board of Education. At the Normal Institute, held in Petersburg during the first two weeks of August, 1882, she is reported to have sung In the Starlight "beautifully" with F. S. Tyler.[3] Feeling adequately prepared to teach music, Bragg entered an advertisement in the Lancet to that effect (see Fig. 4).

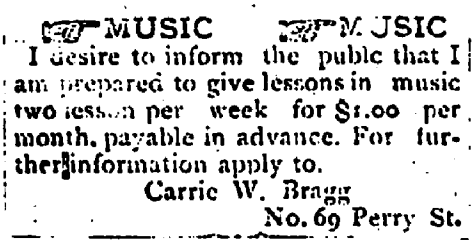
MUSIC MUSIC
I desire to inform the public that I am prepared to give lessons in music two lessons per week for $1.00 per month, payable in advance. For further information apply to.
Carrie W. Bragg
No. 69 Perry St.

Fig. 4.--Advertisement of music lessons[4]

Indeed, she may have set the type for the advertisement herself because it seems that she was knowledgeable about printing.

> Miss Carrie W. Bragg, a sister of the Editor of the Lancet, is learning the typographical profession very rapidly. She set up nearly two columns of matter of this issue.[5]

Collegiate Institute for "service as secretary." Virginia School Report, 1885, p. 8.

[1] Mrs. Rufus Atwood, the daughter of Carrie Bragg (Campbell), interviewed in Cincinnati, Ohio, November 3, 1968.

[2] Ibid.

[3] Lancet, August 12, 1882, p. 2; Virginia School Report, 1882, pp. 69-71.

[4] Lancet, August 11, 1883, p. 2.

[5] Lancet, January 13, 1883, p. 4.

Bragg was one of the original enrollees at the Institute,[1] and she took the first music course that was offered. Her grade in the course was one hundred, the highest possible score.[2]

In addition to attending school, giving music lessons, and assisting her brother with the publication of the Lancet, Bragg actively participated in the cultural life of Petersburg. The articles below are illustrative in that an idea of the cultural activity is presented, as well as the fact that she seemingly was in demand as a pianist. The first is as follows:

> The Petersburg Guards anniversary took place at Ramsdell Block. Quite a large number of guests were present, at which Capt. J. H. Hill, Hon. A. W. Harris, and W. W. Evans, Esq., delivered speeches, after each, select music followed. Quite a pleasant and tasteful selection of music under the auspices of members of the Selika Club, assisted by Mr. J. R. Jordan, organist, Misses Nellie G. Hill, Laura Hill and Carrie W. Bragg, pianist . . .[3]

The second describes a concert given by the Petersburg Musical Association.

> The Petersburg Musical Association made its first appearance on last Monday night in Oak St. church to a well attended and appreciative audience. A nice selection of songs were arranged on the program which were charmingly rendered. All the pieces were so nicely rendered that it would be quite hard for us to speak of any in particular. Miss Maggie Green's "Alto" was natural and full of melody. Miss Katie Washington sang a very fine "Soprano." If we are not mistaken we think this is the first time that Misses Nannie Brewer, Ella Chissell, and Charlotte Coleman have appeared upon the stage in a public concert and they certainly deserve credit for the clearness and distinctness with which they performed their different parts, they have made marked improvements since their connection with the Association. Mr. Henry Jones the great "basso" well sustained his reputation. Mr. Henry Valentine did service

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[1] Lancet, October 6, 1883, p. 3.

[2] Term and Examinations Book, 1883-86.

[3] Lancet, April 28, 1883, p. 3.

> as a "basso." Thos. Valentine, the silver-toned tenor songster held his own. Miss C. W. Bragg presided with grace and dignity at the piano and took quite active part in the singing and acquitted herself nobly. Much credit is due to the Musical Director who has labored zealously for the vocal improvements of the young. The Association in short will fit up their rooms which when completed will be an inviting place.[1]

When the members of the association elected officers, Carrie Bragg and her brother were honored.

> At a recent meeting of the Petersburg Musical Association the following officers were elected for the ensuing term; president J. M. Coleman, vice presidents, Misses Maggie Green and Nannie E. Brewer; recorder Mr. W. H. Johnson; assistant recorder, Miss Ella Chissell; treasurer Mr. H. Jones; S. at arms, Geo. Freeman Bragg, Jr., Musical Director, C. C. McKenzie;[2] assistant Director, Robert Allen; pianist Miss Carrie W. Bragg, assistant pianist Miss N. E. Brewer.[3]

It seems likely that the expansion in the music program was in large measure due to the efforts of Carrie Bragg. For, though a senior in the normal department, she was employed as a member of the faculty to teach music during the 1885-86 school year. The job classification called for a "musical instructor, who shall assist at times when other teachers are sick or absent from any courses, who shall be paid $600. per annum."[4] The Board of Visitors named Bragg "Music Instructor" and approved the contract on September 16, 1885.[5]

Bragg was a member of the graduating class of 1886, (above, p. 13), after which she became a full-time instructor. She was ranked

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[1] Lancet, October 13, 1883, p. 3.

[2] According to an advertisement which appeared in the Lancet, C. C. McKenzie, in conjunction with his sons, was a self-employed painter and glazier in Petersburg. He particularly solicited work in the rural area. Lancet, July 19, 1884, p. 3.

[3] Lancet, December 8, 1883, p. 3.

[4] Board of Visitors, 1885, p. 121.

[5] Ibid., p. 127.

as an assistant music teacher, and her salary was "$300 per annum."[1]

Emma Sparrow

Under President Langston's administration the program of the school was enlarged. Out of this expansion arose the need for an additional music instructor. Consequently, Emma Sparrow was considered and offered the position. Her appointment was approved by the members of the Board of Visitors on June 1, 1886 with the stipulation that

> the election of Miss Sparrow as music teacher shall be considered valid until the regular meeting of the Board of Visitors of said Institute on the first Tuesday in November, and that the matter be referred to the said board for such revision or further action as may be deemed expedient.--subject to the approval of the Board of Education.[2]

Action was taken on the appointment during the November meeting of the Board with the case being resolved as follows:

> Whereas the election of Miss Sparrow June 30th 1886 as music teacher at the Virginia Normal and Collegiate Institute was approved by the Board of Education to hold good till the meeting of the Board of Visitors required by law to be held the first Tuesday in November.
>
> Resolved, that as there now appears no reason for reconsidering the formal action of Board of Visitors in the election of Miss Sparrow, that the action pass and is hereby reaffirmed.

Sparrow joined the faculty prior to the beginning of the summer session and was paid "$400. per annum."[4] The delay in confirming her appointment probably contributed to the omission of her name in the 1886-87 catalogue.

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[1]Board of Visitors, 1886, p. 164.

[2]Board of Visitors, 1886, p. 162.

[3]Board of Visitors, 1886, p. 185.

[4]Ibid., p. 164.

Winston Bell

The musical responsibilities of the music teachers were evidently demanding; President Langston attempted to alleviate the situation by employing a student to teach music as well as other subjects. The evidence is as follows:

> A petition from Mr. Winston Bell was received asking that the amount charged against him, on account of board, tuition, and room rent, be remitted in consideration of services rendered as assistant teacher in arithmetic, vocal music and writing and inspector of boys rooms, for the year 1886-87.[1]

After debating the merits of the case, the members of the Board responded:

> Resolved, That the various bills against Winston Bell, amounting in all to sixty dollars be remitted in view of the services which he, as set forth in his petition to the Board, has rendered the Institute.[2]

The Board resolved further that

> The action of the President of the Institute, in employing said Winston Bell as assistant teacher, was in disregard of a resolution of this Board passed at their meeting in November 1886, forbidding the further employment of students as assistant teacher.[3]

Bell, a native Virginian, was a senior in the normal department during the 1886-87 school year. One of the original enrollees in the Institute in 1883, he averaged 80 per cent in the first vocal music course taught at the school.[4]

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[1]Board of Visitors, 1887, p. 189.

[2]Ibid., p. 190.

[3]Ibid.

[4]Term and Examinations Book, 1883-86.

Devotional Exercises

In addition to teaching vocal music classes, training and directing students for the performance of music at Lyceum exercises, and giving piano and organ lessons, Sparrow and Bragg were also called upon to play for daily devotional exercises and for religious services in the chapel on Sunday afternoons.[1] The assignment included playing an appropriate piece for the teachers and students as they entered and left the chapel. Classes began immediately after the assembly ended, as the following statement indicates: "The teachers next marched out to their respective recitation rooms, Miss Emma Sparrow presiding at the piano."[2] Hymns were sung out of the Gospel Hymn book, and the singing of the Doxology signaled the end of many devotional exercises.[3] Shortly after the beginning of the summer session, "a Higher Class in Music was formed to rehearse at 3 P.M. and to act as a choir for the Institute."[4] In August when President Langston was unable to lecture on two consecutive mornings, the time was used for "Music Practice" on the first morning and for "General Musical Practice" on the second morning. Bragg played the piano for both sessions.[5] On August 14 music for the morning exercise was provided by the "Choir."[6] (See Fig. 5.)

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[1] Virginia School Report, 1885, p. 12.

[2] Virginia Normal and Collegiate Institute, Day Book, Ettrick, Virginia, July 1886 - July 1898, p. 2. (Hereinafter referred to as Day Book.)

[3] Ibid.

[4] Ibid., p. 11.

[5] Ibid., pp. 11, 13.

[6] Ibid., p. 24.

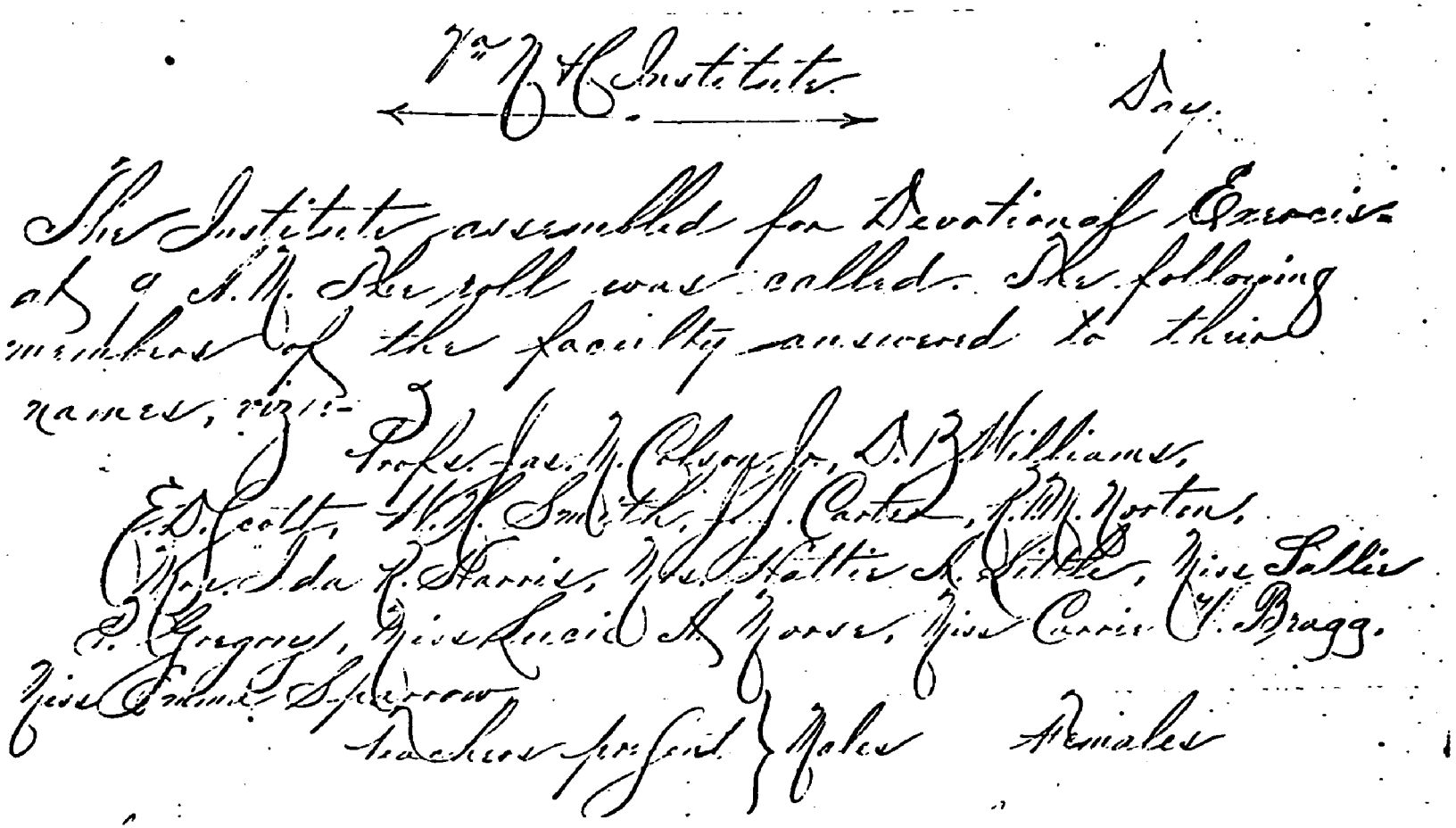
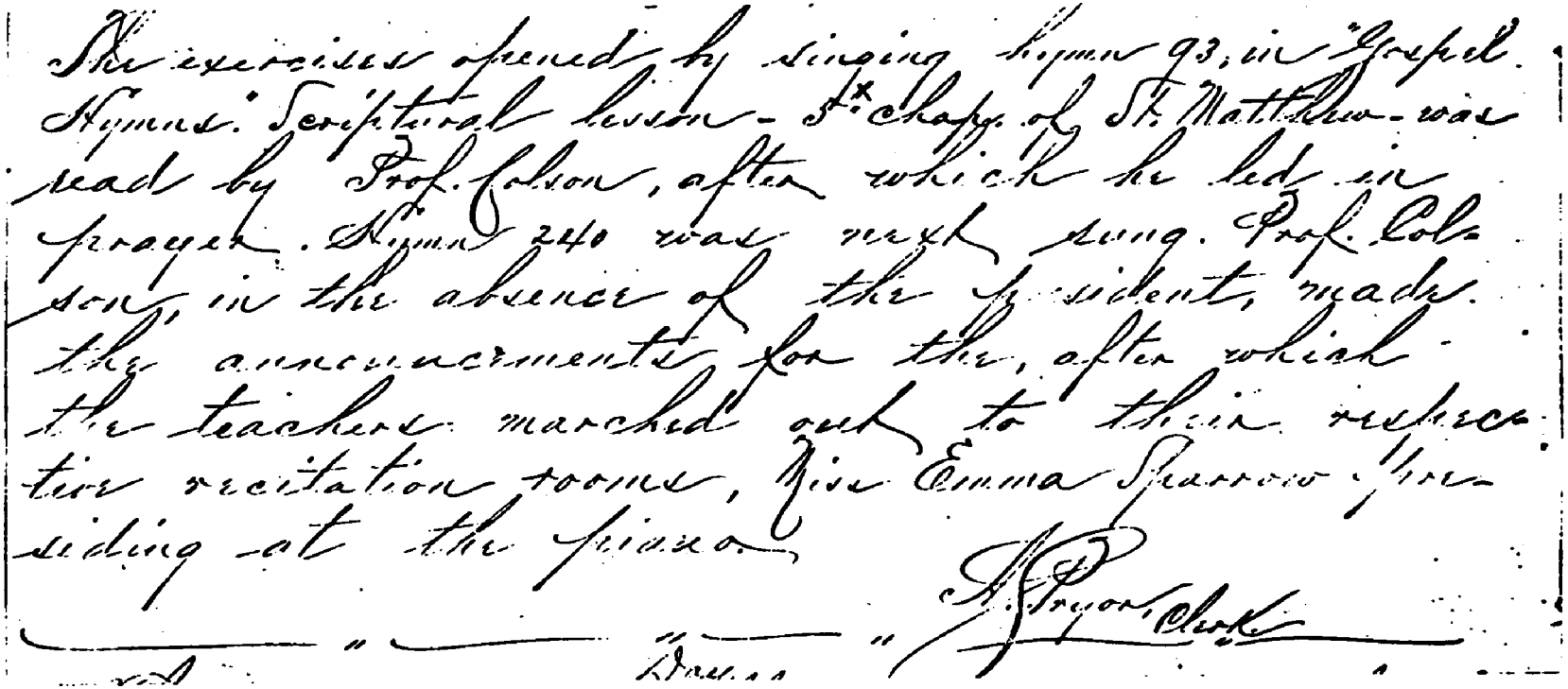


Fig. 5.--Format of devotional exercise on July 12, 1886.[1]

[1]Ibid., p. 2.



The exercises opened by singing hymn 93, in "Gospel Hymns." Scriptural lesson - 5th chap. of St. Matthew - was read by Prof. Colson, after which he led in prayer. Hymn 240 was next sung. Prof. Colson, in the absence of the president, made the announcements for the, after which the teachers marched out to their respective recitation rooms, Miss Emma Sparrow presiding at the piano.

A. Pryor, Clerk

Fig. 5.--Continued

Extracurricula Activities

Shortly after the school was opened, a "literary society" was organized for the purpose of enriching the social life of the students.[1] The society sponsored programs described as follows:

> Rhetorical Exercises, consisting of Declamations, Discussions and Original Essays, occur weekly, in which all students are expected to participate.[2]

Music for the exercises consisted of general singing, the singing of solos and music for small groups, and the playing of pieces for piano.[3] Later, two societies were formed, namely the Virginia Normal and Collegiate Lyceum for men and Ladies Advancing Literary Society.[4]

General singing was an integral part of the literary exercises, and was indicated on programs in the following manner: "Singing by the School." Songs were chosen from a collection of patriotic songs and hymn tunes. Included among these were My Country 'tis of Thee,[5] Gospel Bells, We'll Wait til Jesus Comes,[6] Angels of Peace, Safe to Land, I Can Not Always Trace the Way, and I Am Wandering Down Life.[7]

By the end of the school year the pattern of having music as a part of college activities and exercises had been firmly established and, as a result, the "commencement" included seven music selections (see Fig. 6.)

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[1] Lancet, November 17, 1883, p. 3.

[2] VNCI Catalogue, 1885-86, p. 10.

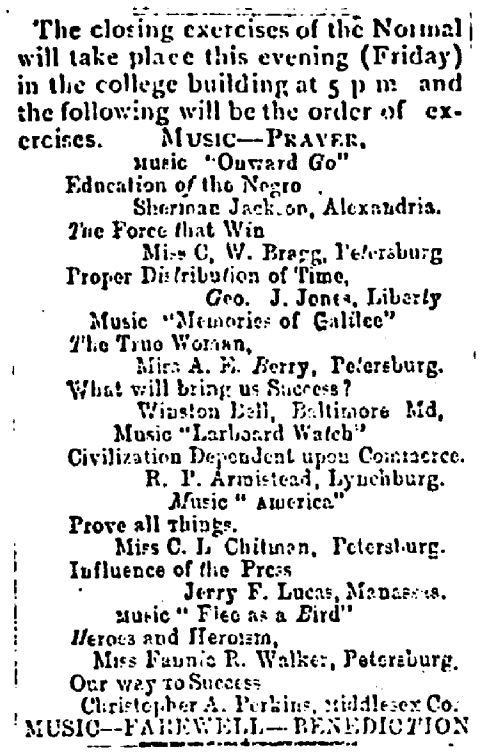
[3] Lancet, July 19, 1884, p. 3; Lancet, April 11, 1885, p. 3.

[4] T. P. E. Whiting, Dean of Women, "Enrichment of the Social Program," VSC Gazette, IX (December, 1934), 58.

[5] Lancet, December 1, 1883, p. 3.

[6] Lancet, January 26, 1884, p. 8.

[7] Lancet, November 1, 1884, p.3.



The closing exercises of the Normal will take place this evening (Friday) in the college building at 5 p m and the following will be the order of exercises. MUSIC—PRAYER,
music "Onward Go"
Education of the Negro
Sherman Jackson, Alexandria.
The Force that Win
Miss C. W. Bragg, Petersburg
Proper Distribution of Time,
Geo. J. Jones, Liberty
Music "Memories of Galilee"
The True Woman,
Miss A. E. Berry, Petersburg.
What will bring us Success?
Winston Bell, Baltimore Md,
Music "Larboard Watch"
Civilization Dependent upon Commerce.
R. P. Armistead, Lynchburg.
Music "America"
Prove all things.
Miss C. L. Chilman, Petersburg.
Influence of the Press
Jerry F. Lucas, Manassas.
music "Flee as a Bird"
Heroes and Heroism,
Miss Fannie R. Walker, Petersburg.
Our way to Success
Christopher A. Perkins, Middlesex Co.
MUSIC—FAREWELL—BENEDICTION

Fig. 6.--Closing exercises for the year 1883-84.[1]

In preparation for the closing exercises described, Principal Storum requested an appropriation of $15.00 or $20.00 from the Board of Visitors in order to rent a piano and to pay for the printing of programs. He stated: "It will add very much to the interest of the school as well as to the exercises."[2] The Board of Visitors granted the full $20.00,[3] and the piano was rented. At the literary exercises held during the week of commencement, Laura A. Hill is reported to have "presided with ease and dignity at the beautiful piano and rendered

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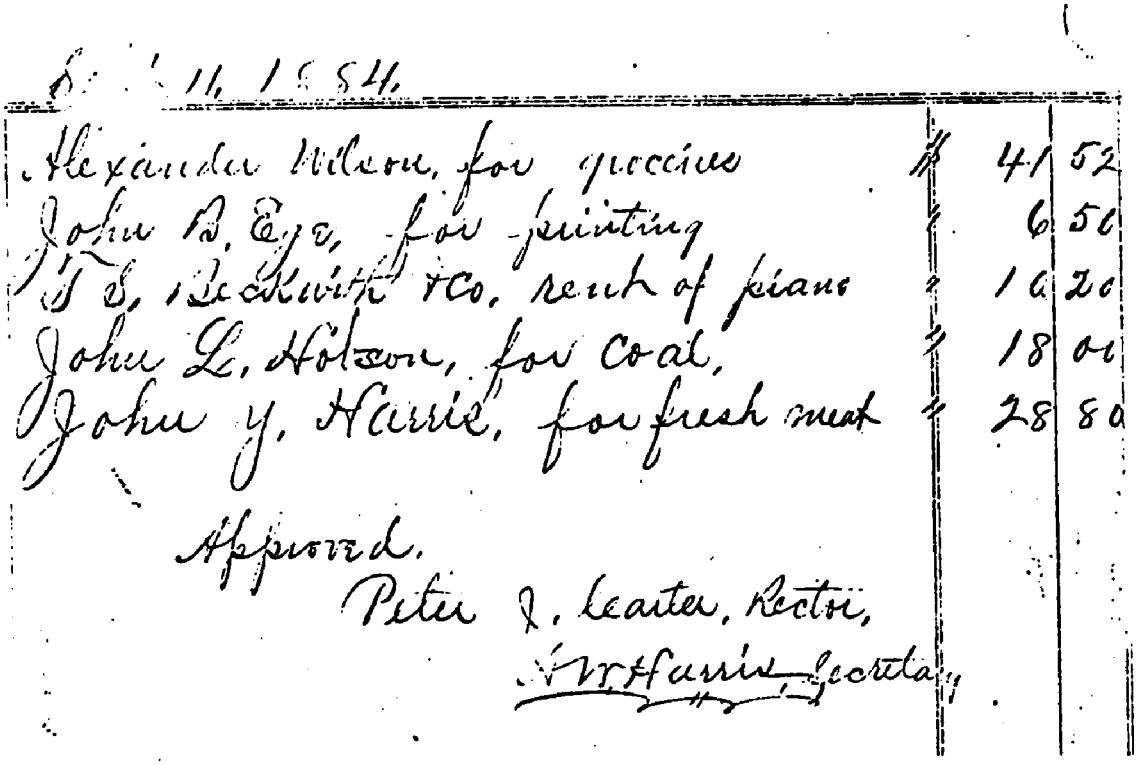
[1]Lancet, July 19, 1884, p. 3.

[2]Board of Visitors, 1884, p. 59.

[3]Ibid., 1884, p. 61.

some choice music on the occasion."[1] A piano was obtained for permanent use in preparation for the fall term (1884), and payments were made on a monthly basis (see Fig. 7).



Sept 11, 1884.

Alexander Wilson, for groceries		41	52
John D. Eyre, for printing		6	50
J. S. Beckwith & Co. rent of piano		10	20
John L. Holson, for Coal,		18	01
John J. Harris, for fresh meat		28	80

Approved.
Peter J. Leaster, Rector,
Virginia Normal Institute

Fig. 7.--Record of expenses, 1884[2]

When President Langston invited the governor of Virginia to visit the campus and speak to the student body, music for the event was provided by the school's glee club. The report appeared in the Petersburg Index-Appeal on Friday, March 19, 1886, and was reprinted

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[1]Lancet, July 19, 1884, p. 3.

[2]Virginia Normal and Collegiate Institute, President's Note Book, 1883-1889, Ettrick, Virginia, p. 43.

in the Afro-American Churchman,[1] as follows:

> The students have a glee club which was twice heard during the evening, and which, if placed in the hands of an able instructor would be equal to the most trying demands of glee singing. The club is an octet, the voices are all good, and the members all sing by note.[2]

After the governor had spoken, the audience sang America and the Doxology.[3] The reference to "singing by note" reflects pride in the capabilities of the members, but also indicates that all of these students had received systematic instruction in reading music.

Music was an integral part of the curriculums of the Institute and an important aspect of the cultural life of the community. But unfortunately, musical prosperity was not destined to continue. The course offerings of the music program remained unchanged during the 1887-88 school year; however, means for its implementation were less abundant. Circumstances surrounding this turn of events are revealed below by Luther P. Jackson, a noted Virginia historian. In a speech delivered on President's Day, 1927, he stated:

> As already shown, our people were in politics during the years already discussed because of the split in the Democratic party. By 1887, this schism was healed. All white men were then reunited into a solid Democratic party . . . As a direct product of Virginia politics, the Virginia Normal and Collegiate Institute at this point was certain in like manner to undergo some vital changes. First of all, the Board of Visitors, which had been colored, became white; salaries were reduced; the teaching force which had numbered sixteen was reduced to twelve; and worst of all, the annual appropriation of $20,000 was reduced to $15,000. In short, all along the

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[1]The Afro-American Churchman was published by Carrie Bragg. It was the previously cited Lancet. The change in name and directorship was announced in the Lancet before the first printing of the Afro-American Churchman. Lancet, February 6, 1886, p. 3.

[2]Afro-American Churchman, April 3, 1886, p. 1.

[3]Ibid.

> line, a policy of retrenchment and reduction was followed. The Virginia Normal and Collegiate Institute was then entering into a reactionary period.[1]

Though the music program remained intact, the staff was reduced. Emma Sparrow did not return for the 1887-88 school year, Winston Bell had graduated, and neither was replaced. Consequently, Carrie Bragg became responsible for all instruction in music, and for the performance of music in assemblies. Her rank was changed from assistant music teacher to instructor in vocal and instrumental music (piano and organ).[2] At the end of the school year she resigned, terminating her remarkable association with the Institute.[3]

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[1] Jackson, "History of V.N.I.I.," p. 19.

[2] Virginia School Report, 1888, p. 112.

[3] Board of Visitors, 1888, p. 214.

II. EARLY EXPERIENCES IN INSTRUMENTAL MUSIC

1888-1899

In the latter part of the 1880's the Virginia government came under the control of persons unsympathetic to the concept of higher education for Blacks. As a result, legislative action taken by the General Assembly had the effect of crippling the program of the Institute.

James H. Johnston[1] became the second president of the Institute on January 1, 1888,[2] and served in this capacity until 1914.[3] One of his immediate tasks was to employ a music teacher for the position formerly held by Carrie Bragg. While efforts to fill the position were being made, Myrtie A. Johnson was hired temporarily, to teach music and play for devotional exercises during the summer session.[4]

On August 15, 1888, President Johnston received a letter from

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[1]James Hugo Johnston was a native of Virginia. He graduated from Armstrong High School, Richmond, Virginia, and from the Richmond Normal Institute. Johnston taught in the public schools of Richmond for ten years, and was a member of the Virginia Normal and Collegiate Institute's Board of Visitors before assuming the presidency of the institution. Richard Langston Jeffreys, "A History of Virginia State College, Ettrick, Virginia" (unpublished Master's thesis, School of Education, University of Michigan, 1937), p. 65.

[2]Virginia State College Catalogue (Ettrick, Virginia, 1966-67), p. 37.

[3]Ibid., p. 7.

[4]Virginia Normal and Collegiate Institute, Day Book, Ettrick, Virginia, July 1886-1898, p. 60.

the Reverend E. M. Cravath, President of Fisk University, in response to a request for assistance in recruiting personnel. Cravath recommended two Fisk graduates: Thomas J. Austin and George R. McIlvaine. Although Austin and McIlvaine were recommended for a mathematics position, Cravath stated: "They are both good singers and can teach vocal music, neither can instruct in instrumental music."[1]

Other applicants for the "position of music teacher" were as follows: E. G. Washington, Alice Hunter, Lizzie Fentress, Helen M. Moten, and F. P. Walker.[2] Helen Moten[3] was selected. In Johnston's report to the Board of Visitors, he described the difficulties he encountered in persuading her to accept the appointment:

> Miss Morten was elected music teacher at a salary of $400. per year, and she subsequently refused to come for a sum less than $500. per year, and by the advice and consent of two members of the committee will be paid $500. per year, and under similar conditions as other instructors . . .
>
> Miss H. M. Morten proves to be quite an efficient music teacher. Her salary was left the same as that of the former teacher, but on the eve of the opening of school, she declined coming for the figure set. Her understanding was that nothing was charged for board. I at once consulted Mr. Chissell and the Hon. Chairman and having to act immediately, she was allowed the minimum sum $500. for which she would accept . . .[4]

After accepting President Johnston's second offer, she joined the faculty as instructor in vocal and instrumental music.[5]

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[1]Letter, E. M. Cravath, President of Fisk University, to President Johnston, Aug. 15, 1888. Personal papers of J. H. Johnston, Jr., Ettrick, Virginia.

[2]Virginia Normal and Collegiate Institute, Minutes of the Proceedings of the Board of Visitors, Ettrick, Virginia, 1888, p. 217.

[3]In these references Miss Moten's name appeared as "Morten." Later, her name was written consistently in catalogues and annual reports as "Moten."

[4]Board of Visitors, 1888, pp. 217-18, 220.

[5]Virginia School Report, 1889, p. 127.

Helen Moten

The Institute was established in 1883, instruction in piano and organ was offered as soon as instruments, necessary for the program, could be procured (above, p. 11). The extent of this instruction was not revealed until Helen Moten became a member of the faculty in 1888.

Moten was particularly successful in creating interest in piano, and during her first year of tenure twenty-eight students enrolled.[1] The remainder of her assignment included the teaching of vocal music, playing the piano for devotional exercises,[2] and directing the choir.[3] Two hymns which she selected frequently were Rock of Ages Cleft for Me and Jesus is Mine.[4] She described her duties during the summer as follows:

> I hereby tender to you this report of my work for the summer session ending July 19, 1889. During the session I have taught both instrumental and vocal music. On each Monday one hour has been given to the entire school for vocal culture. Tuesdays and Fridays have been given to instrumental music. Saturdays were spent in training the choir which furnished the singing for all lectures and entertainments. The work of the choir was especially well done, owing largely to the amount of practice that it had. It was composed of fifteen members.
>
> The number who took instrumental music was not very large (and, indeed, our time and facilities did not admit of a very large number), but much interest was shown by those who took it. Some time was given to the teaching of songs to the whole school, to be taught

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[1] Virginia Normal and Collegiate Institute Catalogue, (Ettrick, Virginia, 1888-89), p. 13. Table 12 in Appendix II contains the number of students who received instruction in "instrumental music," i.e., piano and organ, from 1888 to 1914.

[2] Day Book, p. 67.

[3] Virginia School Report, 1889, p. 60.

[4] Day Book, pp. 67, 69.

> again to the children in their respective schools. Much interest was manifested by the teachers in learning the rudiments of music and acquiring proper expression. In a large number of cases I think the foundation at least of musical education was laid. To me the work has been highly satisfactory.[1]

Of particular interest was the fact that vocal culture or training in voice was given to all students, and general singing was emphasized. Moten expended much time and energy carrying out her responsibilities. Unfortunately, she was unable to complete the 1890-91 school year, due to illness, which caused or led to her resignation. One of her students, Nannie B. Jones, worked in her stead until the end of the spring term,[2] (see Table 11 in Appendix).

Moten's successor for the 1891-92 school year was Julia E. Trent,[3] who remained for a year. She apparently made serious effort to maintain student interest in piano, inasmuch as twenty-four students received piano instruction during the school year (see Table 12 in Appendix).

Hattie C. Johnson

Hattie Johnson was responsible for the teaching of vocal music, piano, organ, and choral activities from 1891 to 1899. She was a graduate of the Institute and had served as pianist for devotional exercises during the summer session of 1890.[4] At the end of the school year (1891-92) Johnson described her work:

> Duty: play for the morning exercises, lectures,

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[1] Virginia School Report, 1889, p. 60.

[2] Virginia School Report, 1890-91, p. 269.

[3] Board of Visitors, 1891, p. 249.

[4] Day Book, p. 84; Board of Visitors, 1891, p. 249.

> rhetoricals and to keep the library. The singing, on the whole, was very good . . .
>
> I trained and practiced those to take part in the music of the rhetorical programme . . . I found the teachers always ready to assist in anything that would reflect credit on the musical department of the institute.[1]

Johnson reported later that she spent "considerable time with rudiments," and "in instrumental music quite an interest was manifested, all seeming to be anxious to take advantage of the opportunity thus given.[2]

From 1894 to 1898 Johnson gave lessons in piano and organ and taught a number of non-music courses.[3] Her increased teaching load was one consequence of the reduction in State appropriations to the Institute. During the 1898-99 school year, she was responsible for all curricula offerings in music, while her non-music assignment remained unchanged.[4] To alleviate the situation President Johnston requested the employment of an additional instructor. In his annual report, he stated:

> The work of the teachers being heavier than ever before, I recommend that a new teacher be employed to relieve some and to teach vocal and instrumental music.[5]

As a result of the recommendation, a new position was authorized, and a teacher was appointed to teach music and to formally organize the music department. Her name was Anna Laura Lindsay, and her work is discussed in subsequent sections.

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[1] Day Book, p. 339.

[2] Virginia School Report, 1892-93, p. 375.

[3] Virginia School Report, 1894-95, p. 116.

[4] Board of Visitors, 1898, p. 299.

[5] Virginia School Report, 1898-99, p. 47.

U. S. G. Patterson and the School Band

The most significant development of the year 1888-89 was the creation of the school band. A student, U. S. G. Patterson, organized the band and became its first director[1] (see Table 3).

TABLE 3

VIRGINIA NORMAL AND COLLEGIATE INSTITUTE

BRASS BAND ROSTER, 1888-89

J. W. Alexander	J. E. James
M. L. Banks	C. H. Johnson
J. C. Brown	R. S. Smith
Lewis Giles	Jeanette Stubbs
W. H. Hughes	M. N. White

U. S. G. Patterson, Leader

Source: VNCI Catalogue, 1888-89, p. 14.

President Johnston reported at the end of the school year:

> Our band of ten students, taught and led by Mr. U. S. G. Patterson, also a student, has made commendable progress since its organization last fall. Many visitors have been attracted to the school by the sweet strains of the band wafted over the city of Petersburg. The students themselves contributed much to the purchase of the instruments by giving concerts at various times. The boys give their services to the school free in consideration of the additional instruction which they receive.[2]

A band[3] was not an unusual sight to the citizens of Petersburg,

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[1] Virginia School Report, 1889, p. 127.

[2] Ibid., p. 122.

[3] J. H. Johnston informed the writer that when he was a member of the band, 1906-08, most of the members had come to the school with some knowledge of music and instruments. Beginners learned how to play from experienced band members and from the band leader. J. H. Johnston, Jr., the son of President Johnston, interviewed in Ettrick, Virginia, July 19, 1968.

for they had often heard music played by the Petersburg Brass Band. For example, during the week of July 14, 1884, this local band, a civic organization, played for the funeral of Captain John Henry Hill, a Civil War veteran and native of Petersburg. Following the eulogy, the burial was "conducted while the soft and mournful notes of the Petersburg Brass Band were sounded."[1] The players were in uniform as an earlier report indicated: "The Petersburg Brass Band have purchased a new uniform for themselves which added greatly to their appearance."[2]

Inasmuch as the student body was composed predominantly of students from Petersburg and the surrounding area, the idea of and interest in forming a band at the Institute was stimulated by the Petersburg Brass Band. U. S. G. Patterson effectively crystallized these thoughts into positive action. Although a student, he was given the status of a faculty member and was listed in the catalogue as an instructor, because of the time he spent working with the band and giving instrumental instruction to the individual students.[3]

Patterson directed the band and taught the fundamentals of instruments to young men interested in joining the group. Evidence of the band's acceptance is the fact that a description of it became a part of the school's catalogue. Appearing under the heading "Vocal and Instrumental Music," the combined insertions are as follows:

> Due attention is given to the study of Vocal and Instrumental Music. The former is pursued throughout the course. One dollar per month extra is charged for instruction on the organ or piano, and one dollar per month for the use of instrument.

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[1] Lancet, July 19, 1884, p. 3.

[2] Lancet, May 17, 1884, p. 3.

[3] Virginia School Report, 1889, p. 127.

> A number of young men are given instruction in band music free of charge in consideration of their gratuitious service to the school. They are allowed to play in the city when such service does not interfere with their studies.[1]

On November 18, 1890, the Board of Visitors came to the campus between business meetings to view the work of the school. Two of the demonstrations presented by the students were noted in the minutes of the Board and are mentioned below:

> During the day the Board of Visitors witnessed a very creditable drill by the male students and was much entertained by singing by all the students in the Chapel where short addresses were made by Hon. J. E. Massey.[2]

The "very creditable drill" was, in part, made possible by the band, as President Johnston revealed in his annual report. He stated:

> The school band has been an able assistant in stimulating the drill and enlivening the school, to say nothing of the instruction given its members.
> The leader U. G. Patterson, deserves especial credit for his faithful service.[3]

It seems that Patterson did not receive renumeration for his services as band leader. He thereupon petitioned the Board of Visitors for relief, as the statement below reveals.

> Mr. Patterson, leader of the Brass Band petitioned the Board to allow him pay for his services in that capacity. His request was kindly received and acted upon as follows: The Board being impressed of the usefulness of the petition, ordered that he be paid $16.33 per month for his services as now performed.[4]

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[1] Ibid., p. 12

[2] Board of Visitors, 1890, p. 243.

[3] Military drills had been conducted since shortly after the establishment of the Institute, for the purpose of maintaining discipline and instilling a feeling of esprit de corps among the male students. Music was provided by the band. F. Colson Jackson, Dean of Men at Virginia State College, interviewed in Ettrick, Virginia, July 9, 1968; Virginia School Report, 1890-91, p. 318.

[4] Board of Visitors, 1889, p. 231.

Later, the Board authorized Patterson "to fill the vacancy existing in the position of music teacher."[1]

The band was sustained financially by students, until 1891 when funds for the purchase of literature and instruments were allocated by the Institute (see Fig. 8).

In the spring of 1891 Patterson graduated. He then became a full-time member of the faculty, at a salary of four hundred twenty dollars per year.[2] Patterson taught vocal music during the summer session of 1892, and submitted the following report:

> In introducing this work to the teachers I found that their knowledge of the subject was very limited. As vocal music was not taught in all the public schools of Virginia, I found that the majority of the teachers were totally ignorant of the rudiments of vocal music. So, in order to acquaint them with the theory and practice of the subject, I pursued the object method. I aimed constantly to present tones--i.e., I taught them to understand their pitch, length, force, and everything pertaining to them before representing them to the eye. After this, the staff, scale, and other exercises were practiced. Our object was to learn how to sing. Since 'no amount of theory, but practice makes a singer,' most of the time was spent in singing. We pursued just enough theory to make practice intelligible.
>
> Great stress was placed upon the articulation and pronunciation of words while singing, so that all might be able to sing intelligently. While we cannot boast of a good many singers, yet, on the whole, all who took a part were greatly benefited, and manifested a deep interest in in our work. This being the first time that vocal music has been introduced in our summer session, I was more than pleased to see such a lively interest manifested, and the amount of real work done in so short a time by those who had no previous knowledge of the subject.[3]

Band appropriations increased measurably during the 1891-92 year. On December 1, 1891, the J. W. Pepper Company was paid $50.45

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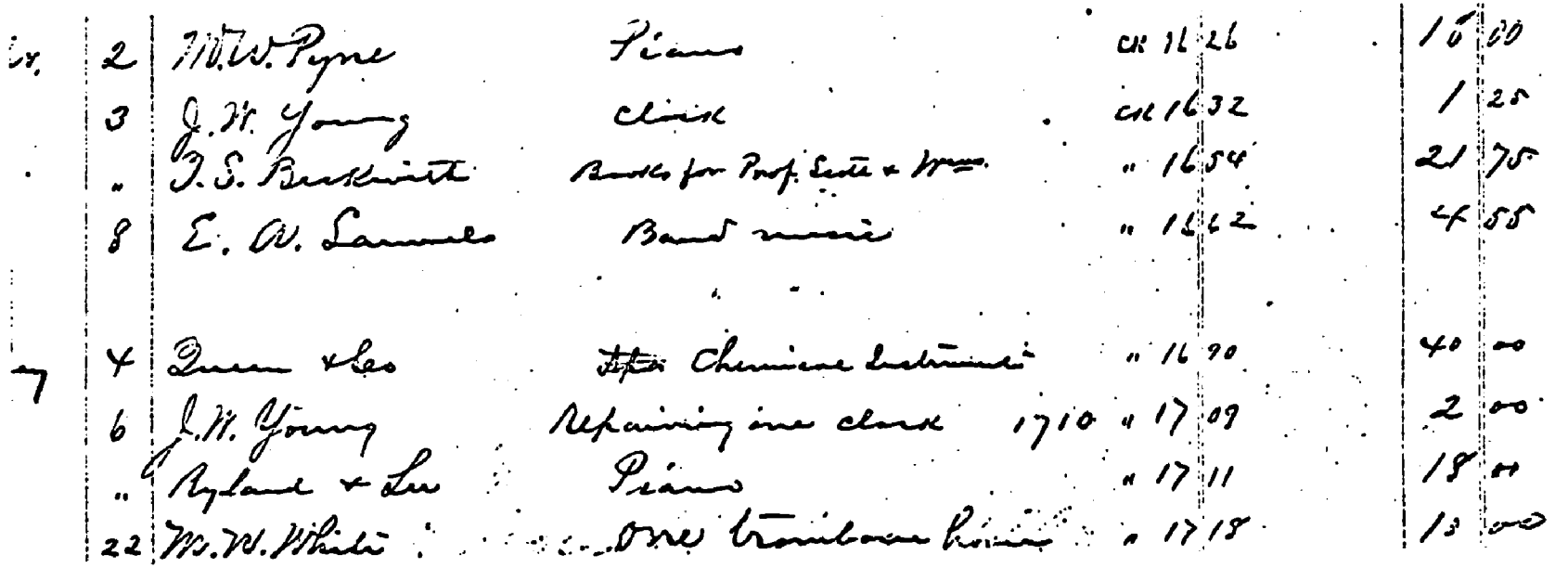
[1]Board of Visitors, 1890, p. 233.

[2]Board of Visitors, 1891, p. 318.

[3]Virginia Normal and Collegiate Institute, Cash Book, Ettrick, Virginia, December 1885 - May 1894, pp. 336-37. (Hereinafter referred to as Cash Book.)



Ir.	2	M.W. Pyne	Piano		ck	16	26	16 00
	3	J.W. Young	clock		ck	16	32	1 25
	"	T.S. Beckwith	Books for Prof. Scott & Wm.		"	16	54	21 75
	8	E. A. Samuels	Band music		"	16	62	4 55
7	4	Queen & Co	~~Sp~~ Chemical Instruments		"	16	90	40 00
	6	J.W. Young	Repairing one clock	1710	"	17	09	2 00
	"	Ryland & Lee	Piano		"	17	11	18 00
	22	M.W. White	One trombone horn		"	17	18	13 00

Fig. 8.--Record of payments for band music and trombone.[1]

[1]Cash Book, p. 143.

for "Horns for Band," and, two months later, band books and literature were also purchased from the company and from Edward A. Samuels, for $4.20 and $5.00, respectively. Patterson repaired the instruments when major work was not necessary and, on April 4, 1892, he was paid for "fixing drums."[1] Although support of the band had improved, its size remained unchanged (10).

President Johnston's obvious delight with the progress of the band is revealed in his yearly report to the Board of Visitors. He stated:

> To our band, under Mr. U. G. Patterson, we owe in large measure the cheery air which generally pervades the school. These boys serve for no other compensation than the instruction which they receive. Some of them have been in the band for four years, and are very proficient musicians.[2]

After teaching on a regular basis during the 1891-92 school year, Patterson resigned in order to join a troupe called the G. Fields Negro Minstrels.[3] He served as cornetist and as vocal music director for the company.[4] Walter P. Steptoe, who had played in the band since the second year of its existence, became the student-director, and he led the group for two years. An eloquent description of early

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[1] Ibid., p. 231.

[2] Ibid., p. 154.

[3] J. H. Johnston, Jr., interviewed in Ettrick, Virginia, July 19, 1968.

[4] Leonard Ross Ballou, "Negroes and Music in Nineteenth Century America: A Survey" (Unpublished Master's thesis, Virginia State College, 1963), p. 83.

[5] VNCI Catalogue, 1892-93, p. 13. The names of the band members and of the student-directors are listed in the annual catalogues. After Patterson's departure, the band was conducted by students from 1892 to 1914. Table 13 in the Appendix contains the number of participants by year, and the names of the directors.

music-making on the campus is provided by the following account.

> Whatever reference may be made to the service given by our city talent during this period must not be construed in the light of deficiency in the school people, especially as to music, for in the persons of Misses Sparrow and Johnson there were first class artists at the piano. The student body furnished good female vocalists, and as to male voices, were there not Winston Bell voicing a rich silver tone tenor, Joseph Johnson with a resonant 1st bass, and U. S. G. Patterson singing an excellent baritone?
>
> Patterson was a born cornetist, with Steptoe a close second. And that band! My! When that team of musicians set foot across Campbell's Bridge, and at the head of Old Street placed the mouthpieces of their instruments to their lips at the sound off of the snare drum, throwing their notes to the breeze, Old Street, Sycamore, wherever they marched, took a holiday as long as the boys were in sight or their music was heard. The street gamin, the gutter snipe, the school folk, if out, professional man, business man, maid-of-all-work, the householder vied the one with the other in proclaiming the excellence of the boys from the hill.[1]

W. F. B. Thompson

W. F. B. Thompson was appointed to the faculty in 1892.[2] His credentials included an A.B. degree, and by 1897 he had earned the M.A. degree.[3] His assignment was to teach vocal music.[4] He taught rudiments "by means of the board," and directed the choir, which was "made up of students who could read music."[5] During regular terms he taught songs to students in the all-college assembly.

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[1] F. Nathaniel Gatlin, "A Plan for Housing the Department of Music at Virginia State College involving Alterations to an Existing Structure and Recommendations for Equipment" (unpublished Doctoral dissertation, Teachers College, Columbia University, 1960), p. 15.

[2] VNCI Catalogue, 1892-93; Board of Visitors, 1892, p. 261.

[3] Virginia School Report, 1896-97, p. 39.

[4] VNCI Catalogue, 1892-93.

[5] Virginia School Report, 1892-93, p. 375.

He reported:

> Those who claim ability to read music did so ad libitum. I succeeded in getting them to read together very accurately . . . I endeavored to give them such pieces as would be of benefit to them in their schools.[1]

At the end of the summer session of 1894, Thompson stated, "Those who came at the opening had an opportunity in the five weeks' session to get a fair knowledge of vocal music, so essential in every public school."[2]

After receiving his master's degree, Thompson taught for a year before terminating his tenure.

Textbooks

An innovation for the 1893-94 year was the inclusion of the names of textbooks, recommended for use in the vocal music courses of the normal department. The textbooks are listed as follows:

Manual of Music by Jean Longs

The Ideal by Myers

New Silver Carols by Leslie and Ogden.[3]

In 1895 the School Wreath was adopted for each term of the junior year, and for the first term only of the middle year.[4] In the Normal preparatory school a music book by Fillmore was used in 1898.[5] Apparently, the Manual of Music by Longs was used to teach the rudiments of music while songs were chosen from books by Myers, Leslie and Ogden.

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[1] Ibid.

[2] Virginia School Report, 1894-95, p. 116.

[3] Virginia School Report, 1892-93, p. 466, VNCI Catalogue, 1893-94, p. 16.

[4] Virginia School Report, 1896-97, p. 96.

[5] Virginia School Report, 1898-99, p. 104.

III. ORGANIZATION OF THE MUSIC DEPARTMENT

1899-1924

In the 1880's and 1890's the United States permitted the erosion of the civil rights of Black Americans. During the first two decades of this century discriminatory ordinances and segregation laws (Jim Crow) of every conceivable kind were passed in what surely must be termed the bleakest episode in the history of the country after slavery.[1]

To keep Blacks in a powerless position, the financial input for the support of schools was kept to the minimum, and higher education was deemed unnecessary. In Virginia these sentiments led to the closing of the college department of the Virginia Normal and Collegiate Institute.

Anna L. Lindsay

Anna L. Lindsay[2] became a member of the faculty in 1899.[3] In addition to teaching English, reading, arithmetic, and physiology

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[1]To resist and reverse this trend, an organization, The National Association for the Advancement of Colored People, was formed in 1910 for the purpose of eliminating racial inequality in the United States.

[2]Anna Laura Lindsay was born in Lexington, Kentucky on November 14, 1876. She attended the Chandler Normal Institute in Lexington, and later enrolled in the Normal Department of Fisk University in Nashville, Tennessee. After graduating from Fisk in 1897, she remained for a year to study piano and voice in the school's music department. From program notes prepared by Edna M. Colson for the Anna Laura Lindsay Day observance, Virginia State College, November 22, 1959.

[3]Virginia Normal and Collegiate Institute Catalogue (Ettrick, Virginia, 1899-1900).

during her early years at the school, she taught vocal music and piano, organized and trained three choirs: the chorus, female chorus, and male chorus.[1] She also served as faculty advisor to the brass band, and planned music for assemblies, chapel, and lyceum activities.[2] Lindsay was totally involved in the teaching and performing of music, and in 1909 the administration was able to reassign all of her non-music subjects to other teachers.[3]

Lindsay worked unrelentingly to upgrade the teaching and reference materials used in the department. After evaluating and rejecting the School Wreath, which had been used since 1896, she recommended The American Music System, a four-volume graded song series by Friedrich Zuchtman,[4] as the standard textbook for the vocal music classes. Textbooks and songbooks in subsequent years included Enoch Pearson's Manual of Public School Music, C. Guy Hoover's Assembly Song Collection, Callivan's High School Songs, and Farnsworth's Education Through Music. The reference books selected were as follows: The Hollis Dann Music Course, Manual of Music by Rix, The New Educational Music Course by McLaughlin, Songs of the Child World by Jessie Gaynor, and Grove's Dictionary of Music.[5]

Lindsay encouraged students and faculty to develop their musical

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[1] The Virginia Statesman (Virginia State College) May 29, 1945, p. 7.

[2] Colson, program notes prepared for the Anna Laura Lindsay Day observance, Virginia State College, November 22, 1959.

[3] VNII Catalogue, 1909-10, p. 27.

[4] Virginia Normal and Collegiate Institute Gazette (Ettrick, Virginia, July, 1900), p. 3.

[5] VNII Catalogue, 1920-21, pp. 106-7.

skills, and she prepared them to sing and play individually and in small ensembles for school programs. As a result, the number of musical selections on various school programs increased. In particular, music became a major feature of the annual commencement exercises (see Fig. 9) (see Table 4).

Band Overture—"Crackerjack,"—*Mackie.*
Chorus—"Morning Invitation,"— *Veazie, Jr.*
Prayer—Rev. T. S. Anderson.
Chorus—"The Fisher Crew's Return"— *Veazie, Jr.*
Oration—"Influence of Woman,"—S. E. Ellett.
Vocal Duett—*Campana*—Misses Eliza Jones and Grace Melvin.
Oration—"True Greatness in Man,"—M. E. Diggs.
Female Chorus—"Deck We the Pathway,"—*Shumann.*
Oration—"Our Commencement,"—C. E. Trotter.
Instrumental Solo—A Mon Etoele (Nocturne)—*Bohm*—Miss Annie McClellan.
Oration—"Unity, the Ladder of Progress,"—M. T. Bailey.
Vocal Solo—"Will o' the Wisp,"—*DeKoven*—Miss Geneva Harper.
Oration—"Christian Homes, America's Safeguard,"—C. H. Carroll.
Male Chorus—"In Vocal Combat—*Bucks.*
Oration—"The Duty of Citizens to the State"—P. R. Carter.
Trombone Solo—"Alice, Where Art Thou?"—*Ascher*—P. R. Thomas.
Presentation of Diplomas by the President.
Band—Selection from Clorindy—*Marion.*
Class Song. Remarks.
Chorus—"A Holiday"— *Vincent.*
March—"Hands Across the Sea"—*Sousa.*

Fig. 9.--Commencement exercises, 1900.[1]

Lindsay continued the tradition of student assembly singing. Under her direction the students learned the fundamentals of music, received voice training, and learned a variety of songs.[2] For these

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[1]VNCI Gazette, July, 1900, p. 3.

[2]Alice A. Jackson, a former student of Anna L. Lindsay, interviewed in Ettrick, Virginia, July 16, 1968.

TABLE 4

MUSIC FOR THE GRADUATION EXERCISES

1910

Performance medium	Composition	Composer
Band	Overture: Golden West	Beyer
Chorus	To Thee, O Country	Eichberg
Chorus	Song of the Vikings	Eaton Faning
Female Chorus	Song of the Spring	G. A. Veazie
Cornet	Solo: If I Had a Thousand Lives to Live - Daniel C. Fleming	Solman
Male Chorus	What from Vengeance	Donizetti
Vocal	Solo: The Garden of Dreams Daisy E. Sykes	Reginald de Koven
Chorus	Come Out into the Sunshine	Herbert

Source: Virginia Normal and Industrial Institute Gazette, (Ettrick, Virginia, July, 1910), p. 4.

weekly assemblies, she

> encouraged President Johnston to purchase hymnals. Soon the entire student body knew every selection in The Chapel Hymnal and The Assembly Hymnal and sang them all with enthusiasm.[1]

To supplement these experiences, in 1920 recordings of operas and oratorios were played during the assembly hour, for the purpose of developing "music appreciation."[2] In addition, Lindsay initiated song services which were conducted once a month on Sunday evenings. These services consisted of singing of hymns by the student body (see Fig. 10).[3]

The Band

The band, under student direction, played regularly for military drills on Monday, Wednesday, and Friday mornings,[4] performed for commencement exercises, and gave concerts annually. Programs were both instrumental and vocal, and usually consisted of solos, duets, trios, quartets, and full ensemble numbers (see Fig. 11). After playing for commencement exercises in 1902, the band, conducted by M. L. Taylor, moved to a position on the campus grounds and continued to make music as revealed in the following program.

> The exercises over the crowd scattered over the campus and listened to the sweet strains of the band.

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[1] Virginia Statesman, May 29, 1945, p. 7.

[2] VNII Gazette, January, 1920, p. 12. Earlier listening experiences were provided in the form of "victrola entertainments" and "sacred concerts," and were planned by William A. Rogers, a member of the faculty who participated in numerous musical programs on the campus and in Petersburg. VNII Gazette, April, 1913, p. 6; VNII Gazette, July, 1913, p. 2.

[3] VNII Gazette, October, 1911, p. 5.

[4] VNII Gazette, January, 1903, p. 2.

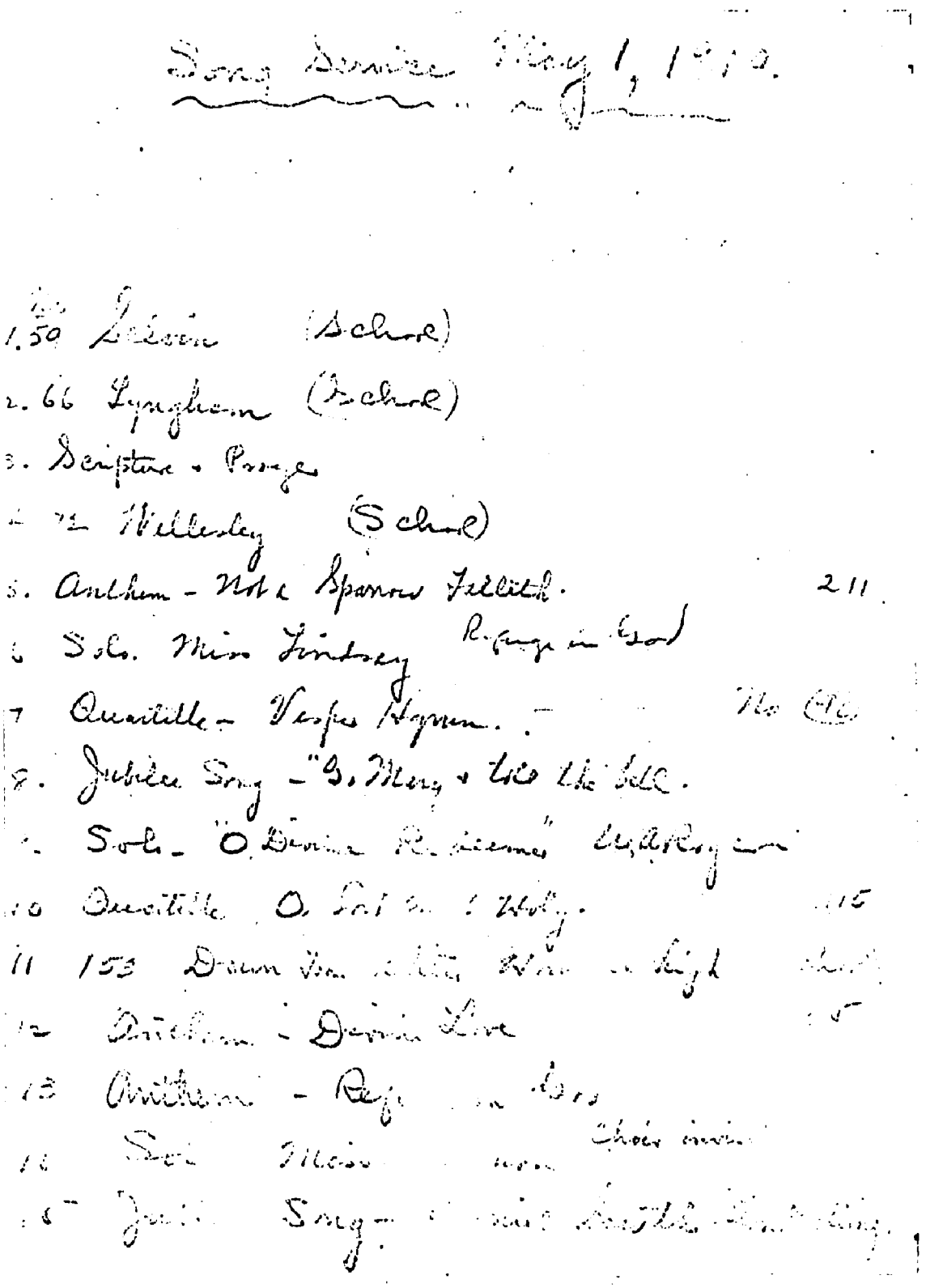

Fig. 10.--Outline of song service, May 1, 1910.[1]

[1]Located among materials given to the college by Anna L. Lindsay. Johnston Memorial Library, Virginia State College, Ettrick, Virginia.

PART I.

1. Wein March—*J. Schrammer.*
2. Overture—*Frankenfield.*
3. Vocal Solo—"Blue and Gray"—*Chattaway*—M. L. Taylor.
4. Instrumental Trio—"Song Medley"—*C. L. Lewis*—W. J. Pogue, B. McIntyre and N. N. Levi.
5. Polka—"The Agitator"—*Frankenfield.*
6. Waltz—"She's My Darling"—*S. Tunley.*
7. Quick Step—"Walk in the Light"—*Church.*

INTERMISSION—PART II.

1. Cornet Solo—"The Wanderer"—*F. P. Harlow*—G. L. Jordan.
2. Serenade—"I Am Lonely"—*Frankenfield.*
3. Two Step—"Belle of Honolulu"—*Lee Johnson.*
4. Vocal Quartette—"Break the News to Mother"—*Harris*—B. W. Payne, H. W. Fisher, R. C. Branch and M. L. Taylor.
5. Andante and Waltz—"Elenor"—*Keller.*
6. Gallop—"Indian Queen"—*Atkinson.*
7. National Melodies—*Frankenfield.*

Fig. 11.--Band concert, May 14, 1901.[1]

Many lingered long after the last strains had died away. . .[2]

The band played marches, overtures, polkas, waltzes, patriotic songs, and school songs,[3] and for the most part, brass instruments were used. The instrumentation was as follows: 1 B-flat clarinet, 4 B-flat cornets, 1 fluegelhorn, 2 trombones, 2 valve trombones, 3 baritone horns, 1 sousaphone, a snare drum, and 1 pair of cymbals (see Plate II).

Financial support of the band increased measurably by 1919. During the summer of that year, the school purchased "a set of thirty-nine pieces of brass instruments and forty-two uniforms."[4] A detailed

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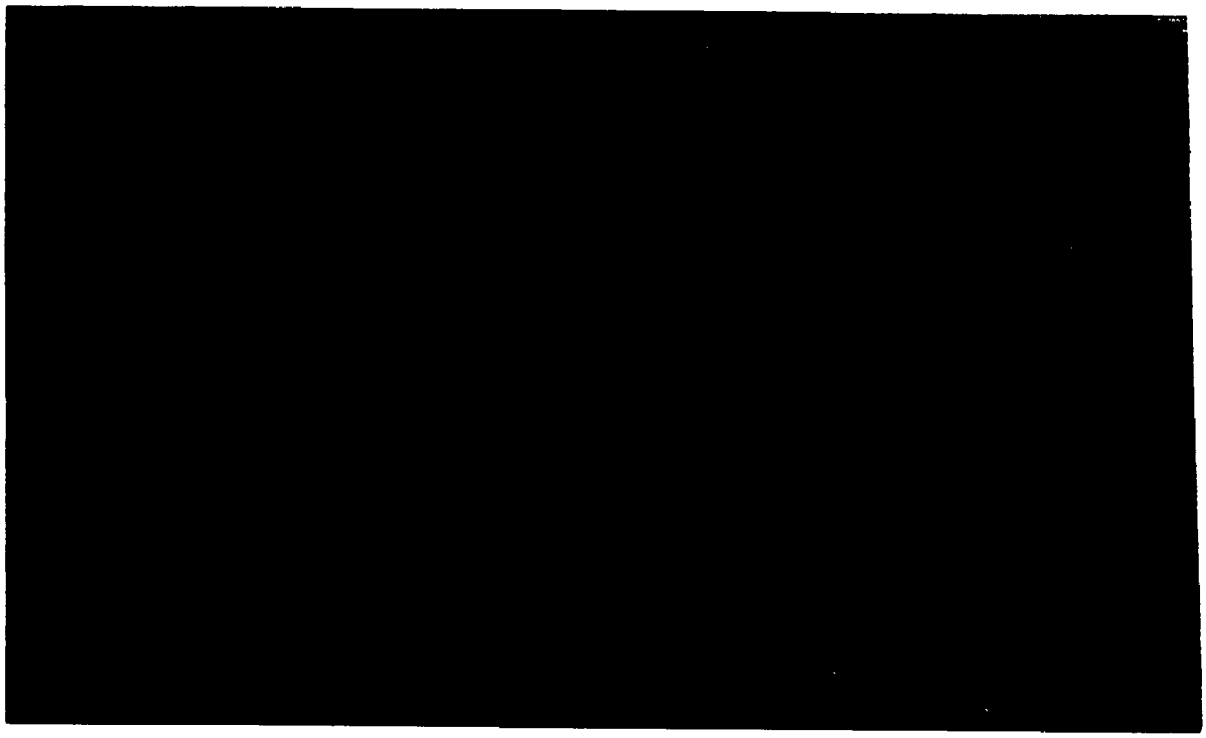
[1] VNCI Gazette, July, 1901, p. 3.

[2] VNII Gazette, July, 1902, p. 3; M. L. Taylor, a student, reportedly "learned all he knew about this kind of music while with us and deserves great credit for his remarkable progress and success." Ibid., p. 2.

[3] VNCI Gazette, July, 1901, p. 3.

[4] VNII Gazette, October, 1919, p. 17.

PLATE III



The Virginia Normal and Industrial Institute Band under the direction of Joseph B. Tynes, 1922. Obtained from the files of the Office of Public Relations through the courtesy of B. F. Dabney, Assistant to the President in Special Activities, Virginia State College, Ettrick, Virginia, October 3, 1968.

report of the acquisition is as follows:

> Last summer, by the approval of the Executive Committee and through the alertness and foresight of the manager, a set of band instruments and uniforms was secured. The old instruments had become so badly worn that many of them had been discarded. Mr. Benjamin F. Stevens, a man of ability, training, and experience in band music, was secured as a band leader. The results growing out of this new inspiration, equipment and leadership surpassed our expectation. In addition to furnishing music for the Institute at times when band music could be used, the band served many communities in the State on occasions of celebrations, school closings and gala days.[1]

The tradition of having student directors ended with the appointment of Benjamin F. Stevens[2] in 1919, and the quality of the music played by the band evidently improved inasmuch as performances were soon in demand on the campus and in nearby communities.

Under Steven's direction more woodwind instruments were used (see Table 5). Because of his apparent success with the band, Stevens was made the director of the Orchestral Association in 1920[3]. However, before the 1920-21 school year ended, he died.[4] His work was continued by Joseph P. Tynes, a carpentry instructor in the industrial department[5] (see Plate III).

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[1] VNII Gazette, October, 1920, p. 8.

[2] Benjamin Franklin Stevens studied at the Oberlin Conservatory of Music from 1898 to 1906. He worked as a band and orchestra director in Baltimore, Maryland from 1906 to 1908. Subsequent experiences were obtained in Harrisburg, Pennsylvania; Muncie, Indiana; and in Petersburg, where he directed the Petersburg Elks Band and the Oxford Band of Petersburg. VNII Catalogue, 1919-20, p. 99; VNII Gazette, January, 1920, p. 14; Mozart T. Frazer, a member of the band in 1919, interviewed in Ettrick, Virginia, October 6, 1968.

[3] VNII Catalogue, 1920-21, p. 17.

[4] Ibid., p. 14.

[5] VNII Gazette, June, 1923, p.23.

TABLE 5

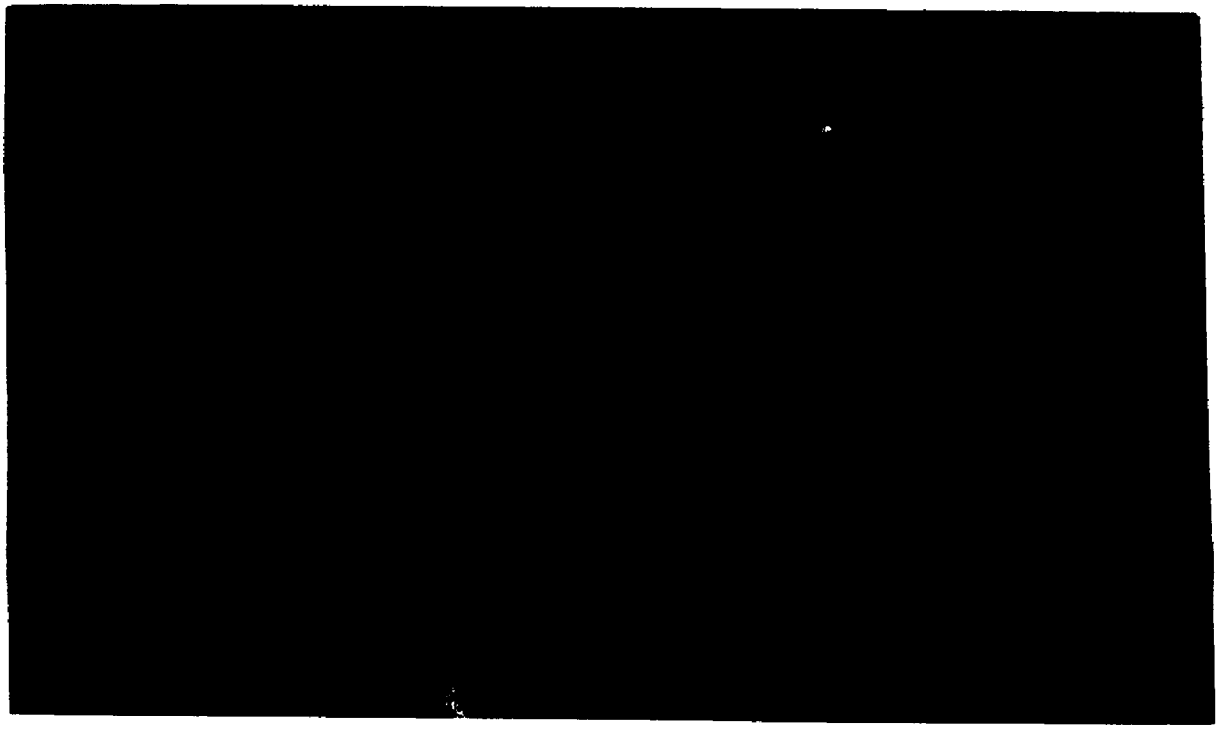
BAND INSTRUMENTATION

1919-20

Instrument	Number
E-flat Soprano clarinet	1
B-flat Clarinet	5
E-flat Alto saxophone	1
B-flat Cornet	6
E-flat Alto horn	4
Trombone	5
Baritone horn	3
Tuba	2
Snare drum	2
Bass drum	1

Source: A photograph in the possession of Mozart T. Frazer. Viewed by the writer in Ettrick, Virginia, October 6, 1968.

PLATE III



The Virginia Normal and Industrial Institute Band under the direction of Joseph B. Tynes, 1922. Obtained from the files of the Office of Public Relations through the courtesy of B. F. Dabney, Assistant to the President in Special Activities, Virginia State College, Ettrick, Virginia, October 3, 1968.

The Glee Clubs and Chorus

Singing was the earliest experience in music making offered by the Institute. Beginning on the day of founding, female and male students formed ensembles of various combinations and sizes. From 1883 to 1908 music teachers traditionally worked with choral groups. However, in 1908 Anna Lindsay was compelled to share choral duties with non-music personnel, because of the increasing demands of her position.

In 1908 William A. Rogers[1] became actively involved in the work of the music department when he assumed the responsibility of managing the mixed glee club. The newly organized singers gave two concerts during the year, and sang for commencement exercises[2] (see Fig. 12) (see Plate IV). Two years later Rogers organized and directed the Boys Glee Club, which performed for special events, and occasionally in concert with the mixed glee club.[3] Two songs that were sung by the male voices were Marionetta by Myer Helmund Smith, and There Will Be Joy.[4]

Anna Lindsay continued to direct the chorus, and in the meantime, broadened the literature by including more secular compositions.

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[1]William A. Rogers, a graduate of Atlanta University, began teaching at the Institute in 1902. He was employed to teach mechanical drawing and sloyd (manual training) when the industrial program was initiated. Rogers retired in 1947, after serving as secretary-treasurer of the school for twenty-seven years. VNII Catalogue, 1924-25, p. 5; Virginia Statesman, May 24, 1947, p. 3.

[2]VNII Gazette, July, 1909, p. 5.

[3]VNII Gazette, January, 1911, p. 11.

[4]VNII Gazette, July, 1907, pp. 5, 6.

V. N. & I. I. Glee Club Concert.

JANUARY 14, 1909.

1. Instrumental Duet—"Valse Venetian"—Leon Ringuot—Miss Lindsay, Mrs. Rogers.
2. "Annie Laurie" Scott-Parks—Glee Club.
3. Quartette—"Near De Dear Ol' Southern Pines"—Runyan—Messrs. Rogers, Brown, Anderson, Williams.
4. Solo (a)—"That Loving, Loving Rag—Adler. (b)—"Open Up Your Heart And Let A Little Sunshine In"—Baer—Leo Phillips.
5. "Going To Press"—Parks—Glee Club.

INTERMISSION.

1. Piano Solo—"Cupid's Message—R. R. Forman—Miss Elaine Hucles.
2. "A Family Affair"—Parks—Glee Club.
3. Quartette-"Nellie Dean"-Armstrong-Messrs, Thurston, Lomans, Perkins, Moore.
4. Solo (a)—"Under The Rore"—Fisher. (b)—"My Jacqueminot"—Haharl -Johnson—W. A. Rogers.
5. "How Can I Leave Thee?"—German Ballad—Glee Club.

Miss Annie L. Lindsay, President; William A. Rogers, Manager.

Fig. 12.--Glee club concert, January 14, 1909.[1]

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[1]VNII Gazette, January, 1909, p. 6.

PLATE IV



The Virginia Normal and Industrial Institute Glee Club, Anna L. Lindsay (far left), and William A. Rogers (center), 1926. VSC Catalogue, 1925-26, p. 64.

In 1907 the repertory of songs included Wave On Oh Flag, Liberty, Bugle Song by Clifford Demarest, The Wood Nymphs by Henry Smart, Morning Star by Gustav Holst, Bridal Chorus by Cowen, Who Knows What the Bells Say, by Henry Parker, With Hearts of Hope, Swing Low, Sweet Chariot (Jubilee Song), There Is a Green Hill Far Away, He Rose from the Dead (Jubilee Song), and The Resurrection.[1]

The Orchestra

Students formed the orchestra in 1906 (see Table 6). The following year the ensemble played On to Victory by John P. Sousa during the graduation exercises.[2] Interest in the orchestra apparently lapsed from 1907 to 1910 because evidence of its existence could not be found. However, in 1910 performances were recorded again. Designated the "Clef Orchestra," the ensemble, directed by a student named Daniel C. Fleming,[3] provided music for a three-act temperance play entitled The Drunkard's Warning, and also for the winter graduation exercises of 1912 and 1913.[4]

A second orchestra composed of female students was formed in 1911. Designated the President's Glee Club and Orchestra,[5] it was directed by Miles W. Connor.[6] On April 5, 1912 the organization

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[1] Ibid., pp. 3, 5, 6.

[2] VNII Gazette, July, 1907, p. 5.

[3] VNII Gazette, April, 1911, p. 6.

[4] VNII Gazette, January, 1912, pp. 2-3; VNII Gazette, January, 1913, p. 2.

[5] Another designation suggested for the organization was President's Mandolin Club and Orchestra. VNII Gazette, May, 1916, p. 15.

[6] Miles W. Connor taught pedagogy and child psychology, and directed the Training School. He graduated from Union University, Richmond, Virginia in 1909, and received the M.A. degree from Howard University, Washington, D.C. in 1912. VNII Catalogue, 1914-15, p. 6.

TABLE 6

ORCHESTRA ROSTER, 1906-07

Members	Instrument
J. A. Scott	Violin
W. H. Smith	1st Cornet
W. R. Taylor	2nd Cornet
I. A. Jackson	Trombone
Anna L. Lindsay	Piano

Source: VNII Gazette, July, 1907, p. 5.

presented its first concert, during which time a variety of tunes was sung and played[1] (see Fig. 13) (see Table 7).

Shortly after the President's Glee Club and Orchestra was organized, the Clef Orchestra was renamed the Elite Male Orchestra.[2] Both groups subsequently merged under the name of the Virginia Normal and Industrial Institute Orchestral Association. The merger was advantageous musically because, for the most part, the boys played wind and percussive instruments while the girls played string instruments. The aim and purpose of the Association was as follows:

> The aim of the Orchestral Association is to give the students who have the ability to play a stringed instrument an opportunity to further develop such ability through ensemble work. The Association is under the direction of one of the male members of the faculty. It furnishes music for most of the public occasions and gives public concerts at stated times.[3]

Group independence was maintained, however, because both organizations

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[1] VNII Gazette, July, 1912, p. 8.

[2] VNII Catalogue, 1912-13, p. 75.

[3] VNII Catalogue, 1914-15, pp. 24-25.

Initial Performance of the President's Glee Club and Orchestra.

AUDITORIUM HALL, April 5, 1912, 7:30 P. M.

VIRGINIA NORMAL AND INDUSTRIAL INSTITUTE.

PROGRAM.

Dedicatory Song—"Our President"—Club.

Selection—Sobre Las Olas Vals—Orchestra.

Vocal Solo with Orchestra Accompaniment—"That's How I Need You"—Miss Ruth E. Epps.

Song—"Petersburg! I Love Old Petersburg"—Club.

Guitar and Mandolin Quartette—Misses Cooke, Morris, Mitchell, Only.

Vocal Solo—"Island of Roses and Love"—Miss Blanch Paige.

Mandolin Selections with Guitar Accompaniment—(a) Messa's In De Cold, Cold Ground. (b) Selection from the Double Eagle—M. W. Conner.

Selection—Waltz Song—"Down by the Old Mill Stream"—Orchestra.

Violin Trio—"Auld Lang Syne"—Misses Chiles, Carter, Martin.

Song—"Petersburg, Our Loved One True"—Club and Orchestra.

Finale—Medley Waltz selected—Orchestra.

Fig. 13.--Initial Performance of the President's Glee Club and Orchestra, 1912.[1]

[1] VNII Gazette, July, 1912, pp. 8-9.

TABLE 7

THE PRESIDENT'S GLEE CLUB AND ORCHESTRA

Instrumentation	Personnel
1st Violin	Viola Carter Alice C. Childs Ruth E. Epps
2nd Violin	Hester Young Lola Johnson
1st Mandolin	Bettie H. Brown Essye B. Cooke Sadye V. Lawson Maggie V. Morris Mable T. Tynes Olivette M. Rawlings
2nd Mandolin	Alverta Brock Addie W. Gatewood
Guitar	Kate L. Booker Viola P. Cousins Bertha E. Lawson Carrie L. Mitchell Jessie Only Mamie H. Peters
Double Bass	Grace O. Martin
Piano	Armeta Stokes
Conductor	Miles W. Connor

Source: VNII Gazette, July, 1912, p. 9.

gave separate concerts periodically. One of the concerts presented by the President's Glee Club and Orchestra serves as an example.

> On Dec. 12, 1913, the President's Glee Club and Orchestra, an organization composed of twenty young ladies, made its first appearance in the city. On several occasions, this club has played to the delight of large audiences in the school chapel, but at no time has its performance been more favorably received and its efforts more highly appreciated than on this occasion.
>
> The following is an extract from an article in the Petersburg Daily Progress of Dec. 13.
>
> At St. Stephen's P. E. Church the musical and literary entertainment so ably presented by the President's Glee Club and Orchestra of the Virginia Normal and Industrial Institute was attended by a record breaking audience of the critical literary public . . . Then followed with such wonderful facility the exceptional performance on the part of the twenty young ladies upon string instruments that from start to finish, the vast audience, many of which were forced to stand and most willingly, was swayed, thrilled, inspired and raptorously transfixed at the artistic blending of voices with sweet seducing strains extracted from the mandolin, violin, guitar, double bass, piano and drums, while the recitations and select readings were equally enjoyable.[1]

Thomas D. Pawley, a professor of English, directed the orchestra from 1918 to 1920.[2] In addition, he performed frequently as a violin soloist on cultural programs sponsored by the Institute (see Fig. 14). Though students comprised the membership of the orchestra from 1914 to 1920 (see Plate V), in 1921, faculty members began to participate.[3]

Music Curriculum

Experiences in music had been provided at the Institute since its founding in 1883. In the 1890's the music curriculum included a vocal music course, piano and organ lessons, chorus and band. After

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[1] VNII Gazette, January, 1914, p. 11.

[2] VNII Catalogue, 1918-19, p. 15.

[3] VNII Catalogue, 1921-22, p. 28.

Quartette	Down Ye Cry Ma Honey	Miss A. Matthews Miss J. E. Frazer Prof. W. A. Rogers Mr. A. Rucker
Violin Solo	(a) Liebesfreud (b) Minuette	Mr. A. Lewis
Solo		Miss Daisy Sykes
Selection		Miss M. V. Johnson
Solo (Bass)		Major W.H. Johnson
Violin Solo	(a) Gavotte Mignon (b) Auld Lang Syne	Prof. T. D. Pawley
Solo		Mr. Patterson Carter
Duett	At Dawning	Miss A. Matthews Prof. W. A. Rogers
Address		Lawyer Mawsone
Solo		Miss P. L. Sykes

Fig. 14.--Program illustrating musical involvement of the faculty, including Thomas D. Pawley, 1918.[1]

[1]Located among materials given to the college by Anna L. Lindsay, Johnston Memorial Library, Virginia State College, Ettrick, Virginia.

PLATE V



The Virginia Normal and Industrial Institute Orchestra under the direction of Miles W. Connor, 1914. VNII Catalogue, 1914-15, p. 81.

1899 performance opportunities were increased when Anna Lindsay began teaching music. Specifically, she organized and trained three choirs, and the orchestra (above, pp. 43, 57). The stated aim in teaching vocal music was to meet the needs of elementary school teachers in the public schools of Virginia.[1]

The first revision of the music curriculum occurred in 1914 when the curricula of the Institute were restructured to meet requirements for a four-year high school and a two-year normal school. Under the revised curriculum, music was required each semester in the normal school and in the ninth and tenth grades in the high school. Sight-singing and ear-training, termed eye and ear work, were added in both schools. Songs in all courses were chosen with concern for the needs of kindergarten, primary, and grammar school children. Finally, the music department listed courses under the heading of Public School Music, rather than Vocal Music.[2]

Following the initial revision of the curriculum in 1914, additions and improvements were made at closer intervals. In 1918 course offerings included public school music methods and the methods of teaching sight reading. Theoretical instruction was broadened to include the study of triads, dominant sevenths and inversions. Concurrently, proficiency standards were instituted, for students enrolled in music courses were required to sing, at sight, music of moderate difficulty.[3] In 1920 "music appreciation" was taught with the purpose of cultivating "the musical taste through the study of

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[1] VNII Catalogue, 1909-10, p. 17.

[2] VNII Catalogue, 1914-15, pp. 69, 70.

[3] VNII Catalogue, 1918-19, pp. 52-3.

classical and standard compositions."[1] Pictures and recordings were used in the course. (See Fig. 15.)

The high school music curriculum in 1920 was as follows:

Music 1.--Songs, Major Scale
Music 2.--Songs, Major and Minor Scale
Music 3.--Songs, Diatonic and Chromatic Scales, and Intervals
Music 4.--Songs, Triads
Music 5.--Songs, Triads, and Seventh Chords
Music 6.--Songs and the F Clef
Music 7, 8, 9.--Folk Songs and Form
Music 10, 11, 12.--Choruses, Orchestral Instruments, and the Opera.[2]

College status was returned to the Institute in 1922 when the Board of Visitors authorized the offering of courses leading to degrees in education, agriculture, trades, and industries.[3] Departments such as music, art, physical education, and secondary education, immediately made preparations to offer degree programs under the aegis of the Department of Education.[4] A course of study for the preparation of music supervisors was approved and initiated in 1923. Courses in public school music, music methods, piano, and voice were required for the Bachelor of Science in music supervision, in addition to courses in general and professional education.[5] The music curriculum also included a course designed to meet the needs of elementary school teachers who were not adequately prepared to teach music in their classes and who were also seeking to become certified teachers in the

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[1] VNII Catalogue, 1920-21, p. 104.

[2] Ibid., pp. 104-05.

[3] VNII Catalogue, 1922-23, p. 20.

[4] Edna M. Colson, Director, "The Division of Education," Virginia State College Gazette, IX (December, 1934), 21.

[5] VNII Catalogue, 1923-24, p. 101.

DEPARTMENT OF MUSIC

Public School Music: Sight Singing, Note Work, Elements of Notation, Eye Interval Work, Ear Interval Work, Eye Rythmic Work, Ear Rythmic Work. Instrumental Music —Pianoforte. Mathew's Graded Course, Technical Studies and Selections.

Anna L. Lindsay, Directress: Hariette E. Johnson, Asst.

The aim of this department is to give thorough rudimentary instruction in vocal music, and also to provide to a certain extent for instruction in piano music.

We strive to make the drills in vocal music so thorough that pupils taking the courses will be able to sing at sight music of moderate difficulty.

Piano music is open only to those pupils who maintain a good standard in their class-room work.

HIGH SCHOOL

Music (1j) First Year.—Two periods the week.

Eye work: Intervals in all the keys, review: major and minor scales. Ear work: Review songs and intermediate tones. Ear Rythmic Work: Equally and unequally divided, beat emphasized. Begin four part singing.

Texts: Alternate Third Book. Eleanor Smith's The Modern Music Series.

(1s) Two periods the week.—Eye Interval work: Triads in all the keys, review scales and intervals. Introduce the bass clef. Ear Work: Review various kinds of time studied in previous classes. Continue three part singing.

Texts: Alternate Third Book. Eleanor Smith's The Modern Music Series.

Fig. 15.--Music curriculum, 1914-15.[1]

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[1] VNII Catalogue, 1914-15, pp. 69-70.

Music (2j) Second Year.—Two periods the week.

Eye Work: Review major and minor scales, intervals and triads. Ear Work: Review songs and intermediate tones. Begin four part singing.

Text: Fourth Book. Eleanor Smith's The Modern Music Series.

(2s) Two periods the week—Eye Work: Review all the keys and written work. Ear Work: Review songs. Continue four part singing.

Text: Fourth Book. Eleanor Smith's The Modern Music Series.

For All Normal Courses

Music (1j) First Year.—Two periods the week.

Written work: Review major and minor scales. Ear Work: Review songs. Rote Work: Learn songs suitable for the Kindergarten and Primary Grades.

Text: To be selected.

(1s) Two periods the week.—Eye Work: Review what has been taught. Ear Work: Review what has been taught. Rote Work: Learn songs for Kindergarten and Primary Grades.

Text: To be selected.

Music (2j) Second Year.—Two periods the week.

Eye Work and Ear Work: Review what has been taught. Rote Work: Songs suitable for Grammar School; music and games for primary grades.

Text: To be selected.

(2s) Two periods the week.—Eye Work and Ear Work: Review what has been taught. Rote Work: Songs suitable for Grammar School; music and games for primary grades.

Industrial Normal Course

Music in the first and second years is the same as that in first and second years of High School.

Music in the third and the fourth years is the same as in the first and the second year of the Normal Course

Fig. 15.--Continued

public schools. The excerpt below reveals the thrust of the course which was offered primarily during the summer session.

> Music s100-The Course given in Music will be arranged to meet the demands of the teachers in attendance. The best method of teaching music in the first three grades will be taught to all, but the class in methods for grades 4 to 6 inclusive will be for persons who have had sight reading.
>
> The rote song will be used to develop rhythmical interest. From the observation of the rote song, pitch, pulse and duration will be taught. Special attention will be given to the interpretative ideas. Careful instruction in the training of children's voices will be given so as to help monotones and avoid harsh singing. Key relationships will be taught by using the singing names as a separate stanza to the simple rote songs. The staff notation will be introduced in Second Grade work and completed in the Third.
>
> Phrase conception, the use of the sharp four, and flat seven and the different key signatures will be taught in connection with suitable songs for grades four to six inclusive.
>
> The plan for the music of the elementary grades is based upon 'Education Through Music' by Professor Farnsworth.[1]

After 1923 emphasis was placed on the development of the music supervision program.

Music Faculty

Anna Lindsay became a member of the faculty in 1899. As the school's enrollment increased, the responsibility of teaching vocal music, piano, chorus, and directing the department became burdensome. Though William A. Rogers and Miles W. Connor conducted the Boys Glee Club and the President's Glee Club and Orchestra respectively (above, pp. 53, 56), the need for additional personnel was evident.

Music faculty expansion began in 1914 when Harriette E. Johnson was employed to teach piano. A graduate of the Institute, she was

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[1] VNII Catalogue, Summer School, 1922-23, p. 20.

ranked as an assistant music teacher.[1] In 1915 two teachers in the departments other than music were given temporary assignments in the music department. They were Emma Shields[2] and Edna M. Colson[3] (above p. 9). The first full-time piano instructor, Johnnella M. Frazer,[4] was appointed in 1916. In 1920 Acquilla E. Matthews, a student, was employed to teach piano on a part-time basis. Upon graduating at the end of the 1919-20 school year, she was given a full-time appointment.[5] She reportedly demonstrated "exceptional ability in music."[6] Other appointments were that of Robert C. Bolling, who became a music assistant in 1921,[7] and Luther P. Jackson, a non-member

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[1] VNII Catalogue, 1914-15, p. 69.

[2] Virginia School Report, Annual Report of the Superintendent of Public Instruction of the Commonwealth of Virginia with Accompanying Documents, School Year 1914-15. (Richmond: Davis Bottom, Superintendent of Public Printing, 1917), p. 187.

[3] Edna Meade Colson is the daughter of James M. Colson, III. A graduate of Fisk University where she studied music, Edna Colson was employed to work primarily in the Department of Education. She received the doctor's degree from Columbia in 1940, and served as the Director of the Division of Education until her retirement. Edna M. Colson, interviewed in Ettrick, Virginia, October 4, 1968; VNII Catalogue, 1915-16, p. 50.

[4] Johnnella M. Frazer (Jackson) is a graduate of Hopkinsville College, Hopkinsville, Kentucky, and of Fisk University. She wrote the music for the Virginia Normal and Industrial Institute school song. Johnnella Frazer Jackson, interviewed in White Plains, New York, October 7, 1968.

[5] VNII Gazette, January, 1921, p. 15.

[6] VNII Gazette, July, 1920, p. 27.

[7] Robert Charles Bolling, a native of Petersburg, graduated from the Virginia Normal and Industrial Institute in 1909, and from Oskaloosa College, where he earned a B.M. degree. Bolling was the Director of Music at St. Paul Normal and Industrial Institute, Lawrenceville, Virginia, from 1913 to 1920. VNII Catalogue, 1921-22, p. 13.

of the music department, who became the orchestra director in 1922 and glee club director in 1923.[1]

Lindsay requested leave of absence for the 1923-24 school year in order to attend Columbia University. Aquilla Matthews who had attended the University of Chicago during the summer of 1922, also requested a leave to study at Columbia during the 1923-24 school year.[2]

With two of the regular teachers away on study leaves, the music faculty during the 1923-24 school year consisted of four teachers, three of whom were new to the campus community. They were as follows: Bessie G. King,[3] the acting head of the department, Beatrice L. Johnson,

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[1]Luther Porter Jackson (1892-1950) was born in Lexington, Kentucky. He played the cornet in the band at the Chandler Normal Institute, and at Fisk University. Jackson completed his studies at Fisk in 1914. After earning the M.A. degree at Columbia University in 1922, he began work at the Virginia Normal and Industrial Institute as Acting Assistant to the President and as the director of the high school. In 1937 Jackson was awarded the Ph.D. degree by the University of Chicago. A historian, specializing in the history of the Negro in Virginia, and a writer (above, pp. 1-2, 27) and teacher of history, he participated actively in musical activities at the school and in Petersburg, where he organized and directed a community chorus. Wilhelmena S. Robinson, Inter-national Library of Negro Life and History: Historical Negro Biographies, under the auspices of The Association for the Study of Negro Life and History (New York: Publishers Company, Inc., 1967), p. 209; VNII Catalogue, 1925-26, p. 6; Johnnella Frazer Jackson, the wife of Luther P. Jackson, interviewed in White Plains, New York, October 7, 1968; VNII Gazette, June, 1923, p. 23; The Crater Scroll (Virginia Normal and Industrial Institute) May, 1924, p. 18.

[2]VNII Catalogue, 1922-23, p. 11; VNII Catalogue, 1923-24, pp. 7,9.

[3]Bessie Green King graduated from Fisk University in 1914. A native of Lexington, Kentucky, she attended the Chandler Normal Institute before entering Fisk. She studied voice privately in New York City during the 1914-15 year, and took courses in public school music in Chicago in 1923. Mrs. King was employed by the Virginia Normal and Industrial Institute for two years, after which she taught vocal music and directed the choir at the Peabody High School in Petersburg until her retirement. VNII Catalogue, 1923-24, p. 7; Bessie G. King, interviewed in Petersburg, Virginia, July 23, 1968.

a graduate of Howard University with a degree in music; Lillian A. Mitchell, a graduate of Ohio University with a major in piano; and Robert C. Bolling, the only returning member of the faculty.[1]

National Week of Song

National Week of Song observances were initiated in 1923 on February 19th. The purposes of such an observance were

> to awaken in the student body the singing spirit, to cultivate a taste for songs of the better sort, to develop and strengthen the great American spirit, and to uphold its high ideals by the singing of such songs as inspire and uplift.[2]

For the purposes stated above, daily programs were planned and directed by the music faculty. Piano pupils of Johnnella Jackson and Robert Bolling gave the opening recital. The following day the Choral Society sang folk-songs and old Negro songs. One reaction to the singing of the Choral Society is as follows:

> The well trained group of young men and women demonstrated to the audience the fact that the beauties of tone, harmony of chords, and elevating and inspiring thoughts contained in the words of the songs far surpass the jigging, syncopated, fleshy jazz music that has taken such a hold on the young and old of this reactionary age in which we live.[3]

T. P. F. Whiting, Dean of Women in 1923, suggested a reason for the attitude expressed above. She charged that a concert given by a jazz band would appeal to a larger audience than one given by a musical artist, and that a concert given by a band that played a few jazz numbers would also have similar appeal.[4]

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[1] VNII Catalogue, 1923-24, pp. 7, 9, 11-12.

[2] VNII Gazette, June, 1923, p. 23.

[3] Ibid.

[4] VNII Gazette, October, 1923, p. 10.

From Whiting's statement, one could infer that, in the past, jazz had been performed on the campus, students had manifested interest in it, and that this basic expression of the Negro in music and dance was perhaps not encouraged by some members of the faculty.

The third concert was given by the orchestra and was conducted by Luther P. Jackson, Marches and "other classical melodies" were played. On the fourth day of the observances, "national airs" (patriotic songs) were sung by the High School Chorus, directed by Aquilla Matthews. The final concert was given by the band, under the direction of J. B. Tynes. "Sacred music, selections from the great classic composers, and popular airs" were played. As a part of the program, students were asked to sing when the band played hymns (sacred music).[1] The students sang songs to the accompaniment of the orchestra and band respectively.[2]

Bessie G. King

Bessie G. King directed the music department for the 1923-24 school year. Under her guidance, full recitals by piano students were initiated, and plans for offering a program in music supervision were completed.[3]

Though piano students had been presented in group recitals in the past, Bessie King encouraged the more advanced students to prepare for individual appearances. The realization of her efforts occurred when Hazel Harrison gave a full recital during the second half of the

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[1] VNII Gazette, June, 1923, pp. 23-24.

[2] VNII Gazette, June, 1923, p. 23.

[3] Bessie G. King, interviewed in Petersburg, Virginia, July 23, 1968.

school year. Two of the works she played were Beethoven's Sonata Appassionata and The Spinning Song by Schubert-Liszt.[1] When the concentration in music was introduced in the fall of 1924, the music department assumed the responsibility of preparing music supervisors, in addition to preparing elementary school teachers to teach music in the classroom.

The Choral Society

Music, by tradition, was a part of the cultural heritage of the Institute. From 1883 to 1918 vocal groups of varying size provided music on the campus and in nearby communities. The students sang plantation melodies, hymns, popular college songs, patriotic songs, Negro spirituals, songs from operas, and choral works.

In 1918 a more select group, called the Choral Society, was formed and is described in the catalogue.

> A Choral Society, composed of forty or fifty members, selected by the Director of Music from the music classes, receive weekly training in four-part singing. This group furnishes music for Sunday services and other special occasions.[2]

With the formation of the Choral Society, music became significant to the development of the school, primarily because the Choral Society was used to publicize the work and name of the institution. When the musical capabilities of the Choral Society became apparent beyond the confines of the campus, the group was invited to perform for the legislators of Virginia. The event is recorded as follows:

> On February 6, 1922, an unusual thing happened at the last legislature. Both branches set aside an

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[1] Crater Scroll, March, 1924, p. 20.

[2] VNII Catalogue, 1918-19, pp. 53-4.

> evening for an entertainment by the students of the Institute. The students under the Director of Music entertained the lawmakers for more than two hours. They were so highly pleased that they offered resolutions of appreciation and presented them to the Institute in printed form. They are now hanging as a permanent record on the walls of the President's office.[1]

President Gandy addressed the General Assembly and gave a synopsis of the work and goals of the Institute. As a result of this experience (see Fig. 16), the ensembles began receiving requests to perform for white audiences.

Bessie King directed the singers during the 1923-24 school year, and from all indications, she maintained the performance standards set by Anna Lindsay. The number of concerts given during the year was increased substantially. For example, concerts were given in Richmond, Suffolk, Portsmouth, Newport News, and Norfolk.[2] In addition, the Choral Society and the Glee Club appeared on the programs of the Virginia Education Association and the Virginia Teachers Association state conferences in Richmond at the John Marshall and Armstrong High Schools respectively.[3]

On February 24, 1924 the Choral Society, Glee Club, and Treble Clef Club returned to Richmond to sing for the legislators. Bessie King[4] was in charge of the program, and she sang a solo that

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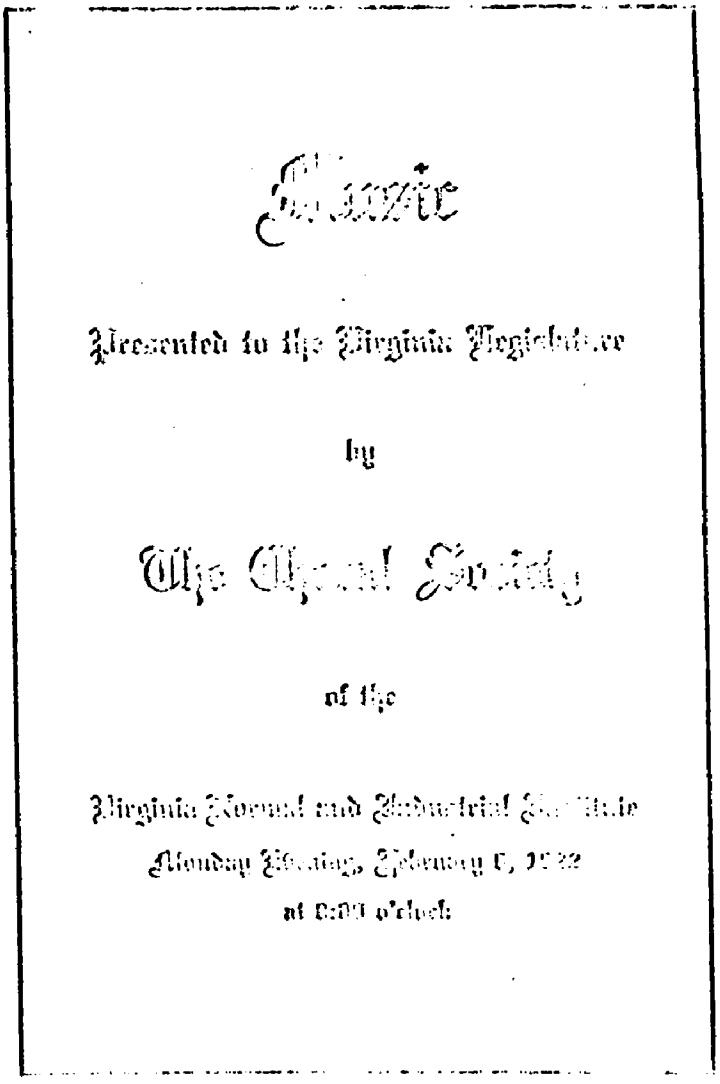
[1] VNII Gazette, January, 1923, p. 10.

[2] VNII Gazette, June 1923, p. 3.

[3] Crater Scroll, January, 1924, p. 19; VNII Gazette, January, 1924, p. 24.

[4] Mrs. King revealed that the Choral Society and the Men's Glee Club rehearsed two times per week, and nightly before performances. The orchestra rehearsed once a week. She provided music for Sunday services regularly, and prepared a different anthem weekly. Bessie G. King, interviewed in Petersburg, Virginia, July 23, 1968.



Concert

Presented to the Virginia Legislature

by

The Choral Society

of the

Virginia Normal and Industrial Institute

Monday Evening, February 6, 1922

at 8:00 o'clock

Fig. 16.--Choral Society concert, February 6, 1922.[1]

[1]Located among materials given to the college by Anna L. Lindsay. Johnston Memorial Library, Virginia State College.

Part 1

1.—Songs of Joy

a. Rise, Shine

b. The Old Ark

c. We are Walking in the Light

2.—Songs of Determination

a. Heaven

b. What Kind of Shoes?

c. Every Time I Feel the Spirit

3.—Favorite Songs

a. Love Lights the World, - *Carl Bohm*

b. Since You Went Away, *J. Rosamond Johnson*
GIRLS QUARTETTE

c. Picardy - - - - *Haydn Wood*
MISS MATTHEWS

d. A Little Close Harmony, *Geoffrey O'Hara*

e. May in Venice, - - *Giuseppe Verdi*

Fig. 16.--Continued

Part 2

4.—Songs of Consecration and Prayer

a. I Want to be a Christian

b. Oh! Rocks Don't Fall on Me

5.—Songs by Negro Composers

a. Swing Along, - - *Will Marion Cook*
MALE QUARTETTE

b. Listen to the Lambs, *R. Nathaniel Dett*

c. Exhortation, - - *Will Marion Cook*
MR. ROGERS

d. Sinner Please Don't Let this Harvest Pass *H. T. Burleigh*
GIRLS QUARTETTE

e. Let us Cheer the Weary Traveller, *Coleridge Taylor*
MISS FRAZER

6.—Songs of Faith

a. I Know the Lord's Laid His Hands on Me

b. Steal Away

c. Swing Low

Fig. 16.--Continued

reportedly "almost charmed the audience."[1] Because of the success of the program, all of the ensembles performed when Governor Trinkle[2] visited the campus on April 27, 1924. The concert was so favorably received that the school administration decided to schedule such an affair annually, but on a more elaborate scale. At subsequent events, invitations were sent to residents of distinction around the state, regardless of race, on a reserved-seat basis. All seats in the auditorium were usually taken because of the demand for invitations. Shortly thereafter, the event became known as the Governor's Day Concert, and the Choral Society was referred to as the Governor's Choir.[3] (See Fig. 17.)

Music Equipment and Expenditures

The concerted effort made by the school administration to gain support for the Institute was a continuation of a policy initiated by President Johnston in the late 1890's and early 1900's. The conditions under which Johnston worked were as follows: the annual appropriation of $15,000 had remained unchanged since 1887, and some of the Board of Visitors were outspokenly hostile to the concept of higher education for Blacks. To counteract these conditions, Johnston availed himself of every possible opportunity to redirect the thinking of the Board. In so doing he was able to persuade them that the existence of the school was in the best interests of the State.

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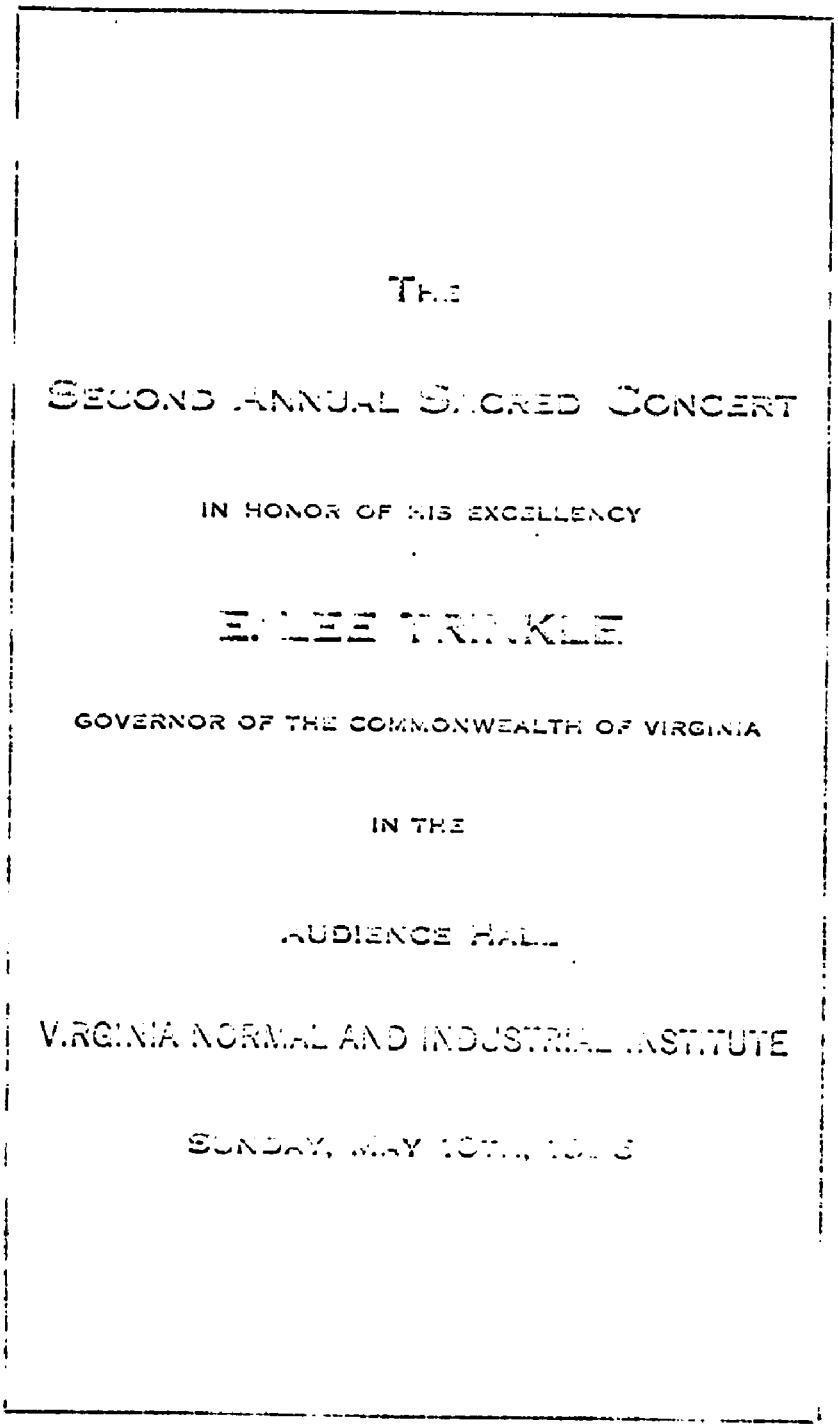
[1] Crater Scroll, February, 1924, p. 19.

[2] A women's dormitory is named after Trinkle, who directed funds toward the Institute for purposes of expansion.

[3] Edna M. Colson, the official hostess for the Governor's Day Concerts, interviewed in Ettrick, Virginia, October 4, 1968.



THE

SECOND ANNUAL SACRED CONCERT

IN HONOR OF HIS EXCELLENCY

E. LEE TRINKLE

GOVERNOR OF THE COMMONWEALTH OF VIRGINIA

IN THE

AUDIENCE HALL

VIRGINIA NORMAL AND INDUSTRIAL INSTITUTE

SUNDAY, MAY 10TH., 1925

Fig. 17.-- Second Annual Sacred Concert, May 10, 1925.[1]

[1]Copies of programs are available for study in the Johnston Memorial Library, Virginia State College, Ettrick, Virginia.

FIRST PART

1. Hymn [illegible] Ward
   THE SCHOOL
2. Invocation
3. Anthem [illegible] Mendelssohn
   THE SCHOOL
4. The Heavens are Telling [illegible] Haydn
   THE CHORAL SOCIETY
5. The Voice in the Wilderness [illegible] Scott
   MR. MEIER
6. Bow Thine Ear [illegible] Mozart
   CHORAL SOCIETY
7. Teach Me to Pray [illegible]
   MISS ROBINSON AND THE BOYS
8. Unfold Ye Portals [illegible] Gounod
   CHORAL SOCIETY
9. O Divine [illegible] Gounod
   [illegible]
10. Hymn of Praise [illegible] Mascagni
    CHORAL SOCIETY
11. Lift Every Voice and Sing [illegible] Johnson
    THE SCHOOL

INTERMISSION

Fig. 17.--Continued

SECOND PART

12. Mother Machree.....Olcott and Ball
THE SCHOOL

13. Little Mother of Mine.....H. T. Burleigh
LYRIC GLEE CLUB

14. Ave Maria.....Mascagni
MISS WISE

15. (a) Daniel Saw the Stone.....Folksong
(b) O Mary Don't You Weep.....Folksong
THE SCHOOL

16. Going to Shout all over God's Heaven.....H. T. Burleigh
GLEE CLUB

17. (a) Deep River.....H. T. Burleigh
(b) Sinner Please Don't Let This Harvest Pass.....H. T. Burleigh
TREBLE CLEF CLUB

18. Couldn't Hear Nobody Pray.....Folksong
CHORAL SOCIETY

19. Somebody's Knocking at Your Door.....R. R. Bett
MISS ROBESON

20. Some of These Mornings.....Folksong
GLEE CLUB

21. Another Witness.....Folksong
LYRIC GLEE CLUB

22. (a) Steal Away.....Folksong
(b) Swing Low.....Folksong
THE SCHOOL

Fig. 17.--Continued

Consequently, the economic situation was improved in 1908 when the appropriation was raised to $20,000, and an additional sum of $14,000 was allocated for improvements.[1] Music department expenditures illustrate dramatically the extent of the increase in financial support (see Tables 8, 9, and 10).

TABLE 8

MUSIC EQUIPMENT IN THE CHAPEL

1906

Item	Number
Piano	3
Organ	1
Piano covers	3
Piano stools	2
Box for music	1
Music chart	1

Source: Virginia Normal and Collegiate Institute, Record of Classroom Equipment (Ettrick, Virginia, September 1895-1906), p. 23. Hereinafter referred to as Record of Classroom Equipment.)

[1]Luther P. Jackson, "The History of V.N.I.I.," VNII Gazette, XXXII (November 1928), 18.

TABLE 9

MUSIC ACQUISITIONS

1906

Item	Number	Cost
Music charts and easels	2	$19.80
Anthem books	25	12.50
Music books	7	2.40
Sheet music	100	10.00

Source: Record of Classroom Equipment, p. 22.

TABLE 10

MUSIC DEPARTMENT FINANCIAL REPORT

1916-17

Departmental Operations for Year	Total credits:	$990.25
	Total charges:	637.68
	Credit balance:	352.57
General Improvements	Piano:	200.00
Estimated Gross Expenditures:	Music and band:	700.00

Source: Virginia School Report, 1916-17, pp. 585-87.

Immediately prior to and during World War 1, Virginia was experiencing prosperity in agriculture, textiles, and industry--particularly in the ship building works at Newport News, Virginia. The economic growth enabled the State to increase appropriations for schools. Virginia Normal and Industrial Institute was allocated additional operating funds and, as a result, expenditures during the 1917-18 school year for "music and band" were increased from $700.00 (see Table 10) to $928.50.[1]

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[1]Virginia School Report, 1919, p. 218.

PART II

THE COLLEGE YEARS

IV. ESTABLISHMENT OF THE MUSIC EDUCATION PROGRAM

1924-1933

In the 1920's the United States was in the process of becoming an urbanized and industrialized nation. Prosperity was evidenced by the increasing use of the automobile, telephone, and radio by the "consumer oriented" populace. Other signs of progress were the extension of railroads, the paving of roads and construction of new highways, the advancement in aviation, and the continuing creation of a vast system of public schools.

Black Americans in large numbers migrated out of the South in search of jobs and a better way of life. They moved because of the continuing rigidity of segregation and discrimination laws and ordinances, because of the lack of employment opportunities that were in some respects related to the post-war (World War I) depression, and the Great Depression of 1929, and because no relief from acts of violence perpetrated against them was provided by the courts or by the law enforcement agencies.

This was the age of the Negro Renaissance (sometimes called the Harlem Renaissance), a period when the musical contributions of Paul Robeson, Roland Hayes, Nobel Sissle, Duke Ellington and Louis Armstrong were being appreciated by an increasingly larger audience. The period is further characterized by the strengthening of the National Association for the Advancement of Colored People (NAACP), and the emergence of jazz and blues as basic expressions of Black

Americans.[1]

As one way of improving their lot, Blacks emphasized education. In Virginia the problem was whether or not the state would realize its legal obligation to provide higher educational opportunities for all its citizens, rather than just the white population. Since the college department at the Virginia Normal and Industrial Institute had been closed in 1902, all access to state-provided higher learning for Blacks had been terminated. In 1922 the State reversed the earlier policy and reestablished college curricula at the Institute,[2] and in 1930 changed the name of the Institute to the Virginia State College for Negroes.[3]

Music Curriculum

From 1883 to 1924 music was taught to students who were preparing to be elementary school teachers. At first, a single vocal music course was offered, and interested students had the opportunity to take piano and/or organ lessons. The number of courses was increased in 1914 when the curriculum was restructured, and curriculum expansion was continuous after that year (above, p. 63). When the return of college status became apparent, plans for implementing a music major program were begun, and during the 1923-24 school year, the design of the curriculum was completed by Bessie King, the acting head of the department (above, p. 69).

In 1924 the college curriculum in music supervision was initiated.

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[1]Harold Cruse, The Crisis of the Negro Intellectual (New York: William Morrow & Company, Inc., 1967), pp. 22-23.

[2]Virginia State College Catalogue (Ettrick, Virginia, 1966-67), p. 38.

[3]Ibid.

The four-year program, leading to the Bachelor of Science degree, included courses in basic music, public school music, applied music, and general and professional education.[1] While general and professional education courses were common to all of the curricula (education, agriculture, home economics, and trades and industries), courses in music supervision included ear training and sight singing, harmony, public school music, chorus conducting, music appreciation, methods in public school music, music history, piano, voice, and violin (see Fig. 18).[2]

The course of study was developed by using the existing normal curriculum as a foundation and by using as models the established music programs of other institutions. Elementary music methods, ear training, sight singing, and piano instruction were retained. Concurrently, many of the faculty members had recently attended or were attending northern colleges and universities, particularly during the summer session, and therefore were in a position to study and observe the structure of music programs in these institutions. (Above, p. 69.)

With the demand for education increasing, the secondary music methods course was especially timely. The course is described:

> This course emphasizes the study of methods of organizing and conducting a high school department of music, including choruses, glee clubs, classification of voices, and music appreciation.[3]

Clearly, the faculty was preparing for the future as well as the present because in Virginia in 1923, there were only six public high schools for Blacks. These schools were located in Richmond, Norfolk,

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[1] Virginia Normal and Industrial Institute Catalogue (Ettrick, Virginia, 1924-1925), pp. 94-97.

[2] Ibid.

[3] Ibid., p. 95.

CURRICULUM III

College Course in the Supervision of Music

Leading to the Degree of B. S.

The requirement for entrance to this course is the completion of an accredited high school course, or the passing of the State comprehensive high school examination, or the equivalent.

FRESHMAN YEAR				
English 200, 201, 202	5	5	5	15
Science 200, 201, 206	7	7	7	15
Music 200, 201, 202	2	2	2)	7.5
Harmony 200, 201, 202	3	3	3)	
Take one				
Piano, Voice, Violin	2	2	2	3
Physical Education 209, 201, 202	4	6	3	6
	23	25	22	46.5
SOPHOMORE YEAR				
English 207, 209, 212	5	5	5	15
French 200, 201, 202	5	5	5	15
Music 203, 204, 205)				
Harmony 203, 204, 204)	5	5	5	7.5
Take one:				
Piano, Voice, Violin	7	7	7	3
Physical Education 203, 204, 205	3	3	3	4.5
	25	25	25	45
JUNIOR YEAR				
Psychology 201, Educational Psychology	5			5
Psychology 202)				
Child Psychology 202)		5		5
Methods in Public School Music 200, 201, 202	5	5	5	15
Principles of Teaching 202			5	5
History of Music 210, 211, 212	5	5	5	15
Chorus conducting)				
Music Appreciation)	3	3	3	2
Take one:				
Piano, Voice, Violin	2	2	2	3
Physical Education 206, 207, 208	3	3	3	--
	23	23	23	50
SENIOR YEAR	I	II	III	Cr.
Education 201, 211, 212	5	5	5	10
Directed Teaching		10		5
Electives	5	5	5	15
Take one:				
Piano, Voice, Violin	7	7	7	10
Physical Education 209, 210, 211	3	3	3	--
	20	30	20	40

Fig. 18.--College curriculum in music supervision, 1924.[1]

[1] VNII Catalogue, 1924-25, p. 34.

Portsmouth, Newport News, Petersburg, and Danville.[1]

Though band and orchestra were included in the curriculum, credit was not given for participation at that time. Both courses were designed to "instill love for music . . . through ensemble playing."[2] Orientation of the curriculum was toward the orchestra, insofar as private instruction was concerned, because provisions were made primarily for the study of the violin.

Music Theory

Instruction in music theory was first given by Anna Lindsay and Aquilla M. Rice. Prior to 1924 theoretical instruction included the rudiments of music, eye work (sight singing), and ear work (ear training). In the theory classes for music majors, students wrote short works. The earliest recorded example of creative work done by a student appeared in the Gazette in 1927.[3] Lullaby (see Fig. 19), a piece for piano, was composed by Gwendolyn A. Brown who also has the added distinction of being the first graduate in music at the college (see Fig. 20).[4] Though begun by Anna Lindsay and Aquilla M. Rice, the theory program has been developed primarily by Undine Smith (Moore), who has taught theory and counterpoint at the college since 1928.[5] In her classes students were required to demonstrate knowledge and understanding

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[1]Virginia Normal and Industrial Institute Gazette (Ettrick, Virginia, October, 1923), p. 8.

[2]VNII Catalogue, 1925-26, p. 94.

[3]VNII Gazette, November, 1927, p. 41.

[4]Information obtained from the Office of the Registrar, Virginia State College, Ettrick, Virginia, October 2, 1968.

[5]VNII Catalogue, 1928-29, p. 90.

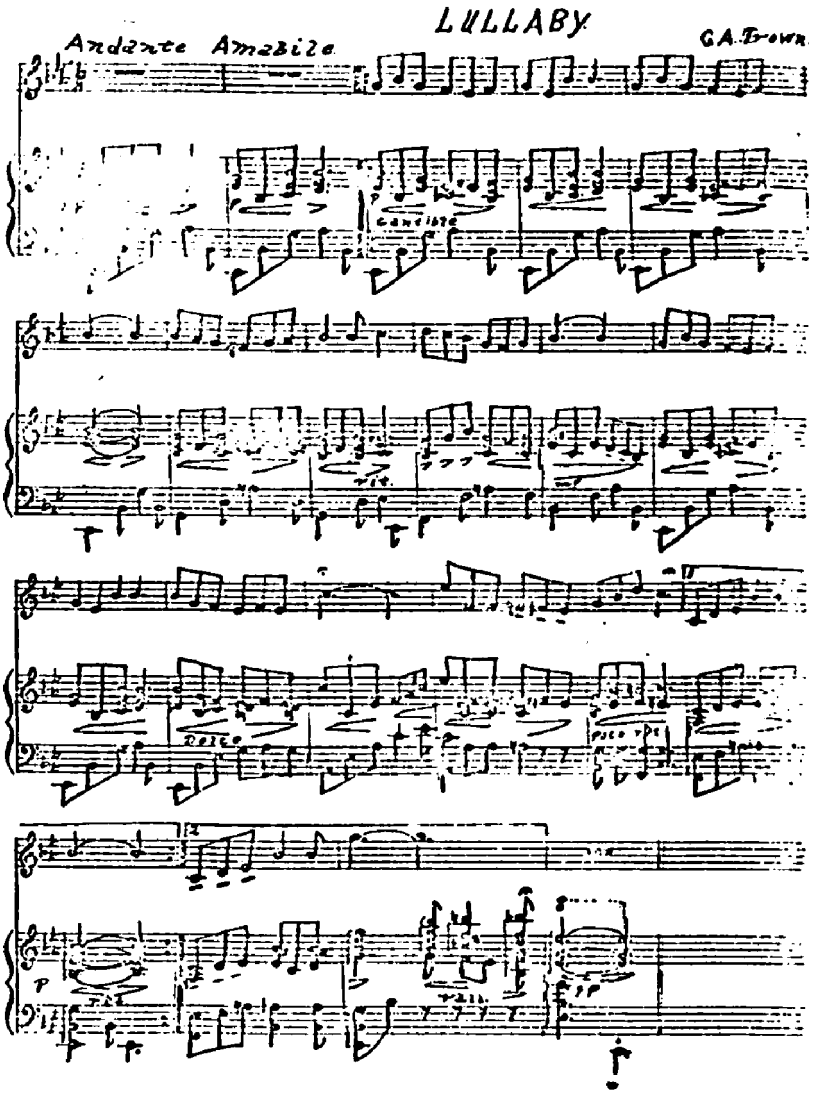

Fig. 19.--Original composition by Gwendolyn A. Brown, 1927.[1]

[1]VNII Gazette, November 1927, p. 41.

Graduates, Spring Quarter, June 3, 1930

COLLEGE

Geneva Elizabeth Banks, B. S., Home Economics ---------- Newport News
McKee Abram Banks, B. S., Agriculture ---------- Alabama
Dorothy Naomi Batts, B. S., Mathematics ---------- Petersburg
Mary Sophronia Blount, A. B., French ---------- Lynchburg
Raymond Bradford Br[illegible], B. S., Agriculture ---------- Bankira, N. Y.
Gwendolyn Alma Br[illegible], B. S., Music Supervision ---------- Petersburg
Margaret Lafairet Brown, A. B., French ---------- Hampton
Ida Ruth Garrison, B. S., Elementary Education ---------- Petersburg
Bernice Eloise [illegible], A. B., French ---------- Newport News
Algie Bernard [illegible], B. S., Chemistry ---------- N[illegible]
Elizabeth Scott Hines, [illegible] ---------- [illegible]
Helen [illegible] Jackson, A. B., French ---------- [illegible]
Lillie Mae Johnson, A. B., English ---------- New[illegible] News
Grace Helen Lanier, B. S., Mathematics ---------- Fayetteville, N. C.
Sadie Virginia Lawson, B. S., Elementary Education ---------- Roanoke
Hattie Lewis, A. B., History ---------- McDonald, Pa.
Rebecca Josephine Manley, A. B., History ---------- Newport News
Edith K[illegible] Moody, A. B., History ---------- Roanoke
Calvin James Powell, B. S., Chemistry ---------- Petersburg
Marie Geneva Sayles, B. S., Elementary Education ---------- [illegible]
[illegible] Andrew Seldon, B. S., General Science ---------- Philadelphia, Pa.
[illegible] Sheppersen, A. B., English ---------- Richmond
Frederick Theophile Simms, B. S., Industrial Education ---------- [illegible]
Catherine Elizabeth Smith, A. B., French ---------- [illegible]
[illegible] Stardinant Smith, B. S., General Science ---------- Petersburg
[illegible] Virginia Trulart, A. B., History ---------- [illegible]
Hazel Mozell V[illegible], B. S., Home Economics ---------- [illegible]
Maude Vivian [illegible], B. S., Home Economics ---------- Danville
Reuben Roosevelt Webb, B. S., Industrial Education ---------- Ardmore, Pa.
[illegible] Lillian White, B. S., Chemistry ---------- Norfolk
[illegible] Lee [illegible]iams, A. B., History ---------- Washington, D. C.

NORMAL SCHOOL

Leading to Teaching Elementary Grades

[illegible] Catherine Boone ---------- Beverly, N. J.
[illegible] Mae Davis ---------- Portsmouth
[illegible] Avis Downing ---------- [illegible]
Bertha [illegible] Posey ---------- Suffolk
Gwendolyn Regis [illegible] ---------- New York City
Arquilla Freeman Ross ---------- Newport News
Marie Presley Ross ---------- Covington
Elizabeth Frances Terry ---------- Bedford
Cora [illegible] Wells ---------- Clifton Forge
Jeanne [illegible] Catherine Whitehead ---------- Portsmouth
Mary [illegible] Whitney ---------- Norfolk
Dorothy [illegible] Lee Wilson ---------- Norfolk
Dorothy Olivia [illegible] ---------- Roanoke

Leading to Teaching Home Economics

Iris Ruth [illegible] ---------- Newport News
Pattie A[illegible] ---------- Prospect
Ella Irene Jones ---------- Slate River Mills
Marion Antoinette Mosley ---------- Norfolk
Fannie Bereenia Parham ---------- Petersburg
Ruth Bernice Sampson ---------- Richmond

Fig. 20.--A list of graduates, Spring Quarter, June 3, 1930, which includes the name of Gwendolyn A. Brown, the first graduate in music supervision.[1]

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[1] Source reproduced in the office of the Registrar, Virginia State College, Ettrick, Virginia.

of the rules of tone combination and chordal movement by writing compositions for voice or instruments. At first, these compositions were played and analyzed in the classroom. Later, original works were performed in campus recitals. For example, the original compositions recital in 1939 included April by John H. Locklayer, The Arrow and the Song for Piano by John T. Carter, Gloom and A Rainbow by Bernard W. Jones, Break, Break, Break, by E. Barbara Pogue, Golden Day by Murial R. Logan, Friendship by Ruth N. Booker, and Lullaby by C. Reginald Burns.[1] In 1944 a Composers Club was organized to encourage students to compose.[2] That year the club sponsored an original composition contest and presented prizes to the winners, Sadie Greenwood, India Taylor, Jeannette Harrison, and Naomi Pettigrew. Two of the award-winning compositions were played after the presentations had been made.[3] An excellent model was provided for the students by Moore, who is a published arranger and composer.[4] Her works include S.A.T.B. settings of I Just Come From the Fountain, Fare You Well, Bound For Canaan's Land, Daniel, Daniel, Servant of the Lord, Sinner, You Can't Walk My Path, Hail Warrior, Long Fare You Well, Let Us Make Man in Our Image, Striving After God, The Lamb, The Blind Man Stood on the Way and Cried, Is There Anybody Here?, When I'm Gone, and No Condemnation. Among her

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[1] Virginia Statesman, June 5, 1939, pp. 1, 4.

[2] Virginia Statesman, May 25, 1944, p. 1.

[3] Ibid.

[4] During the 1959-60 school year the Eastman School of Music faculty approved an analysis of Undine Moore's choral works for a capella choir. The project for the Master's degree was completed successfully in 1960 by Jewel A. Taylor, a graduate in music of Virginia State College. Annual Report of the Music Department, 1959-60. Obtained through the permission of F. Nathaniel Gatlin, Head of the Music Department, Virginia State College, Ettrick, Virginia; VSC Catalogue, 1960-61, p. 22.

piano pieces are Scherzo and Waltz Caprice, and for mixed chorus, Mother to Son, based on a poem by Langston Hughes.[1]

Piano

Though private instruction in piano, voice, and violin was available for students majoring in music, the piano course of study was the only one fully defined. One reason perhaps is the fact that instruction in piano had been an integral part of the experiences afforded students since 1883, and also the fact that Johnnella F. Jackson had been the regular piano teacher since 1916 (above, p. 68). Since a well-defined course of study had been designed and implemented prior to 1924, a full description of piano studies was included in the catalogue (see Fig. 21). Confidence in the program was reflected thusly:

> The Institute has a sufficient number of pianos and well qualified music teachers to provide a high grade of instruction in both instrumental and vocal music.[2]

In 1927 the objectives of piano instructors were

> first, to present piano students in bi-quarterly recitals; second, to give advanced piano students the benefit of frequent performances by playing for the daily chapel exercises and the Sunday School services and by engaging in orchestral accompaniment; and third, to require of music majors a graduating recital in piano.[3]

Piano recitals by groups of students and by individuals had been given since 1888, but this was the first time that a recital was stipulated as a requirement for the degree. Additional requirements were added

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[1]Copies of original works by members of the faculty are available for study in the Johnston Memorial Library, Virginia State College, Ettrick, Virginia; Undine S. Moore, interviewed in Ettrick, Virginia, October 1, 1968.

[2]VNII Gazette, April, 1922.

[3]VNII Gazette, November, 1927, p. 40.

PIANO

FIRST YEAR.—TECHNIC.—*Mason's Touch and Technic.—Major Scales. Separate hands through three octaves.*
REQUIRED STUDIES: Matthews' *Graded Course, Book I.*
SUPPLEMENTARY EXERCISES: Kohler's *Exercises for Beginners*, op. 190.
Loeschhorn *Selected Studies, Book I.* (Rogers).
SUGGESTED COMPOSITIONS: Schumann's *Soldier's March*, op. 68.
Bugbee's *Dance of the Fairy Queen.*
Sartorio's *Gavotte.*

SECOND YEAR.—TECHNIC.—*Major and Minor scales, separate hands through three octaves.—Arpeggios.*
REQUIRES STUDIES: Matthews' *Graded Course. Book II.*
SUPPLEMENTARY EXERCISES: *Burgmuller, op. 100; Kohler, op. 157; Streabbog, op. 63.*
SUGGESTED COMPOSITIONS: Poldini's *Valse Serenade.*
Mozart's *First Three Compositions.*
Gurlitt's *Impromptu.*

THIRD YEAR.—TECHNIC.—*Major and Minor Scales, hands together in different rhythms.—Arpeggios, hands together.*
REQUIRED TUDIES: Matthews' *Graded Course, Book III.*
SUPPLEMENTARY EXERCISES: Heller op. 47; *Sol[illegible]; Czerny.*
SUGGESTED COMPOSITIONS: Greig's *Dance of the Elves.*
Merkel's *Butterfly.*
Bohm's *Au Rouet.*

FOURTH YEAR.—TECHNIC.—*Major and Minor Scales, contrary motion, thirds.—Arpeggios.—Hymn Playing.*
REQUIRED STUDIES: Matthews' *Graded Course. Book IV.*
SUPPLEMENTARY EXERCISES: Heller op. 46; Bach, Little, *Preludes and Gugures.*
SUGGESTED COMPOSITIONS: Poldini's *Poupee Valsante.*
Godard's *Au Matin.*
Borowski's *La Coquette.*
More advanced work will be given to all students prepared for it.

Fig. 21.--Piano studies, 1924[1]

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[1] VNII Catalogue, 1924-25, p. 97.

in 1931 when an elementary knowledge of piano was made mandatory for students desiring to major in music.[1] "Elementary" in this case was interpreted as meaning the demonstration of a third grade level of proficiency. Students who were unable to meet this requirement were assigned lower level courses in piano, without credit.

Music in the Virginia State Practice High School

The Institute maintained a high school because of the "paucity of Negro high schools around the State."[2] When the college course in music was established, the high school music curriculum was reorganized to improve articulation between the practice school and the Institute. Previously, under the curriculum revision of 1914 (above, pp. 63, 64), music instruction was offered within the framework of twelve courses. In 1924 these courses were reduced from twelve to four, the course content was reorganized for presentation in three separate courses, and the fourth course was a survey of music history (see Fig. 22).[3]

The high school chorus participated in activities given by the high school and by the college. The chorus sang during National Week of Song observances (above, p. 70), performed for high school and college assemblies, and staged operettas annually. In 1930 The Pied Piper of Hamelin was presented under the direction of Alston Burleigh. Accompaniments were played by the school orchestra and by Johnnella Jackson on the piano. The choruses were divided among the entire student population.[4] In 1932, under the direction of Undine S. Moore, Robin Hood

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[1] VSC Catalogue, 1931-32, p. 75.

[2] VNII Gazette, October, 1923, p. 8.

[3] VNII Catalogue, 1924-25, p. 96.

[4] Virginia Statesman, December 8, 1930, p. 6.

HIGH SCHOOL

MUSIC 1.—SONGS, DIATONIC, AND CHROMATIC SCALE AND INTERVALS.—*First Quarter.—Five hours.*

Songs suited to the season in one and two parts studied. The work further includes eye and ear interval work, the diatonic scales, sharp four, flat seven, and eye and ear rhythmic work which includes the equally divided beat and the unequally divided beat.

A study is made of intervals in all the major keys.

TEXT: Eleanor Smith's *The Modern Music Series.—Alternate Third Book.*

REFERENCES: Gehrkens' *Music Notation and Terminology.*

MUSIC 2.—SONGS, TRIADS AND SEVENTH CHORDS, AND THE F CLEF.—*Second Year.—Third Quarter.—Five hours.*

Songs in two, three, and four parts are studied. The eye and ear interval work includes a review of the diatonic scales and intervals, and a study of triads and the important seventh chords. The eye and ear rhythmic work includes a review of simple grouping with the quarter as a unit and the study of the compound grouping with the dotted quarter as a unit.

TEXT: Eleanor Smith's *The Modern Music Series.—Alternate Third Book.*

REFERENCES: Gehrkens' *Music Notation and Terminology.*

MUSIC 3.—FOLK SONGS AND FORM.—*Third Year.—Second Quarter.—Five hours.*

This course includes a survey of the music of ancient and primitive periods, and traces the development of modern music up to the present time. A classification of the most important vocal and instrumental forms is made with particular stress on folk songs.

Prerequisite for Music 3 and 4 is Music 1 and 2.

The Victrola with well selected records is used for work in appreciation.

TEXT: Osbourne McConathy's *The School Book.*

REFERENCE:: Grove's *Dictionary of Music,*
Gehrkens' *Music Notation and Terminology,*
Faulkner's *What We Hear in Music.*

MUSIC 4.—CHORUSES, ORCHESTRAL INSTRUMENTS, AND THE OPERA.—*Fourth Year.—First Quarter.—Five hours.*

Choruses from the best known operas and oratorios, and instruments of the orchestra are studied.

The Victrola is used for demonstration.

TEXT: Osbourne McConathy's *The School Song Book.*

REFERENCES: Grove's *Dictionary;*
Gehrkens' *Music Notation and Terminology·*
Faulkner's *What We Hear in Music.*

Fig. 22.--Music curriculum in the Virginia State Practice High School, 1924.[1]

[1] VNII Catalogue, 1924-25, p. 96.

was presented, and in 1933, H.M.S. Pinafore.[1] Occasionally, the chorus sang for Sunday religious services, and on special days of worship such as Palm Sunday.[2] As high schools were built around the state in increasing numbers, the enrollment at the Virginia State Practice High School decreased. Music productions such as those described above became more difficult to prepare. However, efforts continued to maintain music programs of high quality until the high school was eliminated in 1939.

Music Faculty

From 1924 to 1933 the development of the music curriculum was hindered by the occurrence of rather continuous changes in personnel and in the administration of the department. In 1924 leadership was provided by Anna Lindsay, who had just returned from a year's study at Columbia University.[3] After working for two years, she obtained a leave of absence in 1926 to become a full-time student at the Institute (VNII). While a student, she retained her duties as director of the Choral Society.

Lindsay returned to Columbia University for the summer session of 1927. The credits she earned at the Institute were accepted by Columbia, and applied toward fulfilling requirements for the Bachelor of Science degree in music supervision, which she received at the end of that session. She remained at Columbia to do graduate study, and in August of 1928, was awarded the Master of Arts degree with a special

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[1]Virginia Statesman, April 16, 1932, p. 3; Virginia Statesman, May 6, 1933, p. 2.

[2]Virginia Statesman, April 5, 1930, p. 9.

[3]VNII Catalogue, 1924-25, p. 24.

diploma in music supervision.[1]

During Lindsay's absences, the administrators of the department were Aquilla Matthews (Rice) in 1926,[2] and Ivadell R. Porter in 1927.[3] Rice, who had earned the Bachelor of Science degree at Columbia University (above, pp. 68-69), "worked indefatigably to keep the musical output of the school up to its usual level of competence."[4] Porter described briefly her own plans for the Choral Society. She wrote

> We feel that nothing contributes more to one's musical education and appreciation than the experience of singing masterpieces of the greatest composers. In accordance with this idea, the director of the Choral Society plans that, in addition to furnishing music for the Sunday services, the Society will present Haydn's 'Creation' at its annual concert.[5]

After guiding the development of the music department for thirty-one years, Anna Lindsay relinquished her position in 1930 in order to devote all of her time to teaching. Alston W. Burleigh[6] replaced

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[1] VNII Catalogue, 1926-27, p. 7; VNII Catalogue, 1927-28, p. 103; "Former Teacher is a Woman of Humility," an interview by Mary Cherry Allen. The article is contained in records of the Music Department, Virginia State College, Ettrick, Virginia. Obtained through the permission of F. Nathaniel Gatlin, Head of the Music Department, July, 1968; Virginia Statesman, May 29, 1945, p. 7.

[2] VNII Catalogue, 1926-27, p. 7.

[3] VNII Catalogue, 1927-28, p. 103.

[4] VNII Gazette, September, 1928, p. 40.

[5] Ivadell K. Porter was a graduate of the Decatur High School, Decatur, Illinois and she attended the Oberlin Conservatory of Music from 1917 to 1919. VNII Catalogue, 1927-28, p. 7; VNII Gazette, November, 1927, p. 40.

[6] Alston Waters Burleigh received the B.M. degree from Howard University in 1922. He did graduate study at Columbia University in 1924, and studied under Nadia Boulanger in Paris the following year. His experiences included teaching in the public schools of Washington, D.C., and at Howard University. VSC Catalogue, 1930-31, p. 11.

Lindsay as head of the department.[1] Burleigh organized the Harry T. Burleigh Singers, added Russian compositions to the repertory of the Choral Society, and initiated radio broadcasts of performing groups from the campus.[2] At the end of the 1931-32 school year, he resigned to join the Hall Johnson choir.[3] During the interim, activities of the department were guided by Lindsay and Rice.[4]

Several changes in teaching personnel occurred during the period under discussion. In an effort to strengthen the instrumental program, Jules B. Jones[5] was appointed orchestra director in 1925. His duties also included the teaching of violin and public school music.[6] Beatrice L. Johnson was employed to teach piano that year[7] and, in 1930, Nanette N. Wheatley, a graduate of Fisk University, taught piano and public school music.[8]

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[1] Ibid.

[2] Virginia State College Gazette (Ettrick, Virginia, December, 1931), p. 42.

[3] Virginia Statesman, October 29, 1932, p. 4. Dr. Hall Johnson, a composer, arranger, and conductor, organized the Hall Johnson Choir in New York City on September 8, 1925 'for the purpose of preserving and performing the traditional Negro music in the style of its original creators'. Johnson and his company became recognized in 1930 when the mixed choir was featured in the production of 'The Green Pastures,' a Biblical play. Dr. J. H. Mize, Editor-in-chief, The International Who is Who in Music, 5th ed. (Chicago: Who is Who in Music, Inc., Ltd., 1951) p. 240.

[4] VSC Catalogue, 1932-33, p. 10.

[5] Jules Bertrand Jones was a graduate of the Ithaca Conservatory of Music. He taught for one year at the Institute. VNII Catalogue, 1925-26, pp. 10, 93.

[6] Ibid., p. 93.

[7] Ibid.

[8] VNII Catalogue, 1929-30, p. 13.

The most significant appointment of the 1920's occurred when Undine A. Smith (Moore)[1] was made a member of the music faculty in 1927. Though assigned originally to teach piano and high school music, and to direct the high school chorus,[2] Moore (above, pp. 89, 92-93, 95) concentrated primarily on developing the theory area of the music curriculum. Frequently she expressed concern about the experiences for the student that the department provided, and about "instructional problems directly related to the problems of the classroom."[3]

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[1]Undine A. Smith (Moore) is a native of Petersburg, Virginia. After graduating from Peabody High School, she attended Fisk University. Her credentials include the B.A. degree in music (1926) and the M.A. degree in Music Education (Columbia University, 1930). Mrs. Moore has appeared on numerous recitals as a piano soloist and accompanist, she accompanied the Harry T. Burleigh Singers and the Men's Glee Club from 1933 to 1936, directed the A Cappella Choir during the second semester of the 1935-36 school year, served as the Acting Head of the Music Department and as the director of the Women's Symphonic Choir from 1943 to 1946, and as a music clinician in the public schools of Virginia. In 1951 she developed a course of study in theory for high school students who attended the Virginia State College Summer High School Music Workshops. In 1964 Mrs. Moore served as a member of the State Evaluation Committee, and was appointed to the Board of Directors of the Windsor Mountain School, Lenox, Massachusetts. VNII Catalogue, 1927-28, p. 14; VNII Catalogue, 1928-29, p. 90; VNII Catalogue, 1929-30, p. 14; Virginia Statesman, February 28, 1931, p. 2; Virginia Statesman, October 27, 1934, p. 1; Virginia Statesman, November 2, 1935, p. 2; Virginia Statesman, January 18, 1936, p. 3; VSC Catalogue, 1943-44, p. 120; Virginia Statesman, December 17, 1944, p. 1; Virginia Statesman, January 22, 1944, p. 3; VSC Catalogue, 1944-45, p. 112; Virginia Statesman, March 13, 1948, p. 4; Virginia State College Summer School Catalogue (Ettrick, Virginia, 1951), p. 21; Report of Undine S. Moore, Annual Reports of the Music Department, 1964-65. Obtained through the permission of F. Nathaniel Catlin, Head of the Music Department, July, 1968.

[2]VNII Catalogue, 1927-28, p. 103.

[3]Undine S. Moore, Annual Reports of the Music Department, 1964-65.

'erforming Groups

Men's Glee Club

One of the most popular groups during the 1927-28 school year was the Men's Glee Club. Luther P. Jackson (above, p. 69) directed the club, and reportedly "it entertained and delighted many audiences in Petersburg and other communities and had more requests than it could fill."[1] The club sang college songs, popular songs, and spirituals. In 1928 while Jackson was doing doctoral study at the University of Chigago, a student, Benjamin F. Brokenborough, conducted the group. Brokenborough called daily rehearsals and gave additional time to students who needed assistance in learning their parts.[2] Concerts were given in the chapel and in communities as far away as Danville, Virginia.[3] After returning from Chicago, Luther P. Jackson resumed directorship of the twenty-eight member glee club, which by this time was called the Eureka Male Chorus.[4] The Virginia Statesman described preparation for the first concert of the school year:

> For weeks there have been secret rehearsals of the male chorus, but occasionally harmonious chords echoing from the audience hall are indicative of a rare treat toward which we look with animated anticipation.[5]

Johnnella F. Jackson provided piano accompaniment for the chorus and selections by the orchestra completed the program.[6] The songs sung

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[1] VNII Gazette, December, 1928, pp. 6-7.

[2] The Campus Review (Virginia Normal and Industrial Institute) March 22, 1929, p. 1.

[3] Campus Review, May 17, 1929, p. 6.

[4] Virginia Statesman, March 22, 1930, p. 1.

[5] Ibid., p. 2.

[6] Ibid.

included When You're Smiling, To The Field, Until, Winter Song, and Absent, among others.[1]

Leadership of the Men's Glee Club changed twice during the next three years. From 1930 to 1932 Alston Burleigh led the club, and under his guidance, Negro spirituals were studied and performed with greater frequency.[2] When Burleigh accepted an offer to sing with the Hall Johnson choir in 1932 (above, p. 99), Staunton L. Wormley[3] volunteered to replace Burleigh.[4] According to former members of the club, Wormley was fully capable of fulfilling the responsibilities of the position.[5] On the first concert given under his direction the club sang the Viking Song, Sandman is Coming, Deep River, Ain't Gonna Study War No More, He Met Her in the Meadow, Lo, How a Rose E're Blooming, Mother O' Mine, and On Wings of Love.[6] Solos were interwoven into the format, and a quartet from Rigoletto, with Aquilla Matthews Rice (above, pp. 68, 71, 89, 98) singing the soprano part, completed the program. Though the study of spirituals continued, Wormley performed by Russian, Finnish, and Italian composers.[7]

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[1]Virginia Statesman, March 29, 1930, pp. 1– 2.

[2]VSC Gazette, December, 1931, p. 42.

[3]Staunton L. Wormley taught German, sponsored the German Club, and edited the Gazette while in the service of the college. VSC Gazette, January, 1933, p. 59.

[4]Ibid.

[5]Philip S. Bland and Harry E. Savage members of the Men's Glee Club when Wormley was in charge of the group, interviewed in Richmond, Virginia, July 26, 1968.

[6]Virginia Statesman, January 30, 1933, p. 4.

[7]Virginia Statesman, March 11, 1933, p. 3.

The Choral Society

From 1924 to 1930 the Choral Society provided music for Sunday religious services, assemblies, and for the annual spring concerts. In 1925 the Society toured the western part of Virginia, giving concerts in schools, churches, YM-YWCA centers, and white colleges. Communities such as Farmville, Roanoke, Blackstone, Lexington, and Salem were visited (see Fig. 23).[1] A variety of songs was sung on each program, and included among them were Nobody Knows de Trouble I've Seen, Deep River, Sinner, Please Doan Let Dis Harves' Pass, Venetian Love Song, Let Us Cheer the Weary Traveler, Mighty Lak' a Rose, On the Road to Mandalay, and The Bells of St. Mary.[2] Larger works included the Creation by Haydn,[3] the Messiah by Handel,[4] Elijah by Mendolssohn (see Fig. 24),[5] and cantatas.[6]

Further expansion of the repertory occurred in 1930 when Alston Burleigh directed the Choral Society. He emphasized the study of Negro Spirituals, particularly those composed

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[1]The Crater Scroll (Virginia Normal and Industrial Institute) May, 1925, p. 25.

[2]Copies of programs given by music groups are on file in the Reference Room of the Johnston Memorial Library, Virginia State College.

[3]VNII Gazette, November, 1927, p. 40.

[4]VNII Gazette, December, 1928, p. 30.

[5]Campus Review, May 31, 1929, p. 3.

[6]VNII Gazette, January, 1927, p. 26.

PROGRAM

VIRGINIA NORMAL AND INDUSTRIAL INSTITUTE

BLACKSTONE MILITARY ACADEMY

APRIL 1ST, 1925, AT 3:30 P. M.

PART ONE

1. There's a Meeting Here To-night ..... Folk Song
   A great Camp Meeting in the Promised Land ..... " "
   Walking in the Light ..... " "

   GLEE CLUB

2. Nobody Knows de Trouble I've Seen ..... H. T. Burleigh
   Deep River ..... "
   Sinner, Please Doan Let Dis Harvest Pass ..... "

   TREBLE CLEF CLUB

3. Exhortation ..... Will Marion Cook

   W. A. ROGERS

4. What Kind of Shoes are you going to Wear? ..... Folk Song
   Going to Shout All over God's Heav'n ..... " "
   Some of these Mornings ..... " "

   GLEE CLUB

5. Little Davi ..... Folk Song
   Good News ..... " "
   Another Witness ..... " "

   LYRIC GLEE CLUB

6. Somebody's Knocking at your Door ..... R. N. Dett

   MISS RUTH O. ROBINSON

7. Its Me ..... Folk Song
   Couldn't Hear Nobody Pray ..... " "
   Every Time I Feel the Spirit ..... " "

Fig. 23.--Concert given by school vocal groups at the Blackstone Military Academy, 1925.[1]

[1]Copies of programs are available for study in the Johnston Memorial Library, Virginia State College, Ettrick, Virginia.

PART TWO

8. So... of Liberty ..... Mrs. H. H. A. Beach
   L... Lights the World ..... Carl Bohm

GLEE CLUB

9. Venetian Love So... ..... Ethelbert Nevin
   ...e Mother of ... . H. T. Burleigh
   The World is Waiting for the Sunrise ..... Ernest Seit...

LYRIC GLEE CLUB

10. Let ...'s Cheer the Weary Traveler ..... S. Coleridge Taylor

MISS B. L. JOHNSON

11. Mighty Lak' a Rose ..... Ethelbert Nevin
    In ...ay-Time ..... Oley Speaks
    The Bells of St. ...lary's ..... Paul Rodney

GLEE CLUB

12. Song of the Heart ..... J. Rosamond Johnson

MR. C. P. DUNGEON

13. ... ... Road to Mandalay ..... Oley Speaks
    ...y the Waters of Minnetonka ..... Thurlow Lieurance
    Oh, Didn't It Rain ..... H. T. Burleigh

TREBLE CLEF CLUB

14. Somewhere a Voice is Calling ..... Arthur F. Tate

MISS ROBINSON AND MR. ROGERS

15. Listen to the ... . R. Nathaniel Dett
    School Song.

GLEE CLUB

Fig. 23.--Continued

The Entertainment Bureau

of

Virginia Normal and Industrial Institute

Presents

The Choral Society

In

Elijah

An Oratorio

The Music by Felix Mendelssohn



on

Wednesday, April 13, 1927

at 8:00

AUDIENCE HALL

Fig. 24.--Cover page of the Choral Society presentation of Elijah, 1927.[1]

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[1]Ibid.

by Harry T. Burleigh[1] and R. Nathaniel Dett,[2] and included the choral works of Russian composers.[3] Examples of spirituals selected by Burleigh for performance are as follows: I'll Never Turn Back, I Know My Mother Will Be There, I Couldn't Hear Nobody Pray, and Wade in the Water.[4] Burleigh strove to give more recognition to Black composers and more hearings of stylized settings of the Negro spiritual.

The Band and Orchestra

Luther P. Jackson directed the band and the orchestra because of his interest in music and because the Institute was unable to retain a teacher in these areas (above, pp. 71, 101). When he was granted a leave of absence in 1928, a student undertook the responsibility of maintaining the club and the orchestra. Though the band ceased to be active, a few of the students formed a dance group called State's Rhythm Boys.[5] Mozart T. Frazer (above, pp. 50-51), who played in the school band in 1919 and who had returned to the college to complete his studies, served as the interim director of the orchestra. He was majoring in music supervision and the violin was his primary instrument.

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[1]Harry T. Burleigh, composer, arranger, noted musician, and the father of Alston Burleigh, visited the college on the occasion of the eighth annual spring concert and sang the following spirituals: Joshua Fit de Battle ob Jericho, I Got a Home, In a Dat Rock City Called Heaven, and I Do'an Feel Noways Tired. Virginia Statesman, May 19, 1931, p. 1.

[2]R. Nathaniel Dett composed, taught, and directed the choir at Hampton Institute, Hampton, Virginia. The Hampton Bulletin (Hampton Institute, Hampton, Virginia) XCIX (January-February, 1970), 8.

[3]VSC Gazette, December, 1931, p. 42.

[4]Virginia Statesman, February 14, 1931, p. 2.

[5]Campus Review, September 28, 1929, p. 8.

[6]VNII Gazette, December, 1928, p. 29.

The orchestra continued to perform for the college community and gave a joint concert with the Eureka Male Chorus on March 28, 1930.[1] Financial support of the orchestra was minimal however, and the instrumentation was restricted because funds were not available for the repair and replacement of instruments

The Virginia State High School Music Festival

Prior to the 1930's, the number of teachers trained to teach music in Virginia was small. Consequently, bands and choirs were directed by persons interested in music, but who had degrees in other areas of study. Many teachers in this category were talented musicians. However, with the increasing formation of choruses in the 1930's, a means of improving the quality of music in the schools was needed. A partial solution to the problem was provided when the college began sponsoring the Virginia State High School Music Festival in 1933.

The idea of having an annual music festival was conceived by Anna Lindsay, and after she and Edna Colson (above, pp. 68, 77) observed a festival held at Fisk University, preparations were begun for the first activity of this kind in Virginia.[2] High school choir directors were contacted as a means of determining whether interest was sufficient enough to schedule the event. When substantial interest was indicated, a planning committee composed of Edna M. Colson, Anna L. Lindsay, chairman, Johnnella F. Jackson, Undine Smith (Moore), and Acquilla Matthews Rice was formed.[3]

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[1] Virginia Statesman, March 22, 1930, p. 2.

[2] James H. Cary, "The Virginia State Music Festival" (unpublished Master's thesis, Virginia State College, 1956), p. 17.

[3] Ibid., p. 18.

The first festival was held on April 21 and 22, 1933 (see Fig. 25). Sixteen choirs participated, of which thirteen were school choirs and three were church choirs. The ensembles were evaluated on accuracy, attack, tone quality, diction, rhythm, phrasing, interpretation, and general effect. Songs were chosen from the Birchard Song Series and were classified as "required" or "free choice". For example:

REQUIRED

Brown Book:	To Shorten Winter's Sadness	Class A
Green Book:	To Thee O Country	Class B
	Who Is Sylvia	Class C

FREE CHOICE

Green Book:	Love's Greeting
Blue Book:	Drink To Me Only With Thine Eye's
Rose Book:	Golden Slumbers[1]

Continuous efforts were made to improve the festival. In 1934 vocal and instrumental solos were included,[2] and as a result, the following year the festival was divided into four parts, namely, violin, vocal, piano, and choral ensembles.[3] Two bands participated in 1938,[4] and the festival was combined with the Virginia Public Schools Fine Arts Exhibition in 1941.[5] The increase in size of the festival, in terms of the number of organizations and children participating, led

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[1] Virginia Statesman, April 8, 1933, p. 3.

[2] Cary, "The Virginia State Music Festival" p. 22.

[3] Virginia Statesman, April 13, 1935, p. 1.

[4] Cary, "The Virginia State Music Festival" pp. 22-24.

[5] VSC Gazette, June, 1941, p. 1.

M U S I C F E S T I V A L

VIRGINIA STATE COLLEGE FOR NEGROES

AUDIENCE HALL

xxxxxxxx

HIGH SCHOOL CHORUSES

2:30 P. M.

Saturday, April 22, 1933

xxxxxxxx

MUSIC COMMITTEE

Edna M. Colson, Chairman
M. L. Lindsay
Johnella F. Jackson
Undine A. Smith
Aquilla M. Rice

Fig. 25.--Program of the first Virginia State College Music Festival, 1933.[1]

[1] Ibid.

M U S I C F E S T I V A L

Schools are classified according to the size of their choruses.

CLASS A

Nottoway Training School, Blackstone
Lexington High School, Lexington
Booker T. Washington High School, Norfolk
Peabody High School, Petersburg
I. C. Norcom High School, Portsmouth
James City County Training School, Williamsburg

xxxxxxxxxx

PROGRAM

PART I

Each school is required to sing:-

To Thee, O Country ..... Eichberg

One of the following three songs will be sung by each school:

Love's Greeting ..... Elgar-Coerne
Drink to Me Only With Thine Eyes ..... Old English Air
Golden Slumbers ..... Old English Folk Song

xxxxxxx

Fig. 25.--Continued

The following songs have been selected:

Pale Moon ..... Logan
Nottoway Training School

xxxxxxxx

Spring (from Carmen) ..... Arr. Townes
Don't You Worry ..... Yoder
Lexington High School

xxxxxxxx

Goodnight, Goodnight, Beloved ..... Pinsuti
Booker T. Washington High School

xxxxxxxx

Great and Marvelous (Mass in B Flat) ..... Farmer
Pale Moon ..... Logan
Peabody High School

xxxxxxxx

Allah's Holiday ..... Friml
I. C. Norcom High School

xxxxxxxx

In That Beautiful World on High
Bless the Lord ..... Kratz
Cradle Song ..... Delbruck
James City County Training School

xxxxxxxx

Fig. 25.--Continued

PART II

1. (a) Somebody's Knocking at Your Door
   (b) Ain't That Good News
   (c) I Know My Mother Will be There ... Arr. Burleigh
   High School Chorus

2. Solo -- (a) Sail On! ..... Borowski
   Daniel Grant Cumber
   (b) Under a Blazing Star ..... Burleigh
   Meyolyn C. Douglas

3. (a) Thank God for a Garden ..... Del Riego
   (b) Trees ..... Rasbach - Harris
   (c) Didn't It Rain ..... Burleigh
   (d) Sinner Please Don Let Dis Harves' Pass . Burleigh
   Choral Society

PART III

Mass singing by all choruses.

Awards ..... President Gandy

1. To choruses
   (a) First prize
   (b) Honorable mention
2. To mixed double quartettes
3. To male double quartette
4. To girls choruses

xxxxxxxx

PART II of the program is sung in honor of the visiting choruses.

Fig. 25.--Continued

to the State's direct involvement. Consequently, the festival was sponsored jointly by the State Board of Education and the college in 1946.[1] Aldena W. Davis, the Negro Assistant State Supervisor of Music, represented the State government and served as the co-chairman of the festival during the years following World War II.[2] However, in 1952 the State terminated its policy of direct involvement, and the Music Conference of the Virginia Teachers Association assumed full responsibility for the festival.[3] The change was more than likely due to the fact that the system of segregated schools in Virginia and in the South was under legal attack, and a case involving a Virginia district was pending before the Supreme Court. Because of politically motivated resistance Virginia did not intend to do any more than what was necessary in educational endeavors in which Blacks were involved.

The size of the festival became the primary determinant of its development. In 1949 regional festivals were begun and high ratings were required for participation in the State festival.[4] In the 1950's the concept of the festivals changed. To reduce the amount of competition between bands, ratings were deemphasized and clinical experiences were provided for participants. A restructuring of the statewide organization occurred. The State Festival was eliminated, the regional festivals were clinic-performance oriented, select students were sent to the All-State Band, Choir, and Orchestra clinics held at

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[1] Virginia Statesman, March, 1946, p. 13.

[2] Cary, "The Virginia State Music Festival," p. 25.

[3] Ibid., p. 28.

[4] Ibid., p. 26.

the college,[1] and solo and ensemble contest were initiated.[2]

Several years after the Supreme Court decision of 1954 on segregated schools,[3] the National Education Association began to apply gentle pressure to racially separate teachers associations in an effort to persuade them to merge (1960's). As a result of the merger in Virginia, the Virginia State Music Festival is no longer in existence. All festivals are now under the jurisdiction of the Virginia Education Association, and as the process of integration becomes defined, experiences in music for the children of Virginia will continue in new settings and surroundings.

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[1] Ibid., p. 30.

[2] Minutes of the Music Department, 1962-63.

[3] The justices of the United States Supreme Court decided on May 17, 1954 that racially segregated schools operated under the doctrine of 'separate but equal' were unconstitutional. John A. Hannah, chairman. Freedom to the Free 1863-1963 Century of Emancipation: A Report to the President by the United States Commission on Civil Rights. (Washington, D. C.: Superintendent of Documents, U. S. Government Printing Office), p. 147.

V. EXPANSION OF THE MUSIC MAJOR PROGRAM

1933-1950

In the 1930's Americans sought to solve the problem of mass unemployment, to recover from the stock market crash of 1929, and to avoid being drawn into foreign wars. The rise of Fascism and Nazism in Europe caused territorial expansion and eventually World War II.

Black Americans continued to migrate from rural areas to the cities and out of the South to the industrialized areas of the North where opportunities for employment were greater. Legal and political efforts to end racial inequities in the country centered on the repeal of segregation legislation, discriminatory job practices, and discriminatory housing patterns. The results of these efforts were the forming of the Fair Employment Practices Commission, the ending of discrimination in Federal employment, the banning of segregation in the armed services, and the elimination of all-white "Democratic" primaries in the South.

Music Curriculum

The development of the music curriculum from 1924 to 1933 was based upon the need for supervisors of music in the schools for Blacks in Virginia. Accordingly, a curriculum leading to the Bachelor of Science (B.S.) degree with a major in music supervision was initiated in 1924. By 1933 indications that the program would be on-going were apparent by the fact that eight students had successfully completed the requirements for graduation, and the fact that the average yearly

enrollment for three years prior to 1933 had been nineteen.[1]

Though the curriculum was teacher-education oriented, most of the faculty had received a conservatory education in music. Anna Lindsay, Bessie King, Johnnella Jackson, and Undine Moore were graduates of Fisk University, the music department of which was based upon the conservatory system. Jules Jones (above, p. 99) was a graduate of the Ithaca Conservatory of Music, and Alston Burleigh had attended the Howard University School of Music and had studied in Paris. The aspirations of the faculty were similar to those of the faculty of any professional school of music, and the standards of performance were no less, particularly in the areas of piano, voice, and choral singing.

By 1933 the faculty had become convinced of the need for flexibility in the program offered. Reorganization of the existing curriculum occurred and two new programs were instituted. The three programs were as follows: the curriculum leading to the B.S. degree with a major in public school music, the curriculum leading to the B.A. degree with a major in piano, and the curriculum leading to the B.A. degree with a major in voice (see Figs. 26, 27, 28).[2] J. Harold Montague, the director of the music department, gave as a reason for the expansion of course offerings the growing demand for more thoroughly trained musicians.[3] His ultimate goal was to have the music department elevated to school of music status and to initiate a Bachelor of Music

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[1]The number of students enrolled in the music department is given in the catalogue. The practice of including such information was begun in 1930. The number of graduates was obtained from records of the office of the Registrar, Virginia State College, Ettrick, Virginia, October 4, 1968.

[2]VSC Catalogue, 1933-34, pp. 68-70.

[3]Ibid., p. 82.

CURRICULUM III

Leading to the degree of B. A. with a Major in Music

Piano

FRESHMAN YEAR	Periods Per Week 1st Qr.	2nd Qr.	3rd Qr.	Cr. Hrs.
Piano—3 hrs. daily practice	2	2	2	4.5
Theory 200, 201, 202, Ear Training and Sight Singing	3	3	3	9
Theory 206, 207, 208, Harmony	2	2	2	6
Minor Subject, Voice or Violin	2	2	2	1.5
English 200 or 201, 202, 203	5	5	5	15
History 200, 201	5	5		10
Orientation	2			
	21	19	14	46
SOPHOMORE YEAR				
Piano—3 hrs. daily practice	2	2	2	4.5
Theory 203, 204, 205, Advanced Ear Training and Sight Singing	3	3	3	9
Theory 209, 210, 211, Harmony	2	2	2	6
Minor Subject, Voice or Violin	2	2	2	1.5
English 203 or 204			5	5
Modern Language 201, 202, 203	5	5	5	15
Personal and School Hygiene, 200, 201	3	3		6
	17	17	19	47
JUNIOR YEAR				
Piano—3 hrs. daily practice	2	2	2	4.5
Theory 212, 213, 214, Harmonic Analysis Counterpoint	3	3	3	9
Minor Subject, Voice or Violin	2	2	2	1.5
Modern Language	5	5	5	15
American History 206, 207	5	5		10
Government 200			5	5
	17	17	17	45
SENIOR YEAR				
Piano—3 hrs. daily practice	2	2	2	4.5
Recital	3	3	4	10
History of Music 220, 221, 222	3	3	3	9
Restricted Electives	7	7	7	21
	15	15	16	44.5

Summary

	Qr. Hrs.
Music	80.5
Language	30
History	25
English	20
Hygiene	6
Electives	21
Total	182.5

Physical Education—7 quarters of gymnastics.

Fig. 26.--Music curriculum leading to the B.A. degree with a major in piano, 1933.[1]

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[1] VSC Catalogue, 1933, p. 68.

CURRICULUM IV

Leading to the degree of B. A. with a Major in Music

Voice

	Periods Per Week 1st Qr.	2nd Qr.	3rd Qr.	Cr. Hrs.
FRESHMAN YEAR				
Voice—1 hr. daily practice	2	2	2	1.5
Piano—1 hr. daily practice	2	2	2	1.5
Theory 200, 201, 202, Ear Training and Sight Singing	3	3	3	9
Theory 206, 207, 208, Harmony	2	2	2	6
English 200 or 201, 202, 203, Grammar, Rhetoric and Literature	5	5	5	15
Modern Language 201, 202, 203	5	5	5	15
Orientation	2			
	21	19	19	48
SOPHOMORE YEAR				
Voice—1 hr. daily practice	2	2	2	1.5
Piano—1 hr. daily practice	2	2	2	1.5
Theory 203, 204, 205, Advanced Ear Training and Sight Singing	3	3	3	9
Theory 209, 210, 211, Harmony	2	2	2	6
English 203 or 204			5	5
Modern Language	5	5	5	15
History 200X, 201X, Civilization	5	5		10
	19	19	19	48
JUNIOR YEAR				
Voice—2 hrs. daily practice	2	2	2	3
Piano—2 hrs. daily practice	2	2	2	3
Theory 212, 213, 214, Analysis and Counterpoint	3	3	3	9
Music 218, 219	5	5		10
History 206, 207, American History	5	5		10
Free Electives			10	10
Personal Hygiene 200	3			
	20	17	17	48
SENIOR YEAR				
Voice—3 hrs. daily practice	2	2	2	4.5
History of Music 220, 221, 222	3	3	3	9
Recital				10
School Hygiene 201			3	3
Restricted Electives	10	8		18
	15	13	8	45.5

Summary

	Qr. Hrs.
Music	84.5
Language	30
History	20
English	20
Hygiene	6
Electives	28
Total	188.5

Physical Education—7 quarters of gymnastics.

Fig. 27.--Music curriculum leading to the B.A. degree with a major in voice, 1933.[1]

[1] Ibid., p. 69.

CURRICULUM V

Leading to the degree of B. S. in Public School Music

Public School Music

	Periods Per Week			
	1st Qr.	*2nd Qr.*	*3rd Qr.*	*Cr. Hrs.*
FIRST YEAR				
Piano—1 hr. daily practice	2	2	2	1.5
Theory 200, 201, 202, Ear Training and Sight Singing	3	3	3	9
Theory 205, 207, 208, Harmony	2	2	2	6
Hygiene 200, Personal Hygiene		3		3
English 200 or 201, 202, 203	5	5	5	15
Modern Language 200, 201, 202	5	5	5	15
Orientation	2			
	19	20	17	49.5
SOPHOMORE YEAR				
Voice 100, 101, 102	3	3	3	3
Theory 203, 204, 205, Advanced Ear Training and Sight Singing	3	3	3	9
Theory 209, 210, 211, Harmony	2	2	2	6
English 203 or 204			5	5
Biology 200, 202	7		7	10
History 200y, 201y	5	5		10
Modern Language	5			5
Hygiene 201, School Hygiene		3		3
	24	16	20	51
JUNIOR YEAR				
Piano—1 hr. daily practice	2	2	2	1.5
Voice—103, 104, 105	3	3	3	3
Music 215, 216, 217	3	3	3	9
Education 200, 201, 315	5	5	5	15
Music 218, 219	5	5		10
Electives	5	5		10
	23	23	13	48.5
SENIOR YEAR				
Music 220, 221, 222, Music History	3	3	3	9
Piano—2 hrs. daily practice	2	2	2	3
Education 212, Principles of Education	5			5
Education 211, 311, 321, Directed Observation and Teaching	5	5	5	15
Government 200, United States Government	5			5
Electives		5	3	8
	20	15	13	45

Summary

	Qr. Hr.
Music	70
English	20
Language	20
Education	35
History and Social Science	15
Science	10
Hygiene	6
Electives	18
Total	194

Physical Education—7 quarters of gymnastics.

Fig. 28.--Music curriculum leading to the B.S. degree in public school music, 1933.[1]

[1] Ibid., p. 70.

degree program at the college.[1] Both goals were unattainable at the time because funds were not available for support of the projects. After the B.A. program was introduced, interest was sustained, and in 1938 Montague reported:

> The present class of music majors, numbering forty, are a unique group in that they are the only college group in this section working toward the Bachelor's degree with a major in music.[2]

The revised curriculum in public school music revealed, in particular, improvements in the area of instrumental music. Class instruction in woodwind, string, and brasswind instruments was offered, and the courses were scheduled in consecutive order each quarter of the junior year. In the performance area three years of piano and two years of voice were required, and in music theory course offerings were extended to include harmonic analysis and counterpoint.[3] With the inclusion of instruction in instruments, a more balanced curriculum was prepared for students planning to enter the field of public school music.

Differences in the two B.A. degree curricula were primarily in the area of specialization, with respect to the amount of practice time required. For example, students majoring in piano were required to practice three hours daily each year enrolled, whereas requirements for voice majors included one hour of practice per day, with increases occurring during the third and fourth years of study (above, pp. 118-19). In music theory course offerings were extended to include harmonic

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[1] Virginia Statesman, October 9, 1933, p. 3; VSC Gazette, December, 1933, p. 34.

[2] VSC Gazette, November, 1938, pp. 45-46.

[3] VSC Catalogue, 1933-34, p. 68.

analysis and counterpoint, and in applied music piano majors were given a choice of violin or voice as a minor.[1]

Changes in the curricula were made periodically. Violin was added as a major in 1935,[2] and in 1936 a course in conducting was offered.[3] In the latter, choral techniques were emphasized, as the description below indicates:

> A study of the technique of the baton; problems with particular attention to varying demands of choral conducting: tempo, diction, nuance, seating, of chorus, testing of voices.[4]

Texts for the courses were The Eloquent Baton by Earhart and Two Hundred Songs for Junior and Senior High School by Kwalwasser.[5] A course in music fundamentals was added in 1937 for students who were deficient in basic music knowledge.[6] Placement information was obtained by giving music examinations to students applying for admission to the department.[7]

When the system of giving credit for successful class work was changed from quarter to semester hours, the total number of credits for music curricula was as follows: piano = 127, voice = 129, and public school music = 125 semester hours.[8]

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[1] VSC Catalogue, 1933-34, p. 68.

[2] VSC Catalogue, 1935-36, p. 73.

[3] VSC Gazette, March, 1937, p. 37.

[4] VSC Catalogue, 1946-47, p. 100.

[5] VSC Catalogue, 1936-37, p. 96.

[6] VSC Catalogue, 1937-38, p. 97.

[7] VSC Gazette, March, 1937, p. 37.

[8] VSC Catalogue, 1935-36, pp. 65-66.

The number of course offerings continued to increase in the 1940's. A course in Negro music was offered for the purpose stated below:

> To acquaint the student with the Negro's contribution in the field of music from the primitive early forms of African music, through the various stages of development in Negro Music of America.[1]

Requirements in conducting were increased to include a course in advanced conducting, the content of which incorporated experiences in orchestral and band conducting.[2] Students were also required to take a course in the teaching of music appreciation, which is described as follows:

> A study of a large number of typical examples of musical literature together with those fundamentals of form and design essential for the intelligent enjoyment of music, also such historical material as may be necessary to give perspective to the musical understanding.[3]

Lastly, the course in aesthetics, introduced in 1928,[4] was revised and described thusly:

> An inquiry into (a) the nature of art and beauty and their relation to human life and experience; (b) the place and proper treatment of the arts in education in the light of the foregoing. The work should serve (1) as a means of clarifying aesthetic insights and judgments and (2) to indicate a constructive and feasible viewpoint for those interested in organizing and conducting educational work in the area of the arts.[5]

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[1] VSC Catalogue, 1940-41, p. 116.

[2] Ibid.

[3] Ibid.

[4] VSC Catalogue, 1928-29, p. 92.

[5] VSC Catalogue, 1940-41, p. 116.

Graduate work in music was initiated in 1938, and the courses of instruction were as follows: Psychology of School Teaching, School Music Problems, Instrumentation, Opera and Orchestral Music, and Modern Music (see Fig. 29).[1] The courses were designed to give further preparation in the areas of music education (public school music), theory, and music history and literature. Initiation of the course in orchestration (Instrumentation 402, 403) marked the first time that experiences in scoring were offered on a formal basis. The faculty was unable to develop the graduate program, however, and all references to graduate study in music were eliminated from the catalogue after 1942. Termination of the program probably occurred because of the declining enrollment necessitated by conditions of war, and the inability of students and/or parents to finance graduate study at that time.

The concept of instrumental music education emerged in 1941 when a curriculum leading to the B.S. degree in music instrumentation was initiated (see Fig. 30).[2] While courses in theory, history, and methods of music were common to the public school music (vocal music education) curriculum, requirements in music instrumentation were as follows:

Instrumentation 90, 91.--String Instruments
Instrumentation 92, 93.--Woodwind Instruments
Instrumentation 94, 95.--Brass and Percussion Instruments
Instrumentation 96, 97.--Advanced Instrumentation

The courses in advanced instrumentation were:

(96) Advanced technical and solo work on major instruments

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[1] VSC Catalogue, 1938-39, p. 123.

[2] VSC Catalogue, 1941-42, pp. 71-72.

GRADUATE COURSES

MUSIC 400.—PSYCHOLOGY OF SCHOOL MUSIC TEACHING.—*Three hours.—3 cr. hrs.*

A discussion of music from the standpoint of analyzing music talent through the aid of the outstanding tests in the field which are now available. An approach to the musical talent and achievement of the individual is made through objective forms dealing with theory, history, and music appreciation.

MUSIC 401.—SCHOOL MUSIC PROBLEMS.—*Three hours.—3 cr. hrs.*

This course is devoted to the study of problems which occur in the teaching of public school music in the junior and senior high schools.

MUSIC 402, 403.—INSTRUMENTATION.—*Three hours.—3 cr. hrs. each semester.*

A practical course in orchestration from the standpoint of limited instrumentation. Scoring for high school orchestras, bands and smaller ensembles is given with special attention placed on the scoring of accompaniments for the high school chorus.

MUSIC 404.—OPERA AND ORCHESTRAL MUSIC.—*Three hours.—3 cr. hrs.*

A review of the chief musical developments of opera with detailed study of some of the best known works of opera composers. Orchestral masterpieces from Haydn to Stravinski are studied.

MUSIC 405.—MODERN MUSIC.—*Three hours.—3 cr. hrs.*

This course aims to develop a sympathetic attitude and appreciation towards modern music through the study of important works of Debussy, Strauss, Stravinski, Goedowsky, Goldmark and others.

Fig. 29.--Graduate courses in music, 1938.[1]

[1] VSC Catalogue, 1938-39, p. 123.

CURRICULUM VI-D

Leading to the Degree of B.S. in Music Instrumentation

	Periods Per Week 1st Sem.	2nd Sem.	Sem Hrs.
FRESHMAN YEAR			
English 11, 12 Freshman Composition	3	3	6
Modern Languages	3	3	6
History 30, 31, Hist. of Civilization	3	3	6
Instrumentation 90, 91	3	3	3
Music 80, 81 Ear Tr. and Sight Singing	3	3	6
Music 90, 91 Harmony	2	2	4
Piano—1 Hour daily practice	2	2	1
	19	19	32
SOPHOMORE YEAR			
English 14X, 14Y, English Literature	3	3	6
Education 195, Eductional Psychology		3	3
American Government 30		3	3
History 40, 41, American History	3	3	6
Hygiene 90, 91 Personal and Health Education	2	2	4
Instrumentation 92, 93	3	3	3
Music 83, 84 Ear Training and Sight Singing	3	3	6
Music 93, 94 Harmony	2	2	4
	16	22	35

	Periods Per Week 1st. Sem.	2nd Sem.	Sem. Hrs.
JUNIOR YEAR			
Biology 153, Human Physiology		3	3
English 118	3		3
Education (Special Methods)		2	2
Education 195, High School Methods	3		3
Instrumentation 94, 95	3	3	3
Harmonic Analysis 190	2		2
Counterpoint 191		2	2
Music 195, 196, Music Methods 196	3	3	6
Education 189, Directed Teaching (Major)		3	3
Music 193, Conducting	3		3
Piano	2	2	1
Electives (Restricted)		3	3
	19	21	34
SENIOR YEAR			
Instrumentation 96, 97	3	3	6
Education 199X, 199Y, Directed Teaching	3	3	6
Education 185, Philosophy of Education		3	3
Music 197X, 197Y, History of Music	3	3	6
Piano	2	2	2
Electives	3	3	6
	14	17	29

Summary	Sem. Hrs.
Music	58
Language	6
English	15
Education	20
History or Social Sciences	15
Science	3
Hygiene	4
Electives (Restricted)	11
Total	132

Fig. 30.--Music curriculum leading to the B.S. degree in music instrumentation, 1941.[1]

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[1] VSC Catalogue, 1941-42, pp. 71-72.

(97) Technical and solo work continued. Organization of band and orchestras in schools and communities. Band and orchestra leadership. Score and parts to be arranged from a vocal or instrumental score for full band or orchestra, and played or conducted by the arranger.[1]

Students were able to study orchestral instruments as principal instruments, but only in the area of instrumentation rather than applied music.[2] Proficiency in piano continued to be emphasized. Students in public school music and music instrumentation were also required to study harmonic analysis and counterpoint, subjects that only students enrolled in B.A. degree programs were required to take in 1933 (above, pp. 121-22).[3] Requirements in instrumentation for students majoring in public school music or the liberal arts program in music (B.A. degree curriculum) were the election of Instrumentation 89X, 89Y, described as the "Theory and practice of playing and arranging for all band and orchestra instruments," or Instrumentation 94X, a course in woodwind and brass instruments.[4] Improvements in the program were made in 1948 when the course in advanced instrumentation was revised to include band and orchestral arranging and organization. The courses were described thusly:

Band and Orchestral Arranging (196)
A course in arranging for full band and orchestra involving a practical application of a knowledge of transposing instruments as well as an applied knowledge of the range of each of the band and orchestral instruments.

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[1] VSC Catalogue, 1946-47, p. 100.

[2] Violin was the only instrument listed under applied music. Ibid., p. 101.

[3] VSC Catalogue, 1941-42, p. 72.

[4] VSC Catalogue, 1946-47, pp. 100-01.

> Band and Orchestral Organization (197)
> A course in the methods of organizing and conducting school bands and orchestras. This course includes an extensive study of musical literature for these organizations.[1]

Though the instrumental music program was introduced in 1941, full realization of the goal of the faculty, which was to prepare competent teachers of band and orchestral instruments for service in the public schools, did not occur until additional funds were appropriated by the State, until more students were enrolled in the music department, and until adequate leadership was provided in that area of music. Definite improvements in these categories were experienced after World War II had ended, and more rapid advances were made in the 1950's. Final additions to the curricula during this period (1933-1950) were made in 1949 when courses in the physics of music and in harmonic analysis and form were offered.

Music Faculty

From 1933 to 1950 J. Harold Montague[3] directed the activities of the music department. His administration was interrupted only when

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[1] Ibid., p. 101.

[2] VSC Catalogue, 1949-50, p. 113.

[3] J. Harold Montague was born in Hartford, Connecticut. He graduated from the Hartford School of Music (High School), and from Oberlin College in 1929 with a B.M. degree. He was awarded the M.M. degree at Syracuse University in 1940. While at Syracuse, he served as the assistant director of the Syracuse University Singers. During summers spent at the Berkshire Musical Center, Tanglewood, Massachusetts, he studied under Sergei Koussevitzky, Karl Gerhkens, Andre Polah, Jacob Kwalwasser, Olaf Christiansen, Ralph Baldwin, George W. Andrews, and Hugh Ross. His honors include a tribute paid to him by the Music Educators Conference for the composing of Sinner, Please Don't Let This Harvest Pass, an award from the Family Choir of Franklin, Franklin, Virginia, and the dedication of For All the Saints, a composition for mixed chorus by John Work of Fisk University, to him. VSC Catalogue, 1933-34, p. 12; VSC Catalogue, 1940-41, p. 9; Virginia Statesman, May 12, 1950, p. 2.

he did graduate study during the 1935-36 school year, and when he fulfilled military obligations from 1944 to 1946. During his first leave of absence, T. Curtis Mayo, a graduate of Oberlin College, was appointed acting head of the department,[1] and during his second absence, Undine S. Moore acted in his stead.[2]

In the history of the department continuity has been maintained by a core of instructors who served for extended periods of time. Anna Lindsay began work in 1899, Johnnella Frazer Jackson in 1916, and Undine Smith Moore in 1927. The unit formed by Lindsay, Jackson, Moore, and Montague in 1933 functioned until 1945, during which time the history, traditions, and work of the department were continued and expanded. New members of the faculty were integrated into the department at various points. In 1934 Gladys M. Harris was appointed to teach voice and instruments, and to direct the orchestra.[3] An unexpected outcome was the reactivation of the band under her direction.[4] She taught for four years, then requested a leave of absence to do graduate work at Columbia University and the Juilliard School of Music.[5] After returning to Petersburg in 1939, she confined her work to the teaching of voice.[6] While away, her replacement in voice was Marietta C. Hall, a graduate of the University of Illinois; and in instrumental music, Solomon Phillips,

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[1] VSC Catalogue, 1935-36, p. 11.

[2] VSC Catalogue, 1943-44, p. 120; VSC Catalogue, 1944-45, p. 112.

[3] VSC Catalogue, 1934-35, p. 13.

[4] VSC Catalogue, 1935-36, p. 23.

[5] VSC Catalogue, 1938-39, p. 11.

[6] VSC Catalogue, 1939-40, p. 10.

a graduate of Hampton Institute.[1] In 1940 development of the instrumental program was continued by Wesley I. Howard.[2] During this period Harris resigned and was replaced by Cleota J. Collins in voice,[3] and Wilhelmina B. Patterson was employed to teach extension courses in the northern part of Virginia.[4] In 1945 Fannetta Morrow was appointed the chapel organist,[5] and in 1947 faculty recruitment during this period was brought to a close with the appointments of F. Nathaniel Gatlin in the area of instrumental music,[6] Marie B. Carroll in public school

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[1]VSC Catalogue, 1938-39, p. 12.

[2]Wesley I. Howard, a violinist, was a graduate of the Boston School of Violin Making, and he had studied at Columbia University, the New England Conservatory of Music, and the Juilliard School of Music. His credentials included a certificate from L'École Normale, Paris, and from the Trinity College of Music, London, the L.T.C.L. and F.T.C.L. He had previously taught at Howard University, Talladega College, Talladega, Alabama, and at Hampton Institute. VSC Catalogue, 1940-41, p. 10.

[3]Cleota J. Collins was a graduate of the Cleveland School of Music. She had also studied at the Ohio State University, Columbia University, Western Reserve University, and for a year in Italy and France. VSC Catalogue, 1940-41, p. 11.

[4]Wilhelmina B. Patterson was a graduate of the University of Pennsylvania (B.S.) and the Washington Conservatory of Music. Further study was done at the Oberlin Conservatory of Music and the Chicago Musical College. VSC Catalogue, 1940-41, p. 17.

[5]Fannetta Morrow's credentials included a B.M. degree from Talladega College and the M.S. degree from the University of Pennsylvania. VSC Catalogue, 1945-46, p. 14.

[6]F. Nathaniel Gatlin was born in Summit, Mississippi, July 5, 1913. He attended public schools in Dayton, Ohio, and in Gary, Indiana, where he graduated from Steele High School. Gatlin earned the B.P.S.M. degree at Oberlin Conservatory of Music, the M.M.E. degree at Northwestern University (1944), and the Ed.D. degree at Columbia University (1962). In addition, he was awarded the honorary degree, Doctor of Humane Letters, from Iowa Wesleyan College, Mt. Pleasant, Iowa. Gatlin studied clarinet under George Waln and De Caprio, and has played for Enesco, Kryl, Kinder, and Stokowski. He appeared with the St. Louis Symphony in 1950 at which time he performed the 1st Movement of Mozart's Concerto in A Major, for Clarinet and Orchestra. VSC Catalogue, 1947-48, p. 10; Virginia Statesman, March 10, 1950, p. 1; Virginia Statesman, January 15, 1955, p. 1; VSC Catalogue, 1962-63, p. 13; Jessie P. Guzman, Negro Year Book, A Review of Events Affecting Negro Life 1941-1946. (Tuskegee, Alabama: Tuskegee Institute, Department of Records and Research, 1947). p. 427.

music,[1] and David E. Carroll as the college organist.[2] Montague directed the activities of the department for seventeen years. In 1950 he died of a heart attack.[3]

Performing Groups

A Cappella Choir (The Choral Society)

By 1933 mature choral performances were an integral part of the education of students in music and of students in other disciplines. Major works (above, p. 106) were performed periodically and Alston Burleigh (above, p. 102) had recently given more emphasis to the singing of Negro spirituals. Further choral advancements were made under the direction of J. Harold Montague.

Montague envisioned the establishment of a school of music, the offering of curricula leading to the B.A. and B.M. degrees in music (above, p. 117), and the development of choirs characterized by "singing of excellence".[4] He introduced and began the cultivation of unaccompanied singing, termed a cappella, and changed the name of the ensemble from the Choral Society to the A Cappella Choir. Montague's plans for the choir were described as follows:

> The A Cappella choir has made its debut and seems destined to hold a unique place not only in the cultural atmosphere of the College but, it is hoped, in the art

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[1] Marie R. Carroll earned the B.S.M. degree at Oberlin College, and the M.A. degree at Columbia University. VSC Catalogue, 1947-48, p. 13.

[2] David E. Carroll graduated from Oberlin College and the Chicago Musical College. His credentials included the B.M. degree and the M.M. degree. VSC Catalogue, 1947-48, p. 9.

[3] Virginia Statesman, May 12, 1950, p. 1.

[4] Virginia Statesman, May 12, 1950, p. 2.

> life of the surrounding cities . . . The primary aim of this choir, however, is to build up and preserve the chief characteristics of Negro music--that is, singing without accompaniment. A study of the works of such masters as Bach, Palestrina, under the latter of whom choral music reached its height in the sixteenth century, and Tschaikowsky, culminating in works by such composers as Rachmaninoff and Christiansen, is to be made by the group. The similarity of form between Russian and Negro music is such that an intensive study of the former is to be made this year.[1]

Under Montague's direction an intensive study of choral literature was begun with the selections balanced between Russian liturgical songs, Negro spirituals, and American and Negro compositions (see Fig. 31). In 1940 the choir performed All Breathing Life by J. S. Bach, Red River in the Night by Shure, Steal Away by Burleigh, and Go Down Moses by Nobel Cain, [2] and in 1941 Orlando Lasso's Echo Song, Cyril Jenkins' Out of the Silence, Thomas Morley's Fire, Fire, My Heart, and Christiansen's Celestial Spring, a motet-cycle in four movements. Negro compositions included Nathaniel Dett's Ave Maria, and Montague's own arrangements of You Better Min, Toll de Bell, Angel, Who'll Be a Witness for My Lord? and Joshua Fit the Battle Ob Jerico.[3] Other compositions selected for performance were Alleluia by Randall Thompson, Alleluia, Lord God! by Palestrina, A Mighty Fortress by Martin Luther, By the Waters of Babylon by Coleridge Taylor, Eili, Eili (Yiddish) arranged by Schindler, Awake Thou That Sleepest by Stainer, Grant Unto Me the Joy of Thy Salvation by Brahms, Hospodi Pomilui by Lvovsky, Ethiopia's Paean of Exaltation by Burleigh, and Nunc Dimittis by

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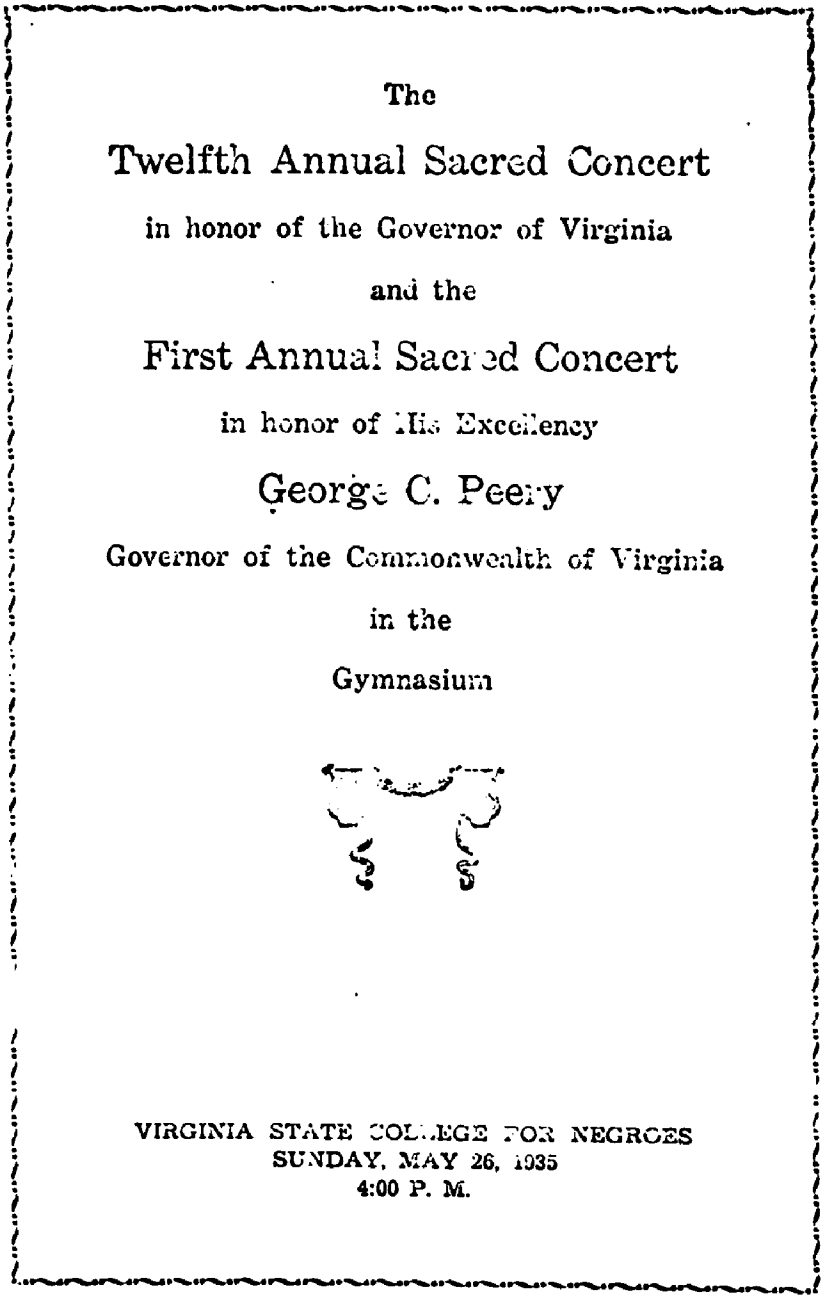
[1] VSC Gazette, December, 1933, p. 34.

[2] Virginia Statesman, May 25, 1940, p. 1.

[3] Virginia Statesman, May 24, 1941, p. 1.



The

Twelfth Annual Sacred Concert

in honor of the Governor of Virginia

and the

First Annual Sacred Concert

in honor of His Excellency

George C. Peery

Governor of the Commonwealth of Virginia

in the

Gymnasium

VIRGINIA STATE COLLEGE FOR NEGROES
SUNDAY, MAY 26, 1935
4:00 P. M.

Fig. 31.--Twelfth Annual Sacred Concert, 1935.[1]

[1]Copies of programs are available for study in the Johnston Memorial Library, Virginia State College, Ettrick, Virginia.

Annual Sacred Concert

by the

VIRGINIA STATE A CAPPELLA CHOIR

J. HAROLD MONTAGUE, Conductor

Processional -
March On ..... Spiritual

Invocation ..... Dr. John M. Gandy

PROGRAMME

PART ONE

Negro Motet—
Don't Be Weary, Traveller ..... Dett

Russian Liturgical Songs—
Bless the Lord, O My Soul ...Ippolitof-Ivanof
O Praise Ye God ..... Tschaikowsky
We Have No Other Guide ..... Shevedof
Lord, Our God, Have Mercy..... Lvovsky

Negro Spirituals—
Every Time I Feel the Spirit .. Traditional
I Am Seeking for a City .....Traditional
City Called Heaven ..... Hall Johnson
Ezekiel Saw de Wheel ..... Montague
Hold On ..... Hall Johnson
Fare You Well ..... Traditional

Fig. 31.--Continued

PART TWO

American Compositions—

Clap Your Hands ..... Christiansen
Lost in the Night ..... Christiansen
Fierce Was the Wild Billow ..... Noble
Angelic Choir ..... Aschenbrenner

Negro Compositions—

Steal Away ..... Burleigh
Listen to the Lambs ..... Dett
Swing Low Sweet Chariot ..... Montague
(Women's Chorus)
Joshua Fit De Battle Ob Jerico ..... Montague

Evening Song ..... Alston Burleigh



Fig. 31.--Continued

Gretchaninoff.[1]

In 1943 the A Cappella Choir was discontinued because of a shortage of male singers, and was replaced by the Women's Symphonic Choir.[2] The latter unit was subsequently directed by Undine S. Moore, while Montague fulfilled military obligations. During this period (1944-1946) Moore wrote two compositions for the choir: The Blind Man Stood on the Way and Cried, and Is There Anybody Here?[3]

Montague resumed duties as the director of the Women's Symphonic Choir in 1946. When the choir sang at Mary Washington College of the University of Virginia in Fredericksburg, Virginia, the performance was described as follows:

> I have never in my youthful experience heard any choir that measures up to this perfection of song . . . Director Montague . . . holds the voices of his singers in his hands. He can make anything come from them . . . The audience was enraptured. I venture to say that nothing like the beauty of those voices has been heard on this campus in years.[4]

The A Cappella Choir was reinstituted during the 1946-47 school year, and at the 24th Governor's Day Concert the students and Montague "received a series of ovations unlike any received in this auditorium in recent years."[5] The concert was the last to be given in honor of a Virginia governor, because before the occurrence of the

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[1]Information gathered from music programs, the copies of which are on file in the Johnston Memorial Library, Virginia State College, Ettrick, Virginia.

[2]Virginia Statesman, March 27, 1943, p. 3; Virginia Statesman, December 17, 1944, p. 1.

[3]Virginia Statesman, May 25, 1944, p. 1.

[4]Neal Ayala, Fredericksburg Free Lance-Star, Virginia Statesman, January 26, 1946, p. 4.

[5]Virginia Statesman, May 24, 1947, p. 1.

event in 1948, the governor in office at that time (Tuck)[1] made his presence undesirable because of statements he made concerning the status of Blacks in Virginia. Inasmuch as the students resolved to make their displeasure known in demonstrable ways if Tuck appeared, he was quietly asked not to come. As a result, all references to the governor were deleted from the program and future "Governor's Day Concerts" were referred to as the Annual Spring Concert.[2]

Montague never wavered from his purpose of building up and preserving the characteristics of Negro music (above, p. 132), and of studying the works of the "masters." His concerts were always balanced equally between Negro spirituals, compositions of Black composers, and examples of western literature. Even so, the emphasis placed on the latter was viewed with ambivalence by some of the students, as the statement below seems to indicate.

> Here on our campus our most highly appreciated Negro music is trailing in the dust as we constantly listen to the compositions of Bach, Noble, Archangelsky, and the like. Is this the wish of the student body? As a result of my experience and contact with the student body my answer is frankly and very emphatically 'no'. We like now, as we always have, the compositions and arrangements of our Negro composers. We are not desirous of any one type of music, but interested as we are in variety of type. I seek information as to why Negro spirituals do not occupy a more prominent place on our programs rather than become rare treats or mere sweet memories of the past.[3]

The position of Black students today is very close to that expressed

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[1] William M. Tuck, Democrat, was the governor of Virginia from 1946 to 1950. Encyclopedia Americana: International Edition Vol. 28 (New York: Americana Corporation, 1970), p. 157.

[2] Edna M. Colson and H. Colson Jackson, interviewed individually in Ettrick, Virginia, on October 4, 1968 and July 9, 1968 respectively.

[3] Virginia Statesman, February 17, 1934, p. 3.

above, though the emphasis would not be on spirituals, but rather on "soul music," which is a synthesis of jazz, blues, and gospel forms.[1] Montague's response was to present literature for the education of the students that was representative of the Negro's contribution to music in America, as well as of art music.

The quality of performances by the A Cappella Choir became Montague's most effective instrument for the attenuation of criticism concerning the literature he selected. Montague strove for perfection, and as the singing of his choirs became known, numerous requests for performances were received. His choirs were praised for their "purity of diction, shading, and excellence of interpretation,"[2] and one critic wrote

> The singing was unusual in its shading, so exquisitely and fluently wrought that one choir melted into the other with such perfect ease. The audience was not ever conscious of either entrance or exit of any section of voices. It knew only that a new emotional change was in being.[3]

Though his work with the A Cappella Choir was brought to a close in 1950 (above, p. 131), he had made significant contributions to the development of choral singing at the college and in Virginia by establishing professional standards of music performance.

Men's Glee Club

After the organization of the Men's Glee Club in 1899 by Anna Lindsay (above, p. 43), the existence of the club became dependent upon the interests of students and the availability of a director.

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[1]Charles Keil, Urban Blues (Chicago: University of Chicago Press, 1966), p. 32.

[2]Virginia Statesman, May 12, 1950, p. 2.

[3]Ibid.

Faculty members in other departments guided the club at different times on a voluntary basis until 1937 when Montague assumed responsibility for its development. The only exception occurred during the school years 1930-31 and 1931-32 when Alston Burleigh directed the Choral Society, the Harry T. Burleigh Singers, and the Men's Glee Club (above, pp. 99, 103). In the selection of literature he gave particular emphasis to Negro spirituals.

The professional training Burleigh had provided was continued by Staunton Wormley (above, p. 102). Musical maturity was evidenced by the response of the audiences for which the club performed. At Virginia Union University in Richmond, Virginia, appreciation was expressed by "prolonged ovations" and a "rush of congratulations to the singers after the concert."[1] Wormley broadened the literature being studied. In place of plantation melodies, college songs, patriotic tunes, and novelty numbers, compositions of a classic nature and more sophisticated settings of Negro spirituals and work songs were selected.[2] Examples are as follows: Water Boy, Lil David, Po Ole Lazarus, Where Ere You Walk by Handel, On Wings of Song by Mendelssohn, The Two Grenadiers by Schumann, Sometimes I Feel Like a Motherless Chile by Montague, "Vision Fugitive," from the Opera Herodidate by Massenet, and Dedication by Franz.[3] The annual concerts were scheduled to coincide with the Interscholastic Basketball Tournaments held at the college. In 1936 when the ninth tournament occurred, three of the songs performed in recital by the club were City Called Heaven by Hall Johnson, and

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[1]Virginia Statesman, March 30, 1935, p. 1.

[2]Virginia Statesman, January 29, 1938, p. 1.

[3]Virginia Statesman, March 27, 1937, p. 1.

two songs arranged by Wormley, namely, I Want Two Wings and Done Made My Vow.[1] Other compositions performed by the club included De Glory Road by Wolfe, Gonna Journey Away by Ryder, Mother O' Mine by Burleigh, My Soul Is a Witness (spiritual), Ol' Man River by Kern, Ave Marie by Arcadelt, Hallelujah Chorus (Mount of Olives) by Beethoven, and Invictus by Protheron.[2]

After directing the Men's Glee Club for four and a half years during which time he expanded the repertoire and developed clubs of demonstrated musical maturity, Wormley became ill and was unable to work.[3] His plans for the club for the second semester of the 1936-37 school year were realized by Montague.[4] When the 1937-38 school year began, Montague retained the position after apparently having decided that all music organizations under the jurisdiction of the music department should be directed by music personnel.[5] Wormley recovered from his illness, but his work with the club was unceremoniously ended. In 1942 the club was discontinued due to the declining number of male students enrolled at the college,[6] and pre-war interest in it was never regained.

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[1]Information gathered from music programs, the copies of which are on file in the Johnston Memorial Library, Virginia State College, Ettrick, Virginia.

[2]Ibid.

[3]Philip S. Bland, interviewed in Richmond, Virginia, July 26, 1968.

[4]Virginia Statesman, November 13, 1937, p. 1.

[5]Virginia Statesman, January 29, 1938, p. 1.

[6]VSC Catalogue, 1942-43, p. 5.

Lindsay Treble Clef Club (Women's Glee Club)

Anna Lindsay organized the Lindsay Treble Clef Club in 1933.[1] The group of sixty girls[2] sang songs such as Land of Sky Blue Water, Nobody Knows de Trouble I've Seen by Burleigh, Silent as Night by Bohm,[3] Crossing the Bar by George Root, Peace, Perfect Peace by Caldbeck,[4] The Lord is My Shepherd by Zeisburg, Lift Thine Eyes by Mendelssohn, and One Sweetly Solomn Thought by Ambrose.[5] After Lindsay's retirement in 1947,[6] the music department was unable to provide for the continuance of the club.

Harry T. Burleigh Singers

The Harry T. Burleigh Singers were formed by Alston Burleigh (above, p. 99). Under Montague the select group of twenty-five singers[7] sang American secular songs, English folk songs, spirituals, and folk songs.[8] The following are examples: Deep River by Burleigh, Ave Maria by Schubert, Music in the Mine by Dett,[9] Moonlight Sonata by Beethoven, Cradle Song by Kreisler-Page, and Murmuring Zephyrs by Jensen.[10]

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[1] VSC Gazette, December, 1933, p. 34.

[2] Virginia Statesman, November 21, 1936, p. 1.

[3] Virginia Statesman, March 13, 1937, p. 4.

[4] VSC Gazette, March 1937, p. 36.

[5] Information gathered from music programs, the copies of which are on file in the Johnston Memorial Library, Virginia State College, Ettrick, Virginia.

[6] VSC Catalogue, 1947-48, p. 99.

[7] Virginia Statesman, October 28, 1933, p. 1.

[8] Virginia Statesman, November 25, 1933, p. 1.

[9] Virginia Statesman, February 16, 1935, p. 3.

[10] Virginia Statesman, May 24, 1941, p. 1.

The Band

Interest in the band had declined due to the deteriorating condition of the college-owned instruments and to the lack of a band director. During the 1920's when the music department was unable to appoint an instructor of instruments, Luther P. Jackson voluntarily served as the band director (above, p. 107). But in 1928, when Jackson left to do graduate study (above, p. 101), band ceased to be offered as a part of the program of the music department.

In order to strengthen the area of instrumental music, Montague urged students who owned orchestral instruments to donate them to the college. He encouraged student participation,[1] and asked the alumni association to help obtain instruments.[2] In 1934 he appointed Gladys M. Harris to teach voice and instruments and to be the director of the "future orchestra."[3] Harris was unable to form an orchestra because few students had had experiences in strings. Therefore, she organized a band, using wind and percussion instruments provided by the alumni association.[4] Uniforms were purchased in 1937, and the instrumentation was expanded by the acquisition of a trumpet, sousaphone,[5] two clarinets, two alto horns, a tenor saxophone,[6] and a bass viol.[7]

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[1] Virginia Statesman, March, 1936, p. 1.

[2] VSC Catalogue, 1935-36, p. 23: Virginia Statesman, May 14, 1938, p. 1.

[3] VSC Gazette, December, 1934, pp. 32-33.

[4] VSC Catalogue, 1935-36, p. 23.

[5] Virginia Statesman, October 16, 1937, p. 1.

[6] VSC Gazette, March, 1937, p. 37.

[7] Virginia Statesman, January 12, 1935, p. 3.

Harris presented the band in concert in the spring of 1938 (see Fig. 32), and included on the program were compositions by Offenbach, Fillmore, and Verdi, among others.

From 1938 to 1941 Solomon Phillips directed the band (above, p. 129). Two innovations attributed to him were the initiation of Governor's Day performances[1] and the organization of a student dance band. The dance band (College Students Orchestra) was composed of twelve students, five of whom played brass instruments, four who played woodwind instruments, and three who formed the percussion section.[2]

After F. Nathaniel Gatlin was appointed to the faculty in 1947 (above, p. 130), the band program was improved. Gatlin requested more support from the administration for improvements in instrumentation,[3] scheduled concerts for the band in high schools in Virginia for the purpose of creating interest in bands,[4] conducted band clinics,[5] and started a Children's Band in an effort to expose children to instruments at an early age. The children's band was formed during the summer of 1948, and was composed of children living on or near the campus and in Petersburg. The youngsters rehearsed for six weeks and gave a concert (Little Children's) as a culminating activity.[6]

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[1] Virginia Statesman, May 16, 1939, p. 1; VSC Gazette, December, 1939, p. 89.

[2] Virginia Statesman, November 12, 1938, p. 1; VSC Catalogue, 1940-41, p. 32.

[3] F. Nathaniel Gatlin, the Head of the Music Department, interviewed in Ettrick, Virginia, July 25, 1968.

[4] Virginia Statesman, April 10, 1948, p. 3.

[5] Virginia Statesman, March 13, 1948, p. 4.

[6] Virginia Statesman, November 25, 1948, p. 1.

FIRST ANNUAL CONCERT

By

The Virginia State College Band

GLADYS M. HARRIS
Conductor

MR. BENJAMIN JONES, Jr.
Guest Saxophone and Clarinet Soloist

MAY 28, 1938
8:00 P. M.
DANIELS HALL

Fig. 32.--Band concert, 1938.[1]

[1]Copies of programs are available for study in the Johnston Memorial Library, Virginia State College, Ettrick, Virginia.

PROGRAM

I

(a) Grand Opening Overture ---------- Huntington
(b) Barcarolle, "Tales of Hoffman" ------ Offenbach
(c) Poet, Peasant and Light Calvaryman ----------
---------- Arr. by Fillmore
(d) Crosley March ---------- Arr. by Fillmore

II

(a) Valse Vanite ---------- Rudy Wiedoft
(b) Saxophobia ---------- Rudy Wiedoft
Mr. Benjamin Jones

III

(a) Marbella, Valse Espagnole ---------- Fulton
(b) Il Trovatore Selections ---------- Verdi
Mr. James T. Alston, Baritone Soloist
Mr. Reuben Smith, Trumpet Soloist
Mr. Ernest Warden, Trumpet Soloist

IV

(a) Valse Erica ---------- Rudy Wiedoft
(b) Nola ---------- Felix Arndt
Mr. Benjamin Jones

V

(a) Lassus Trombone ---------- Fillmore
Mr. Daniel Roman, Trombone Soloist
(b) The Gypsy Festival Overture ---------- Hayes

Fig. 32.--Continued

OFFICERS

DANIEL ROMAN, President
HILLIARD WILLIAMS, Vice President
JAMES REEVES, Secretary and Treasurer

PERSONNEL

Ernest Warden, Solo Trumpet
Reuben Smith, [illegible] Trumpet
Carter Burkes, Second Trumpet
[illegible] Turner, Third Trumpet
Harrell Torrence, First Clarinet
S. DeWitt Proctor, First Clarinet
Hilliard Williams, First Clarinet
David Hurd, Second Clarinet
Jefferson Bryant, Third Clarinet
Douglas Luffborough, Alto Saxophone
Nelson McNorton, Alto Saxophone
John Holt, Tenor Saxophone
Daniel Roman, Trombone
James T. Alston, Baritone
James [illegible], Tuba
Joseph McDowell, Sousaphone
Jesse Morton, Snare Drum
William Bailey, Bass Drum, Bells

Fig. 32.--Continued

Gatlin was successful in accelerating the growth of the college band. At the beginning of the 1948-49 school year, seventy-five students, half of whom were freshmen, reported for band auditions.[1] Compositions selected for performance in 1950 included Egmont Overture by Beethoven, Tournament of the Trumpets by Bennett, "Three Dances" from the ballet Gayane by Khatchaturian, Second Hungarian Rhapsody by Liszt, Big Bass Drum by Yoder, Schovez by Lecuone, and Bolero by Ravel.[2]

The Orchestra

The realization of music department plans to offer experiences in orchestra occurred when Wesley I. Howard became the director of the orchestra and teacher of string instruments. With instruments acquired by the alumni association, Howard formed the Little Symphony Orchestra in the fall of 1940.

> The Little Symphony Orchestra, the youngest musical organization on the campus, is composed of thirty players with the following instruments: 10 violins, 2 violas, 1 cello, 1 bass, 1 flute, 1 oboe, 2 clarinets, 1 saxophone, 1 bassoon, 2 horns, 2 trumpets, 2 trombones, 1 tuba, drums, marimba, and piano. Sectional and full rehearsals are held regularly each week. Two or more public appearances, on and off campus, are made during the year.[3]

At the annual christmas concert the orchestra played the Pastoral Symphony by Handel.[4] Howard resigned in 1945, and further development of the orchestra was not possible at that time.

The Little Symphony was reorganized in 1947 by F. Nathaniel Gatlin (above, p. 130). He encouraged faculty and community

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[1] Virginia Statesman, October 9, 1948, p. 1.

[2] Virginia Statesman, January 20, 1950, p. 3.

[3] VSC Catalogue, 1940-41, p. 33.

[4] Virginia Statesman, December 7, 1940, p.1.

participation and was able to have performances reflective of serious study and musical attainment.[1] The literature performed included Tales from the Vienna Woods by Strauss, Themes from the Concerto in B-flat minor by Tchaikowsky, Concerto No. 1 for Clarinet by Weber, and Poem for Voice and Orchestra by Bibich.[2]

Piano Repertory

When the liberal arts curricula in music were offered in 1933 (above, pp. 117-19), two areas of performance received emphasis: piano and voice. Of the two, repertory requirements for piano were the more demanding. Course content included the study of technique, interpretation and the preparation and extension of an adequate repertory. Above all, Jackson, Montague and Moore expected their students to achieve mature levels of proficiency. Compositions played during the departmental recital in 1936 included Rondo Expressive by C. P. Bach, Die Beider Grenadier by Schumann, and Three Preludes: Opus 18, 7, 16 by Chopin.[3] In 1940 students' majoring in piano studied music such as Nocturne, Opus 15, Number 2 by Chopin, Concert Etude by MacDowell, and Malaguena by Lecuona-Nash.[4] Extension of the repertory continued, and in 1945 the following compositions were performed in recital: Sonata, Opus 19, Number 2 by Beethoven, Intermezzo, Opus 118, Number 2 by Brahms, Wailing Down and Muted Laughter by William Grant Still, Nocturna in G Flat by Respighi, and "Polka" from L'Age D'oi

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[1]F. Nathaniel Gatlin, interviewed in Ettrick, Virginia, July 25, 1968.

[2]Virginia Statesman, May 27, 1949, p. 1.

[3]Virginia Statesman, December 12, 1936, p. 3.

[4]Virginia Statesman, May 25, 1940, p.1.

by Shostakovich.[1] In 1946 the repertory included Fantasia in C minor by J. S. Bach, Etude, Opus 10, Number 3, Etude, Opus 10, Number 12, and Polonaise in C minor by Chopin, Arabesque, Number 1 in E major by Debussy, Concerto, Opus 31 by Godard, Giddy Girl and White Donkey by Ibert, Des Abends by Schumann, and Dance Negre by Cyril Scott.[2]

Degree recitals, instituted in 1927 (above, p. 93), provided a vehicle by which the abilities of the students were displayed (see Fig. 33). Models for the students were in the form of faculty recitals. On one occasion Johnnella Jackson and Undine Moore gave a joint duo-piano voice recital and played Jesu, Joy of Man's Desiring by Bach-Hess, Gracia by El Vito, Waltz for Two Pianos by Arensky, and Concerto in A Minor by Godard.[3] In addition, Montague served as an accompanist for members of the faculty and as a piano soloist.[4] The faculty emphasized performance and required students to master a repertory of considerable breadth and difficulty.

Voice Repertory

Instruction in voice had been offered early in the history of the music department. Previously, students received instruction in choral ensembles and in private sessions with the director when a solo was being prepared. (Above, p. 43.)

Formal instruction in voice began with the offering of a music curriculum leading to a degree, and Gladys Harris (above, p. 129), was the first instructor appointed for the purpose of teaching voice. The

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[1] Virginia Statesman, May 29, 1945, p. 3.

[2] Virginia Statesman, April 20, 1946, p. 1.

[3] Virginia Statesman, May 22, 1943, p. 6.

[4] Virginia Statesman, May 4, 1935, p. 1; Virginia Statesman, January 21, 1949, p. 5.

Branch Thrills Audience In Senior Recital

Miss Vera Bernice Branch, major in the Department of Music, was presented in a brilliant piano recital on May 18. Miss Branch demonstrated that she has a depth and intensity of feeling and an abundance of interpretative ability.

The following numbers made up the superbly rendered program:

I

Prelude and Fugue in C sharp major .....Bach
Sonata Opus 2, No. 3 .....Beethoven
Allegro con brio

II

Prelude Opus 28, No. 21 .....Chopin
Waltz Opus 64, No. 2 .....Chopin
Ballade Opus 47 .....Chopin

III

The Two Larks Op. 21, No. 1 .....Leschetizky
Three Visions .....William Grant Still.....
(a) Dark Horsemen
(b) Summerland
(c) Radiant Pinnacle
Prelude Op. 34, No. 24 .....Shostakovich

IV

Concerto in A minor .....Schumann
Allegro affettuoso

Orchestral accompaniment on the second piano was played by Mrs. Undine S. Moore, acting head of the Department of Music.

Miss Branch is a native of Petersburg, Virginia and graduated from the Henry Williams School and D. Webster Davis Laboratory School. Ushers for the recital were Misses Lauretta Vaughn and Mattie Lee of Petersburg; Valerie Crews, Franklyn Gunn, Arlenia Wright, Martha Sue Jackson, Eleanor Lassiter, and Mrs. Theresa Jefferies, all Petersburg.

Fig. 33.--Senior recital given by Vera B. Branch, 1944.[1]

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[1]Virginia Statesman, May 25, 1944, p. 1.

repertory was gradually developed to include Italian, German, French, English, and American song literature, and arias from oratorios and operas. In 1939 and 1940 the repertory included works such as The Island by Rachmaninoff, Night by Gretchaninoff,[1] The Swallows by L'Ardell, Hills by La Forge, Eili by Harry Johnson, and Ich Grolle Nicht by Schubert.[2] By 1946 the repertory had been extended to include At The Well by Hageman, Cuckoo Clock by Grant-Schaffer, Erikönig by Schubert, "Je Dis que Rein ne M'Épouvante" from Carmen by Bizet, Joy by Watts, New Love by Hugo Wolf, "O Don Fatale" from Don Carlo by Verdi, "Shadow Song" from Dinorah by Meyerbeer,[3] Swiss Echo Song by Ekhart, and "Adieu Forets" from Jean D'Arc by Tschaikowsky,[4] among others. Songs sung by members of the faculty in recital included O, Divine Redeemer by Gounod, "With verdure clad" from the Creation by Haydn, Three Negro Songs by Will Marion Cook, O Promise Me by Scott-R.de Koven, opus 50, La Serenade by Schubert, Because by Teschemacher-Hardelot, Mah Lindy Lou by Strickland,[5] Cara Mia Ben by Giordani, Sapphic Ode by Brahms, Ah, Moon of My Delight by Lehman, Jesus Walked This Lonesome Valley and Talk About a Chile by Dawson, Go Down Moses by Burleigh, and Lil Gal by Johnson.[6]

From 1940 to 1947 voice students were taught by Cleota Collins

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[1] Virginia Statesman, June 5, 1939, p. 1.

[2] Virginia Statesman, May 25, 1940, p. 1.

[3] Virginia Statesman, May 25, 1946, p. 6.

[4] Virginia Statesman, January 25, 1946, p. 4.

[5] Information gathered by reviewing music scores donated by Anna Lindsay. Several scores were the original possessions of William A. Rogers (above, p. 53).

[6] Virginia Statesman, May 22, 1943, p. 6.

above, p. 130), and it was during this time that repertory requirements were defined and structured for students wishing to work in the professional vocal field or in college teaching.[1]

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[1]Two of Collins's more distinguished students were Camilla Williams and Naomi Pettigrew who graduated from the college in 1941 and 1946 respectively. Williams won the Marion Anderson Award twice, the Philadelphia Orchestra Youth Concert Auditions in 1944, and made her operatic debut with the New York Opera Company in the production of Madame Butterfly by Pucinni. Pettigrew won the Marion Anderson Award in 1946, and made her concert debut in Town Hall in New York City in 1951. Virginia Statesman, May 25, 1946, p. 1; Virginia Statesman, April 6, 1951, p. 4; Virginia Statesman, November 12, 1951, p. 5.

VI. RECENT TRENDS

1950-1966

Following World War II, ideological differences between the United States and Russia caused both nations to engage in a power struggle termed "The Cold War." Concurrently new nations were formed, particularly in Africa, as colonialism declined.

In the United States, science and technology were deemed crucial to the security of the country and to the arrest of communism. Primary attention was focused on strengthening the appeal of democracy among undeveloped countries to the neglect of one of the major American domestic problems--racial inequality.

During the 1950's and 1960's, efforts to end racial segregation were intensified. The National Association for the Advancement of Colored People, the agency most committed to eliminating inequalities, tested extra-legal manipulations of the law in the courts. The strategy resulted in Supreme Court decisions banning segregation in public schools (1954), and public transportation (1956). Later the United States Congress passed laws to remove discrimination in voting (1957 and 1965), public accommodations (1960 and 1964), and housing, employment, and labor unions (1964).[1]

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[1] C. Vann Woodward, The Strange Career of Jim Crow 2nd rev. ed., (New York: Oxford University Press, 1966), pp. 180, 185, 188.

Music Curriculum

In 1924 the music department of Virginia State College had introduced a curriculum leading to the Bachelor of Science degree in music supervision, and provided courses for students concentrating in elementary education. Further extension of the curriculum resulted in courses leading to the Bachelor of Arts degree in 1933 with emphasis in piano and voice (above, pp. 117-119). Five years later graduate courses were introduced, but conditions for the success of the effort were not present. Hence the courses were eliminated in 1942 (above, pp. 124-25). The final innovation of the 1933-1950 period occurred in 1941 when a curriculum in instrumental music education was initiated (above, pp. 124, 126).

From 1950 to 1966 the faculty concentrated on improving the existing programs providing flexibility through the addition of curriculums, and satisfying the requirements for membership in and accreditation by the following associations: the National Association of Schools of Music (NASM); the National Council for Accreditation of College Teachers of Education (NCATE); and the American Association of College Teachers in Education (AACTE).[1] Improvements in the existing programs were necessitated, in part, by college-wide revisions initiated in 1950 at the request of the new president, Robert P. Daniels.[2] Non-music subject areas were reorganized, and the music department was placed under the aegis of the School of Education in 1952.[3] The

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[1]Minutes of the Music Department, 1960-62. Obtained through the permission of F. Nathaniel Gatlin. (Hereinafter referred to as Minutes.)

[2]Virginia State College Catalogue (Ettrick Virginia, 1966-70, p. 39.

[3]VSC Catalogue, 1952-53, p. 142.

department had been positioned within the structure of the School of Arts and Sciences since 1940. The revised programs were as follows: the A.B. curriculum in performance; the B.S. curriculum in general music education; the B.S. curriculum in instrumental music education; and the B.S. curriculum in vocal music education (see Figs. 34, 35, 36, 37).

Under Gatlin, the development of the instrumental music education curriculum was accelerated. Notable changes were the requirement of private instruction on band and orchestral instruments each semester during the four years of study; required participation in band or orchestra; reduction in piano requirements from three to two years for students majoring in instrumental music education, and the addition of a course in band and orchestra administration.

Student interest in the A.B. curriculum declined as the teacher education curriculum was expanded and improved. In 1953 only two students enrolled in this program, and in 1954 and 1955, only three each year. In contrast, ninety-two students were enrolled in the music education programs in 1952.[1] Low enrollment caused the A.B. program to be discontinued in 1959.

The music department was admitted to NASM in December, 1954.[2] Prior to obtaining membership, several adjustments in curriculum were made--some at the suggestion of NASM representatives. For example, a complete program of jury examinations in applied music was initiated, juries being held at the end of each semester. Secondly, increased

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[1] VSC Catalogue, 1952-53, p. 226.

[2] Virginia Statesman, January 15, 1955, p. 1.

CURRICULUM IV-A

Music

Leading to the Degree of A.B. in Applied Music

	Semester Hours Credit		
FRESHMAN YEAR	*1st Sem.*	*2nd Sem.*	*Total*
*B. E. 11, 12, Communication Skills	3	3	6
*B. E. 90, Personal and Community Health	2	-	2
*B. E. 81, Fundamentals of Physical Education	-	1	1
Music 97X, 97Y, Music History and Appreciation	3	3	6
Applied Music 100, 101, Major Instrument	2	2	4
Applied Music 100, 101, Minor Instrument	1	1	2
Music 80, 81, Basic Theory	4	4	8
†Basic Military Science 50, 51	2	2	4
Orientation	-	-	-
	17	16	33
SOPHOMORE YEAR			
*B. E. 82, Individual and Team Activity	-	1	1
*B. E. 13, Communication Skills	3	-	3
*B. E. 30, 31, Civilization	3	3	6
*B. E. 20, Basic Mathematics	-	4	4
Modern Language	3	3	6
Music 82, 83, Basic Theory	4	3	7
Applied Music 102, 103, Major Instrument	2	2	4
Applied Music 102, 103, Minor Instrument	1	1	2
†Basic Military Science 52, 53	2	2	4
	18	19	37
JUNIOR YEAR			
*B. E. 110, 111, Literature and Drama	3	3	6
*B. E. 50, 51, or 60, 61, Biological or Phys. Sci.	4	4	8
Modern Language	3	3	6
Music 184, Counterpoint	3	-	3
Music 185, Teaching Musicianship	-	2	2
Applied Music 104, 105, Major Instrument	2	2	4
Applied Music 104, 105, Minor Instrument	1	1	2
	16	15	31
SENIOR YEAR			
*B. E. 70, 71, Personal and Social Adjustment	3	3	6
*B. E. 40, 41, American History and Government	3	3	6
*B. E. 120, Philosophy and Religion	3	-	3
*B. E. 121, Music and Art	-	3	3
Applied Music 106, 107, Major Instrument	2	2	4
Electives	3	3	6
	14	14	28

Fig. 34.--Music curriculum leading to the B.A. degree in applied music, 1952.[1]

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[1] VSC Catalogue, 1952-53, p. 139.

CURRICULUM IV-B

PUBLIC SCHOOL MUSIC

Leading to the Degree of B.S. in Vocal Music Education

	Semester Hours Credit 1st Sem.	2nd Sem.	Total
FRESHMAN YEAR			
*B. E. 11, 12, Communication Skills	3	3	6
*B. E. 90, Personal and Community Health	-	2	2
*B. E. 81, Fundamentals of Physical Education	1	-	1
Music 70, Strings	2	-	2
Music 80, 81, Basic Theory	4	4	8
Music 90, Voice Training for Choral Singing	2	-	2
Music 91, Choral Technic and Materials	-	2	2
Music 97X, 97Y, Music History and Appreiciation	3	3	6
Applied Major Instrument 1, 2	1	1	2
Applied Minor Instrument 1, 2	1	1	2
Choral Ensemble I, II	½	½	1
†Basic Military Science 50, 51	2	2	4
	19½	18½	38
SOPHOMORE YEAR			
*B. E. 13, Communication Skills	3	-	3
*B. E. 20, Basic Mathematics	4	-	4
*B. E. 50 or 60, Biological or Physical Science	-	4	4
*B. E. 82, Individual and Team Activity	-	1	1
Modern Language	3	3	6
Music 82, 83, Basic Theory	4	3	7
Health Education 194	-	2	2
Applied Major Instrument 3, 4	2	2	4
Applied Minor Instrument 3, 4	1	1	2
Choral Ensemble III, IV	½	½	1
†Basic Military Science 52, 53	2	2	4
	18½	18½	38
JUNIOR YEAR			
*B. E. 40, 41, American History and Government	3	3	6
*B. E. 70, 71, Personal and Social Adjustment	3	3	6
Psychology 181, Educational Psychology	3	-	3
Psychology 191, Adolescent Psychology	-	3	3
Music 184, Counterpoint	3	-	3
Music 193, Conducting	-	2	2
Music 195, 196, Music Methods	3	3	6
Applied Major Instrument 5, 6	2	2	4
Choral Ensemble V, VI	½	½	1
	17½	16½	34
SENIOR YEAR			
*B. E. 110, Literature and Drama	3	-	3
*B. E. 120, Philosophy and Religion	3	-	3
Education 190, Teaching in High Schools	3	-	3
Music 185, Teaching Musicianship	-	2	2
Music 189, Cadet Teaching—Elementary Level	3	-	3
Music 194B, Instrumental Survey	-	2	2
Music 196S, Physics of Music	-	3	3
Education 199X, Cadet Teaching—Secondary Level	-	3	3
Applied Voice or Piano 7, 8	2	2	4
Choral Ensemble VII, VIII	½	½	1
	14½	12½	25

Fig. 35.--Music curriculum leading to the B.S. degree in vocal music education, 1952.[1]

[1] VSC Catalogue, 1952-53, pp. 140-41.

CURRICULUM IV-C

Public School Music

Leading to the Degree of B.S. in Instrumental Music Education

	Semester Hours Credit 1st Sem.	2nd Sem.	Total
FRESHMAN YEAR			
*B. E. 11, 12, Communication Skills	3	3	6
*B. E. 90, Personal and Community Health	2	–	2
*B. E. 81, Fundamentals of Physical Education	–	1	1
Music 70, 71, Studying Instrument	2	2	4
Music 80, 81, Music Theory	4	4	8
Music 97X, 97Y, Music History and Appreciation	3	3	6
Applied Band or Orchestral Instrument 1, 2	1	1	2
Applied Piano [illegible]	1	1	2
Instrumental Ensemble I, II	½	½	1
†Basic Military Science 50, 51	2	2	4
	18½	17½	36
SOPHOMORE YEAR			
*B. E. 13, Communication Skills	3	–	3
*B. E. 82, Individual and Team Activity	–	1	1
*B. E. 20, Basic Mathematics	4	–	4
*B. E. 50 or 60, Biological or Physical Science	–	4	4
Music 72, Instrumental Technic Woodwinds	2	–	2
Music 73, Instrumental Technic Brasswind	–	2	2
Music 82, 83, Music Theory	4	3	7
Health Education 194	–	2	2
Applied Band or Orchestral Instrument 3, 4	2	2	4
Applied Piano [illegible]	1	1	2
Instrumental Ensemble III, IV	½	½	1
†Basic Military Science 52, 53	2	2	4
	18½	17½	36
JUNIOR YEAR			
*B. E. 40, 41, American Government and History	3	3	6
*B. E. 70, 71, Personal and Social Adjustment	3	3	6
Psychology [illegible] Educational Psychology	3	–	3
Psychology [illegible] Adolescent Psychology	–	3	3
Music 184, Powerpoint	3	–	3
Music 193, Conducting	–	2	2
Music 195, Music Methods	3	3	6
Applied Band or Orchestral Instrument 5, 6	2	2	4
Instrumental Ensemble V, VI	½	½	1
	17½	16½	34
SENIOR YEAR			
Music 185, Teaching Musicianship	–	2	2
*B. E. 120, Philosophy and Religion	3	–	3
*B. E. 110, Literature and Drama	3	–	3
Education 190, Teaching in High Schools	3	–	3
Music 196S, Physics of Music	–	3	3
Music 197, Arranging	–	2	2
Music 198, Band and Orchestra Administration	–	2	2
Music 189, Cadet Teaching—Elementary Level	3	–	3
Education 199X, Cadet Teaching—Secondary Level	–	3	3
Applied Band or Orchestral Instrument 7, 8	2	2	4
Instrumental Ensemble VII, VIII	½	½	1
	14½	14½	29

Fig. 36.--Music curriculum leading to the B.S. degree in instrumental music education, 1952.[1]

[1] VSC Catalogue, 1952-53, pp. 142-43.

CURRICULUM IV-D

PUBLIC SCHOOL MUSIC

Leading to the Degree of B.S. in General Music Education

	Semester Hours Credit 1st Sem.	2nd Sem.	Total
FRESHMAN YEAR			
*B. E. 11, 12, Communication Skills	3	3	6
*B. E1 90, Personal and Community Health	2	-	2
*B. E. 81, Fundamentals of Physical Education	-	1	1
*B. E. 20, Basic Mathematics	-	4	4
Music 70, Strings	2	-	2
Music 80, 81, Basic Theory	4	4	8
Music 197X, 197Y, Music History and Appreciation	3	3	6
Applied Major Instrument 1, 2	1	1	2
Applied Minor Instrument 1, 2:	1	1	2
Choral Ensemble I, II	½	½	1
†Basic Military Science 50, 51	2	2	4
Orientation	-	-	-
	18½	19½	38
SOPHOMORE YEAR			
*B. E. 13, Communication Skills	3	-	3
*B. E. 50 or 60, Biological or Physical Science	-	4	4
*B. E. 82, Individual and Team Activity	1	-	1
Music 82, 83, Basic Theory	4	3	7
Music 90, Voice Training for Choral Singing	2	-	2
Music 91, Choral Technic and Materials	-	2	2
Health Education 194	-	2	2
Modern Language	3	3	6
Applied Major Instrument 3, 4	2	2	4
Applied Minor Instrument 3, 4	1	1	2
Choral Ensemble III, IV	½	½	1
†Basic Military Science 52, 53	2	2	4
	18½	19½	38
JUNIOR YEAR			
*B. E. 40, 41, American History and Government	3	3	6
*B. E. 70, 71, Personal and Social Adjustment	3	3	6
Psychology 181, Educational Psychology	3	-	3
Psychology 191, Adolescent Psychology	-	3	3
Music 184, Counterpoint	3	-	3
Music 195, 196, School Music Methods	3	3	6
Applied Band or Orchestral Instrument 3, 4	2	2	4
Instrumental Ensemble V, VI	½	½	1
Music 193 Conducting	-	2	2
	17½	16½	34
SENIOR			
Music 185, Teaching Musicianship	-	2	2
*B. E. 110, Literature and Drama	3	-	3
*B. E. 120, Philosophy and Religion	3	-	3
Education 190, Secondary School	3	-	3
Music 189, Cadet Teaching—Elementary Level	3	-	3
Music 194B, Instrumental Survey	-	2	2
Music 196S, Physics of Music	-	3	3
Education 199X, Cadet Teaching—Secondary Level	-	3	3
Applied Band or Orchestral Instrument 3, 4	2	2	4
Instrumental Ensemble VII, VIII	½	½	1
	14½	12½	27

Fig. 37.--Music curriculum[1] leading to the B.S. degree in general music education, 1952.

[1] VSC Catalogue, 1952-53, pp. 143-44.

opportunities for student solo performances were provided, and the number of faculty recitals was also increased. In addition, an opera workshop was initiated,[1] and several revisions in course offerings and requirements occurred. Among them were the following: music history was expanded to include music literature and criticism;[2] special theory seminars were conducted;[3] a course in music education was introduced for physical education[4] and recreation[5] majors; several courses in music were made available to non-music majors on an elective basis;[6] a course in the physics of music was begun;[7] and the course in brass and percussion instruments was divided into two separate studies.[8] Other significant changes were that music majors were required to study, privately, two to four years of piano,[9] and practice teaching was extended to include the elementary level, in addition to that required on the secondary level.[10] At the suggestion of NASM, special projects involving all the resources of the department, were begun in 1960, with the performance of the Brahms

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[1] VSC Catalogue, 1951-52, p. 40.

[2] VSC Catalogue, 1954-55, p. 138.

[3] Annual Report of the Music Department, 1952-53. Obtained through the permission of F. Nathaniel Gatlin. (Hereinafter referred to as Annual Report.)

[4] VSC Catalogue, 1955-56, p. 138.

[5] Annual Report, 1950-51.

[6] Annual Report, 1952-53.

[7] VSC Catalogue, 1958-59, p. 113.

[8] VSC Catalogue, 1966-67, p. 142.

[9] Annual Report, 1950-51.

[10] VSC Catalogue, 1956-57, p. 124.

Requiem.[1] Lastly, a major change in the organization of the department was effected, resulting in the following divisions: keyboard instruments, voice, band and orchestra, theory, and education.[2] Most important, though, the curriculum was subjected to continuous evaluation, and revisions were made accordingly. As a means of evaluating the progress of music majors, comprehensive written and practical examinations were administered during the junior year of study. Students were evaluated in performance, theory, music literature, and professional education.[3]

High school music institutes, held during the summer and originally called workshops, were begun in 1951.[4] Instruction was given in music fundamentals, history and appreciation, choir, band, music theory, and band and orchestral instruments. In 1966 an instrumental laboratory was also initiated during the summer session. The purpose of the course was to introduce the instruction of instruments to boys and girls of pre-school and early elementary grade levels.[5] The far-reaching purpose was to raise the level of musical preparedness of students and teachers involved in the course. During the same school year the "preparatory piano division" was organized to provide piano instruction for children within commuting distance of the college. Lessons were given during regular school hours.[6]

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[1] Minutes, 1960-62.

[2] Minutes, 1962-63.

[3] Minutes, 1960-62.

[4] Minutes, 1963-64.

[5] VSC Catalogue, 1964-65, p. 45.

[6] Minutes, 1966-67.

The objective of offering a Bachelor of Music degree, first proposed in 1933 by J. Harold Montague (above, p. 117), was realized in 1966. Several concentrations were included in the program: voice, piano, organ, orchestral instruments, and music therapy (see Figs. 38, 39, 40, 41, 42, 43). Courses offered for the first time, as a result of the introduction of the Bachelor of Music program, included oratorio and opera literature, art song, psychology of music, and music in therapy.[1]

Performing Groups

Choirs and bands have played an important part in the development of the college and in the cultural life of the community. Throughout the history of the school, concerts, recitals, song services, and assembly singing were scheduled for the enjoyment of students, faculty, and college guests. In the 1920's the Choral Society was used to publicize the work of the college. For example, "Governor's Day Concerts" were given annually, and the Choral Society and Men's Glee Club sang in various parts of the state. During the 1930's and 1940's, the choral groups reached a high proficiency, and the students' singing became widely recognized, particularly among Blacks in the surrounding area. Opportunities for student participation were numerous, and interest was such that limitations had to be placed on enrollment, which was competitive.

The Band

The strengthening of the instrumental music education program, as previously mentioned (above, pp. 143, 154), had the effect of improving the quality of the band. In order to stimulate interest in the college, the work of the music department, and the band, Gatlin initiated band

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[1] VSC Catalogue, 1966-67, pp. 146-47.

CURRICULUM III-A

Public School Music

Leading to the Degree of B.S. in Vocal Music Education

	Semester Hours Credit		
	1st Sem.	2nd Sem.	Total
FRESHMAN YEAR			
G. E. 10 and 11, Communication Skills	3	3	6
G. E. 12 and 13, Basic Mathematics	3	3	6
G. E. 25, Personal and Community Health	-	2	2
G. E. 26, Fundamentals of Physical Education	1	-	1
Music 25 and 26, Basic Theory	4	4	8
Music 27 and 28, Survey of Music History	2	2	4
Music 31 A and B, Applied Major	2	2	4
Music 32 A and B, Applied Minor	1	1	2
Music 33 A and B, Ensemble	½	½	1
M. S. 10 and 11, Basic Military Science	2	2	4
	16½-18½	17½-19½	34-38
SOPHOMORE YEAR			
G. E. 14, History of Western Civilization	3	-	3
G. E. 18 or 19, Physical Science	-	4	4
G. E. 27, Fundamentals of Physical Education	1	-	1
Psy. 12 and 13, Human Growth and Development	3	3	6
Music 34, Strings	1	-	1
Music 30, Elementary Conducting	-	2	2
Music 37 and 38, Basic Theory	4	3	7
Music 31 C and D, Applied Major	2	2	4
Music 32 C and D, Applied Minor	1	1	2
Music 33 C and D, Ensemble	1	1	2
M. S. 12 and 13, Basic Military Science	2	2	4
	16-18	16-18	32-36
JUNIOR YEAR			
G. E. 20, Literature of the Western World	3	-	3
G. E. 110, Advanced Communication Skills	-	3	3
G. E. 22 and 23, U. S. History and Government	3	3	6
Ed. 225, Foundations of Instruction	3	-	3
Music 127, Counterpoint	3	-	3
Music 128, Methods in Public School Music	-	2	2
Music 134 and 135, Music Literature	2	2	4
Music 139, Voice Class	-	1	1
Music 131 A and B, Applied Major	2	2	4
Music 132 A and B, Applied Minor	1	1	2
Music 133 A and B, Ensemble	1	1	2
	18	15	33
SENIOR YEAR			
Phy. 22, Physics of Music	2	-	2
G. E. 111, Personal and Social Adjustment	3	-	3
H. Ed. 125, School Health Education	-	2	2
Music 129, Methods in Public School Music	2	-	2
Music 225, Laboratory Experience in Teaching	3	-	3
Music 226, Advanced Conducting	2	-	2
Music 227, Theory Pedagogy	-	2	2
Music 228, Band Instrument and Survey	-	1	1
Music 231 A and B, Applied Major	2	2	4
Music 232 A and B, Applied Minor	1	1	2
Music 233 A and B, Ensemble	1	1	2
Ed. 250X, 250Y, Student Teaching in Sec. Schools	-	6	6
	16	15	31

Fig. 38.--Music curriculum leading to the B.S. degree in vocal music education, 1966.[1]

[1] VSC Catalogue, 1966-67, p. 141.

CURRICULUM III-B

PUBLIC SCHOOL MUSIC

Leading to the Degree of B.S. . Instrumental Music Education

	Semester Hours Credit		
FRESHMAN YEAR	*1st Sem.*	*2nd Sem.*	*Total*
G. E. 10 and 11, Communication Skills	3	3	6
G. E. 12 and 13, Basic Mathematics	3	3	6
G. E. 25, Personal and Community Health	-	2	2
G. E. 26, Fundamentals of Physical Education	1	-	1
Music 31, Strings	1	-	1
Music 25 and 26, Basic Theory	4	4	8
Music 27 and 28, Survey of Music History	2	2	4
Music 31 A and B, Applied Major	2	2	4
Music 32 A and B, Applied Minor	1	1	2
Music 33 A and B, Ensemble	½	½	1
M. S. 10 and 11, Basic Military Science	2	2	4
	17½-19½	17½-19½	35-39
SOPHOMORE YEAR			
G. E. 14, History of Western Civilization	3	-	3
G. E. 18 or 19, Physical Science	-	4	4
G. E. 27, Fundamentals of Physical Education	1	-	1
Psy. 12 and 13, Human Growth and Development	3	3	6
Music 29, Percussions	-	1	1
Music 30, Elementary Conducting	-	2	2
Music 37 and 38, Basic Theory	4	3	7
Music 31 C and D, Applied Major	2	2	4
Music 32 C and D, Applied Minor	1	1	2
Music 33 C and D, Ensemble	1	1	2
M. S. 12 and 13, Basic Military Science	2	2	4
	15-17	17-19	32-36
JUNIOR YEAR	*1st Sem.*	*2nd Sem.*	*Total*
G. E. 20, Literature of the Western World	3	-	3
G. E. 110, Advanced Communication Skills	-	3	3
G. E. 22 and 23, U. S. History and Government	3	3	6
Ed. 225, Foundations of Instruction	3	-	3
Music 125, Woodwind Class	1	-	1
Music 126, Brasswind Class	-	1	1
Music 127, Counterpoint	3	-	3
Music 128, Methods of Public School Music	-	2	2
Music 134 and 135, Music Literature	2	2	4
Music 139, Voice Class	-	1	1
Music 131 A and B, Applied Major	2	2	4
Music 132 A and B, Applied Minor	1	1	2
Music 133 A and B, Ensemble	1	1	2
	19	16	35
SENIOR YEAR			
Phy. 22, Physics of Music	2	-	2
G. E. 111, Personal and Social Adjustment	3	-	3
H. Ed. 125, School Health Education	-	2	2
Music 129, Methods in Public School Music	2	-	2
Music 225, Laboratory Experience in Teaching	3	-	3
Music 226, Advanced Conducting	2	-	2
Music 227, Theory Pedagogy	-	2	2
Music 229, Arranging	-	2	2
Music 231 A and B, Applied Major	2	2	4
Music 233 A and B, Ensemble	1	1	2
S. Ed. 230X and 230Y, Student Teaching in Sec. Schs.	-	6	6
	15	15	30

Fig. 39.--Music curriculum leading to the B.S. degree in instrumental music education, 1966.[1]

[1] VSC Catalogue, 1966-67, pp. 142-43.

CURRICULUM III-C

PUBLIC SCHOOL MUSIC

Leading to the Degree of B.S. in General Music Education

	Semester Hours Credit 1st Sem.	2nd Sem.	Total
FRESHMAN YEAR			
G. E. 10 and 11, Communication Skills	3	3	6
G. E. 12 and 13, Basic Mathematics	3	3	6
G. E. 25, Personal and Community Health	-	2	2
G. E. 26, Fundamentals of Physical Education	1	-	1
Music 34, Strings	1	-	1
Music 25 and 26, Basic Theory	4	4	8
Music 27 and 28, Survey of Music History	2	2	4
Music 31 A and B, Applied Major	2	2	4
Music 32 A and B, Applied Minor	1	1	2
Music 33 A and B, Ensemble	½	½	1
M. S. 10 and 11, Basic Military Science	2	2	4
	17½-19½	17½-19½	35-39
SOPHOMORE YEAR			
G. E. 14, History of Western Civilization	3	-	3
G. E. 18 or 19, Physical Science	-	4	4
G. E. 27, Fundamentals of Physical Education	1	-	1
Psy. 12 and 13, Human Growth and Development	3	3	6
Music 29, Percussion	-	1	1
Music 30, Elementary Conducting	-	2	2
Music 37 and 38, Basic Theory	4	3	7
Music 31 C and D, Applied Major	2	2	4
Music 32 C and D, Applied Minor	1	1	2
Music 33 C and D, Ensemble	1	1	2
M. S. 12 and 13, Basic Military Science	2	2	4
	15-17	17-19	32-36
JUNIOR YEAR			
G. E. 20, Literature of the Western World	3	-	3
G. E. 110, Advanced Communication Skills	-	3	3
G. E. 22 and 23, U. S. History and Government	3	3	6
Ed. 225, Foundations of Instruction	3	-	3
Music 125, Woodwind Class	1	-	1
Music 126, Brasswind Class	-	1	1
Music 127, Counterpoint	3	-	3
Music 128, Methods of Public School Music	-	2	2
Music 134 and 135, Music Literature	2	2	4
Music 139, Voice Class	-	1	1
Music 131 A and B, Applied Major	2	2	4
Music 132 A and B, Applied Minor	1	1	2
Music 133 A and B, Ensemble	1	1	2
	19	16	35
SENIOR YEAR			
Phy. 22, Physics of Music	2	-	2
G. E. 111, Personal and Social Adjustment	3	-	3
H. Ed. 125, School Health Education	-	2	2
Music 129, Methods in Public School Music	2	-	2
Music 225, Laboratory Experience in Teaching	3	-	3
Music 226, Advanced Conducting	2	-	2
Music 227, Theory Pedagogy	-	2	2
Music 229, Arranging	-	2	2
Music 231 A and B, Applied Major	2	2	4
Music 232 A and B, Applied Minor	1	1	2
Music 233 A and B, Ensemble	1	1	2
S. Ed. 230X and 230Y, Student Teaching in Sec. Schs.	-	6	6
	16	16	32

Fig. 40.--Music curriculum leading to the B.S. degree in general music education, 1966.[1]

[1] VSC Catalogue, 1966-67, pp. 144-45.

CURRICULUM III-D

UNDERGRADUATE COURSES OF STUDY
Leading to the Degree Bachelor of Music in Applied Music

With Voice as a Major

	Semester Hours Credit		
FRESHMAN YEAR	*1st Sem.*	*2nd Sem.*	*Total*
Music 31 E and F, Applied Major	3	3	6
Music 32 A and B, Applied Minor	1	1	2
Music 25 and 26, Basic Theory	4	4	8
Music 27 and 28, Survey of Music History	2	2	4
G. E. 10 and 11, Communication Skills	3	3	6
Foreign Language 10 and 11, Italian	3	3	6
G. E. 26 and 27, Fundamental Course	1	1	2
M. S. 10 and 11, Basic Military Science	2	2	4
	17-19	17-19	34-38
SOPHOMORE YEAR			
Music 31 G and H, Applied Major	3	3	6
Music 32 C and D, Applied Minor	1	1	2
Music 33 C and D, Ensemble	1	1	2
Music 37 and 38, Basic Theory	4	3	7
G. E. 20, Literature of the Western World	3	-	3
G. E. 125, Music and Art	-	3	3
Foreign Language 10 and 11, German	3	3	6
M. S. 12 and 13, Basic Military Science	2	2	4
*Academic Electives	-	3	3
	15-17	17-19	32-36
JUNIOR YEAR			
Music 131 E and F, Applied Major	3	3	6
Music 132 A and B, Applied Minor	1	1	2
Music 133 A and B, Ensemble	1	1	2
Music 127, Counterpoint	3	-	3
Music 127A, Form and Analysis	-	2	2
Music 134 and 135, Music Literature	2	2	4
Foreign Language 10 and 11, French	3	3	6
*Academic Electives	3	4	7
	16	16	32
SENIOR YEAR			
Music 231 E and F, Applied Major	3	3	6
Music 232 A and B, Applied Minor	1	1	2
Music 233 A and B, Ensemble	1	1	2
Music 170 and 171, Pedagogy	2	2	4
Music 192 X and Y, Oratorio and Opera Literature	2	2	4
Music 226, Conducting	2	-	2
Music 194, Art Song	-	2	2
Senior Recital	-	1	1
*Electives	6	4	10
	17	16	33

Fig. 41.--Music curriculum leading to the B.M. degree in voice, 1966.[1]

[1] VSC Catalogue, 1966-67, p. 146.

CURRICULUM III-E

UNDERGRADUATE COURSES OF STUDY
Leading to the Degree Bachelor of Music in Applied Music

With an Instrumental Major
(Piano, Organ, Orchestral Instruments)

	Semester Hours Credit 1st Sem.	2nd Sem.	Total
FRESHMAN YEAR			
Music 31 E and F, Applied Major	3	3	6
Music 32 A and B, Applied Minor	1	1	2
Music 25 and 26, Basic Theory	4	4	8
Music 27 and 28, Survey of Music History	2	2	4
Music 33 A and B, Ensemble	1	1	2
G. E. 11 and 12, Communication Skills	3	3	6
G. E. 26 and 27, Fundamentals of Physical Education	1	1	2
M. S. 10 and 11, Basic Military Science	2	2	4
	15-17	15-17	30-34
SOPHOMORE YEAR			
Music 31 G and H, Applied Major	3	3	6
Music 32 C and D, Applied Minor	1	1	2
Music 37 and 38, Basic Theory	4	3	7
Music 33 C and D, Ensemble	1	1	2
G. E. 20, Literature of the Western World	3	-	3
G. E. 125, Music and Art	-	3	3
M. S. 12 and 13, Basic Military Science	2	2	4
*Academic Electives	3	4	7
	15-17	15-17	30-34
JUNIOR YEAR			
Music 131 E and F, Applied Major	3	3	6
Music 132 A and B, Applied Minor	1	1	2
Music 127, Counterpoint	3	-	3
Music 127A, Form and Analysis	-	2	2
Music 134 and 135, Music Literature	2	2	4
Music 133 A and B, Ensemble	1	1	2
*Academic Electives	6	6	12
	16	15	31
SENIOR YEAR			
Music 231 E and F, Applied Major	3	3	6
Music 233 A and B, Ensemble	1	1	2
Music 170 and 171, Pedagogy	2	2	4
Music 229, Arranging	2	-	2
Music 226, Conducting	2	-	2
Senior Recital	-	1	1
*Academic Electives	5	8	13
	15	15	30

Fig. 42.--Music curriculum leading to the B.M. degree in piano, organ, or orchestral instruments, 1966.[1]

[1] VSC Catalogue, 1966-67, pp. 147-48.

CURRICULUM III-F

UNDERGRADUATE COURSES OF STUDY

Leading to the Degree Bachelor of Music in Music Therapy

	Semester Hours Credit		
	1st Sem.	*2nd Sem.*	*Total*
FRESHMAN YEAR			
G. E. 10 and 11, Communication Skills	3	3	6
G. E. 25, Personal and Community Health	2	-	2
G. E. 26 and 27, Fundamentals of Physical Education	1	1	2
Music 25 and 26, Basic Theory	4	4	8
Music 27 and 28, Survey of Music History	2	2	4
Music 30, Elementary Conducting	-	2	2
Music 31 A and B, Applied Major	2	2	4
Music 32 A and B, Applied Minor	1	1	2
Music 33 A and B, Ensemble	1	1	2
M. S. 10 and 11, Military Science	2	2	4
	16-18	16-18	32-36
SOPHOMORE YEAR			
G. E. 16, Biological Science	4	-	4
G. E. 20, Literature of the Western World	-	3	3
G. E. 22 and 23, U. S. History and Government	3	3	6
Psy. 11, General Psychology	-	3	3
Music 37 and 38, Basic Theory	4	3	7
Music 31 C and D, Applied Major	2	2	4
Music 32 C and D, Applied Minor	1	1	2
Music 33 C and D, Ensemble	1	1	2
M. S. 12 and 13, Military Science	2	2	4
	15-17	16-18	31-35
JUNIOR YEAR			
G. E. 110, Advanced Communication Skills	3	-	3
G. E. 125, Music and Art	-	3	3
Psy. 110, Social Psychology	-	3	3
Soc. 210, Introduction Course in Sociology	3	-	3
Music 154 and 155, Psychology of Music	2	2	4
Music 127, Counterpoint	3	-	3
Music 24, Strings	1	-	1
Music 29, Percussions	-	1	1
Music 131 A and B, Applied Major	2	2	4
Music 133 A and B, Ensemble	1	1	2
Music 139, Voice Class	-	1	1
Music 132, Applied Minor	1	-	1
Hospital Orientation	-	2	2
	16	15	31
SENIOR YEAR			
Soc. 214, The Family	-	3	3
Soc. 216, Delinquency and Crime	3	-	3
Psy. 211, Psychology of Exceptional Children	3	-	3
Psy. 216, Abnormal Psychology	-	3	3
Ed. 227, Audio-Visual Education	3	-	3
H. E. 125, School Health Education	2	-	2
F. A. 33, Arts and Crafts	-	3	3
Music 231 A and B, Applied Major	2	2	4
Music 125, Woodwinds	1	-	1
Music 126, Brasswinds	-	1	1
Music 233 A and B, Ensemble	1	1	2
Music 237, Music for Recreation	-	2	2
Music 258 and 259, Music in Therapy	3	3	6
	18	18	36

Fig. 43.--Music curriculum leading to the B.M. degree in music therapy, 1966.[1]

[1] VSC Catalogue, 1966-67, p. 149.

tours in 1952.[1] Furthermore, the "show-band" character of the organization was emerging, and this concept was appealing to many talented non-music majors, particularly during the football season. Other opportunities for performance were provided by the college dance band and by the Reserve Officers Training Corp band.

By 1951 the quality of playing had been developed to the extent that the selection of more challenging literature was possible. Original works and standard transcriptions such as the following were performed: If Thou Be Near by Bach, Egmont Overture by Beethoven, Stand-By March by Castellucci, An Outdoor Overture by Copland, Legend by Creston, North Sea Overture by Hermann, First Suite in E-Flat by Holst, Barnum and Bailey's Favorite March by King, Les Preludes by Liszt, Caribbean Fantasy by Morrisey, the "Overture" to the Barber of Seville by Rossini, the "Finale" of Symphony No. 5 by Shostakovich, and Overture 1812 by Tschaikowsky.[3]

Orchestra

The Little Symphony was organized in 1940 by Wesley I. Howard (above, p. 147). From 1906 to 1940 efforts to maintain a string group had produced varying degrees of success. Interest in strings reached a peak in 1914 with the formation of an orchestral association (above, p. 57), but after that point, progress was not steady. Gatlin reorganized

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[1]Virginia Statesman, April 9, 1952, p. 4.

[2]VSC Catalogue, 1947-48, p. 32.

[3]Virginia Statesman, January 15, 1955, p. 1; Virginia Statesman, January 31, 1957, p. 1, Copies of programs are available for study in the Johnston Memorial Library, Virginia State College, Ettrick, Virginia.

the orchestra in 1947 (above p. 147), and directed it until Thomas D. Bridge[1] assumed the responsibility in 1953. The very existence of the ensemble was dependent upon the support of music educators and amateur musicians from nearby cities in Virginia, inasmuch as the number of students majoring in strings was very small. For example, in 1954 only one string major was enrolled.[2] The low enrollment, however, can be justifiably related to the fact that in Virginia during the 1950's, very few Black high schools had string programs. Consequently, the feeder system into the college program was inadequate.

Gatlin and Bridge selected standard orchestral works for concerts, and included among the compositions performed were Sheep May Safely Graze by Bach, Symphony No. 1 in C Major by Beethoven, "Juba Dance" from In the Bottom Suite by Dett, Poem for Orchestra and Voice by Fabich, Water Music Suite by Handel, Symphony No. 40 in G Minor by Mozart, Tales from the Vienna Woods by Strauss, and "The Procession" from Die Meistersinger by Wagner.[3]

In spite of intensive efforts made to maintain the orchestra,[4] the organization was not active during the 1963-64 school year,[5] and

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[1]Thomas D. Bridge, a native of Ann Arbor, Michigan, received the Mus. B., Mus. M., and Ed.D. degrees from the University of Michigan. He was made the assistant dean of the Virginia State College in 1966 VSC Catalogue, 1952-53, p. 11; Journal of Research in Music Education, XII (Spring, 1964), 14; Minutes, 1966-67.

[2]Annual Report, 1954-55.

[3]Virginia Statesman, May 27, 1949, p. 1; Virginia Statesman, April 25, 1952, p. 1; Virginia Statesman, May 4, 1953, p. 4; Virginia Statesman, December 18, 1953, p. 3; Virginia Statesman, December 17, 1954, p. 1: Minutes, 1960.

[4]Annual Report, 1958-59.

[5]Annual Report, 1963-64.

seemed to have remained in a state of decline until Richard A. Fiske became the director in 1966.[1]

Choir

Choral singing reached high levels of performance during the 1930's and 1940's as evidenced by the existence of several choral groups, a large number of public performances, and the response of audiences. The quality of singing was maintained through the 1950's and 1960's, but choral singing was no longer a dominant interest among the students, and the number of active choral groups was smaller. After the death of Montague, the position of choir director was held by Robert A. Henry,[2] from 1950 to 1952, Mozart T. Frazer (above, p. 107) from 1952 to 1957, Aldrich W. Atkins[3] from 1957 to 1965, and Oscar M. Henry[4] from 1965 to 1968.

Under the guidance of Robert Henry, Frazer, Atkins, and Oscar Henry, the collection of choral works was enlarged. Examples of the literature are as follows: All Breathing Life and Magnificat by Bach, Grant Unto Me the Joy of Thy Salvation by Brahms, "Glorification No. 4" from the Motet: Celestial Springs by Christiansen, Requiem by Faure,

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[1]Minutes, 1966-67.

[2]Robert A. Henry's credentials included a B.A. degree from Prairie View College, Prairie View, Texas and the M.M. degree from the University of Southern California. He studied further at Westminister Choir College and the Juilliard School of Music. VSC Summer Catalogue, April, 1952, p. 9.

[3]Aldrich W. Adkins graduated from Howard University, where he received the B.S. and M.M. degrees. He continued his studies at the Scuala di Musica in Naples, Italy. VSC Catalogue, 1953-54, p. 19; VSC Catalogue, 1957-58, p. 17.

[4]Oscar M. Henry's credentials included the A.B. degree from Fisk University, the A.M. from Harvard University, and the Ph.D. from the Ohio State University. VSC Catalogue, 1965-66, p. 14.

A Canticle of Christmas by Giannini, Crucifixus by Antonio Latti, Alleluia by Randall Thompson, and O Clap Your Hands by Vaughn Williams.[1]

Opera Workshop

The opera workshop was initiated in 1951. Its purpose was

> to give voice students and other talented singers in the community an opportunity to study and participate in opera production. The course includes individual coaching in operatic roles, operatic acting, costuming and make-up, operatic choral techniques, and presentation in public excerpts from standard operas. The workshop anticipates an annual production of a grand opera or opera comique.[2]

Unfortunately, the music department was unable to realize the goal of an annual operatic production. The elements necessary for such an undertaking, i.e., funding, instrumentation, student-faculty commitment, and departmental interaction, simply were not present.

Music Faculty

From 1933 to 1950 J. Harold Montague guided the activities of the music department. During this period the faculty introduced new curricula and developed some of the finest choirs in the history of the college. When he died in 1950, F. Nathaniel Gatlin became his successor.[3] (Above, p. 130). Since 1950 the number of teachers on the staff has been increased to fifteen,[4] and evidence indicates a serious effort

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[1]Brochure entitled 'A Cappella Choir,' made available by Mozart F. Frazer in Ettrick, Virginia, October 6, 1968; Virginia Statesman, December 18, 1952, p. 3; Virginia Statesman, April 29, 1955, p. 1; Virginia Statesman, December 18, 1964, p. 5; Virginia Statesman, May 28, 1965, p. 3.

[2]VSC Catalogue, 1951-52, p. 40.

[3]VSC Catalogue, 1950-51, p. 10.

[4]VSC Catalogue, 1965-66, p. 163.

on the part of Gatlin to bring people who have had extensive preparation to the college. For example, members of the faculty were required to have a master's degree or better, though exceptions were made in some cases.[1] In addition, the administration sought personnel capable of professional performance. One indication of this was the increasing number of faculty recitals on the campus and in the public schools.[2] Exchange concerts were initiated with music departments of other colleges[3] and members of the faculty began to receive requests to perform with professional organizations in the state. For example, Gatlin played with the Lakeside String Quartet at the Jewish Music Festival in Richmond, Virginia during the year 1954-55;[4] Willis C. Patterson, voice instructor, performed in the National Broadcasting Company production of Ahmal and the Night Visitors by Menotti;[5] Mamon L. Morrison, a teacher of piano, appeared with the Virginia Symphony Orchestra as guest soloist during the 1964-65 school year.[6]

The work of the faculty extended far beyond scheduled class assignments. Field work, i.e., conducting workshops, clinics, and institutes, was encouraged as a means of meeting the needs of nearby communities; and also to provide for students the background necessary to enter the music department at Virginia State College or any other college or university.[7] Piano, conducting, voice and instrumental

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[1]Conclusion based on a study of faculty credentials listed in catalogues from 1950 to 1966.

[2]Minutes, 1965-66.

[3]Virginia Statesman, March 2, 1951, p. 1; Minutes, 1963-64.

[4]Annual Report, 1954-55.

[5]Virginia Statesman, November 12, 1963, p. 1.

[6]Annual Report, 1964-65.

[7]Minutes, 1962-63.

clinics were initiated not only for the youth of the state but for teachers as well. Furthermore, members of the faculty were asked to serve as consultants and as adjudicators for public schools and musical events such as festivals and contests.[1] Lastly, during the 1964-65 school year the music department was awarded a Ford Foundation Grant of $85,000 for the purpose of organizing a music enrichment program for public schools in the vicinity of the college. The goal of the program was to provide live musical performances for children who ordinarily would not have exposure to an educational experience of that kind.[2] In summary, under Gatlin's administration the faculty continued to assume greater responsibility for the musical education of children in the Commonwealth of Virginia, and to extend its services to youth of pre-college age.

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[1]Annual Report, 1951-52; Minutes, 1963-64.

[2]Minutes, 1964-65; Annual Report, 1965-66.

SUMMARY

In the history of music at Virginia State College, evidence reveals that instruction in music was available for students during the first year of operation. Small vocal groups were formed, lessons in piano and organ were offered, and a band was organized.

The music faculty had the dual responsibility of teaching music and of fostering musical culture. Moreover, the members of the faculty were the arbiters of musical taste at the college and in southside Virginia. For example, the music for lyceum exercises, assemblies, and for chapel was selected by the staff. In addition, all performers were trained by one of the music teachers. The literature played revealed the upper class tastes of the Black bourgeoisie--represented in particular by the educated elite. Standard vocal, piano, choral and band works were performed, while basic expressions of the Negro in music, i.e., gospel songs, jazz, and the blues, were not explored. Stylized versions of the spiritual were frequently performed. The department seemingly sought to dispel the image of the Negro dancing and shouting to "his music."

The goals of the faculty, in terms of curriculum development, were to provide courses in music for elementary education majors, to train music educators in a program leading to the Bachelor of Science, and to prepare professional musicians in a program leading to the Bachelor of Arts. Unfortunately, the department's budget did not allow sufficient funds for two major curriculums. As a result, one curriculum was

strengthened to the detriment of the other. Since the faculty was largely conservatory trained, the Bachelor of Arts curriculum was favored. Considering the state of music in the public schools in Virginia, the writer believes that the faculty erred in seeking curriculum expansion when funds were barely adequate to support one program. Another factor that deserves consideration is that very few prospective music students had acquired the background necessary to pursue a professional career in music. Lastly, the fact that few Blacks would be able to obtain jobs as professional musicians made the funding of such preparation questionable when the greatest social need was for music educators.

It can be said without hesitation that the faculty endeavored to produce highly competent performing groups. One motivating factor was probably the desire to prove that Blacks were capable of superior achievement, in spite of their status as second-class citizens. Evidence of audience reaction indicates the esteem in which the choirs were held. Changes in the instrumental music education program since 1947, improved instrumentation, earlier student preparation, and larger student enrollment permitted the development of the college bands in the 1950's and 1960's. Due to an inadequate feeder system, the string program was never fully developed. In the writer's opinion a stronger emphasis on strings in the laboratory school would have been a partial solution to the problem.

The Virginia State College Music Department has affected music in the Black schools of Virginia. Because the school was the only state-supported institution of higher learning for Blacks in Virginia, many of the students in the state attended this college. Also, a large number of the graduates in music education remained in the state

to teach. Finally, the reputation of the music department was disseminated as a result of the activities it sponsored, such as music clinics, festivals, workshops, and band and choir tours.

APPENDIX

APPENDIX I

TABLE 11

MUSIC EQUIPMENT IN THE CHAPEL, 1891

Item	Cost	Number	Total
Piano	$250.00	1	$250.00
Piano stool	5.00	2	10.00
Music charts	5.00	2	10.00

Source: Board of Visitors, July 3, 1890, p. 237.

APPENDIX II

TABLE 12

NUMBER OF STUDENTS TAKING PIANO 1888-1914

School year	Number
1888 - 1889	28
1889 - 1890	16
1890 - 1891	24
1891 - 1892	20
1892 - 1893	16
1893 - 1894	21
1894 - 1895	18
1895 - 1896	14
1896 - 1897	18
1897 - 1898	12
1898 - 1899	14
1900 - 1901	20
1901 - 1902	16
1902 - 1903	6
1903 - 1904	9
1904 - 1905	10
1905 - 1906	11
1906 - 1907	14
1907 - 1908	10
1908 - 1909	14
1909 - 1910	19
1910 - 1911	30
1911 - 1912	37
1912 - 1913	41
1913 - 1914	41

Source: Virginia Normal and Collegiate Institute and Virginia Normal and Industrial Institute catalogues from 1888 to 1914.

APPENDIX III

TABLE 13

BAND SIZE AND LEADERS 1884-1914

School year	Number of students	Leader
1888 - 1889	10	U. G. S. Patterson
1889 - 1890	9	U. G. S. Patterson
1890 - 1891	11	U. G. S. Patterson
1891 - 1892	10	U. G. S. Patterson
1892 - 1893	13	W. P. Steptoe
1893 - 1894	14	W. P. Steptoe
1894 - 1895	13	R. J. Mathews
1895 - 1896	17	R. J. Mathews
1896 - 1897	14	R. J. Mathews
1897 - 1898	16	R. J. Mathews
1898 - 1899	14	J. E. H. Taylor
1900 - 1901	16	G. L. Jordon
1901 - 1902	15	M. L. Taylor
1902 - 1903	14	W. A. Jordan
1903 - 1904	17	Geo. C. Tucker
1904 - 1905	17	J. A. Scott
1905 - 1906	18	J. A. Scott
1906 - 1907	19	J. A. Scott
1907 - 1908	23	W. R. Taylor
1908 - 1909	14	E. L. Poindexter
1909 - 1910	17	E. L. Poindexter
1910 - 1911	17	E. L. Poindexter
1911 - 1912	21	Daniel C. Fleming
1912 - 1913	22	B. G. Ross
1913 - 1914	14	H. L. Crockett W. E. Taylor

Source: Virginia Normal and Collegiate Institute and Virginia Normal and Industrial Institute catalogues from 1888 to 1914.

APPENDIX IV

TABLE 14

COMPOSITIONS FOR CHORUS BY J. HAROLD MONTAGUE

Babylon's Falling
Blow Gabriel
Chariot (Ride the Chariot In the Morning Lord)
Dere's No Hiding Place Down Here
Ezekiel Saw De Wheel
Go Down Moses
Good News
Hold Your Man (female chorus)
I Got a Home Inna Dat Rock
Joshua Fit the Battle Ob Jerico
King Jesus Is A Listening
Let Us Break Bread Together
Run, Sinner, Run
Sinner, Don't Let This Harvest Pass
Sometimes I Feel Like a Motherless Child (male chorus)
Swing Low, Sweet Chariot
Toll de Bell, Angel, I Just Got Over
Were You There?
Who'll Be a Witness for My Lord?
You Better Min'

Source: Copies of programs and of original works by members of the faculty are on file in the Johnston Memorial Library, Virginia State College, Ettrick, Virginia.

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