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MUSIC INSTRUCTION IN DETROIT FROM 1874 TO 1929

by
Jon William Boggs

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
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Doctoral Committee:

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ABSTRACT

MUSIC INSTRUCTION IN DETROIT FROM 1874 TO 1929

by

Jon William Boggs

Chairman: Allen P. Britton

This study provides an account of the development in Detroit, Michigan, of conservatories and public school music from 1874 to 1929. It is concerned with the types of institutions, specific courses of study and requirements for diplomas and degrees, and the school music curriculum. Particular attention is given to the activities in the Detroit Conservatory of Music, the Detroit Institute of Musical Art, the Ganapol School of Musical Art, the Thomas Normal Training School, and the school music program. The qualifications of various faculty with the special contributions of Jacob Hahn, Francis York, Mrs. Emma Thomas, and Clarence Byrn are discussed along with the economic bases of the various institutions.

The period from 1874 to 1929 was one of cultural growth, causing Detroit to be regarded as a center of musical activity. The abundance of eminent teachers, the development of curricula in the conservatories, and the

advancement of public school music are documented through reports, scrapbooks, conservatory announcements, music periodicals located in the Burton Historical Collection of the Detroit Public Library, newspaper coverage, and interviews with musicians of that era.

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TABLE OF CONTENTS

ACKNOWLEDGMENTS ii

CHAPTER

I. INTRODUCTION 1

II. THE DETROIT CONSERVATORY OF MUSIC (1874-1967) 8

Administrators
Subjects
Methods of Instruction
Faculty
Graduation Requirements for Diplomas and Degrees
Evaluation of Students
Tuition
Physical Facilities

III. THE DETROIT INSTITUTE OF MUSICAL ART (1914) . 63

Administrators
Subjects
Faculty
Graduation Requirements for Diplomas and Degrees
Evaluation of Students
Tuition
Physical Facilities

IV. GANAPOL SCHOOL OF MUSICAL ART (1900-1941) . . 100

Subjects
Faculty
Graduation Requirements for Diplomas
Tuition

V. MUSIC INSTRUCTION IN SMALL CONSERVATORIES AND LOCAL COLLEGES 123

The Detroit Institute for Vocal Music (1875-1877)
The Detroit Academy of Music (1876-1878)
The Vet Musical Academy (1881-1905)
The Hanmer School of Music and Languages (1881-1903)
The Detroit School of Music (1882-1909)

The Mehan School of Vocal Art (1888-1898)
The Detroit Institute of Music (1894-1905)
The Michigan Conservatory of Music (1899-1914)
The Detroit College of Music (1909-1915)
The McDonald School of Music (1910-1918)
Hansbury School of Music (1913-1930's)
Franz Schubert School of Music (1915-1925)
Music Settlement School (1926-1930's)
Jean Goldkette College of Music (1924-1929)
May Leggett Abel Violin School (1924-1930)
Detroit Teachers College
College of the City of Detroit

VI. MRS. EMMA A. THOMAS AND TEACHER EDUCATION . . 165

Thomas Normal Training Department (1888-1904)
The Correspondence Division
Thomas Normal Training School (1904-1915)
National Summer Music Schools in Detroit
Writings of Mrs. Thomas

VII. VOCAL MUSIC, HARMONY, AND MUSIC APPRECIATION IN DETROIT'S PUBLIC SCHOOLS 186

Music Instruction under S. S. Jackson's Supervision (1871-1875)
Music Instruction under E. C. Gore's Supervision (1875-1884)
Music Instruction under Mrs. Emma A. Thomas' Supervision (1886-1904)
Music Instruction under Thomas H. Chilvers' Supervision (1904-1930's)

VIII. INSTRUMENTAL MUSIC IN DETROIT'S PUBLIC SCHOOLS 224

Early Instrumental Instruction (1904-1919)
Cass Technical High School Music Program
School Instrumental Activities in the Twenties (1920-1929)

APPENDIXES 261

BIBLIOGRAPHY 287

LIST OF TABLES

TABLE		PAGE
I.	Comparison of Tuition Rates in the Detroit Conservatory of Music, 1921 and 1925, by Selected Teachers	56
II.	Tuition Variations in Detroit Conservatory of Music, 1884-1927, by Selected Years	57
III.	Tuition Variations in the Detroit Institute of Musical Art, 1914-1927, by Selected Years .	94
IV.	Tuition Variations in the Ganapol School, 1907-1928, by Selected Years	121

LIST OF ILLUSTRATIONS

PLATE		PAGE
I.	Detroit Conservatory of Music Orchestra, 1908	13
II.	Detroit Conservatory of Music	61
III.	Inside View, The Detroit Conservatory of Music	62
IV.	Detroit Institute of Musical Art Orchestra	73
V.	Studios in the Detroit Institute of Musical Art	97
VI.	Recital Hall in the Detroit Institute of Musical Art	98
VII.	Williams' Studio at the Detroit Institute of Musical Art	99
VIII.	The Hanmer Ladies' Mandolin Orchestra, W. E. Page, Leader	131
IX.	The National Summer Music School, Detroit, 1893	181
X.	First Cass Technical High School Band, 1919	229
XI.	The Cass Technical High School Evening Chorus and Orchestra	234
XII.	Daily Harp Class, Miss L. A. Kent, Instructor, 1925	238
XIII.	Dedication of Sousa's "Pride of the Wolverines" March	243

LIST OF APPENDIXES

APPENDIX		PAGE
A.	1884 Tuition Rates in the Detroit Conservatory of Music	261
B.	1907 Tuition Rates in the Detroit Conservatory of Music	263
C.	1921 Tuition Rates in the Detroit Conservatory of Music	266
D.	1914 Tuition Rates in the Detroit Institute of Musical Art	270
E.	1911 Tuition Rates in the Ganapol School of Musical Art	273
F.	1918 Tuition Rates in the Ganapol School of Musical Art	274
G.	1900 Tuition Rates in the Hanmer School of Music and Languages	275
H.	Course of Study in Music Education in Detroit, 1932	277

CHAPTER I

INTRODUCTION

Detroit was an outstanding center of musical activity during the period 1874 to 1929, for not only was a wealth of teachers and music institutions available there during these five-and-a-half decades, but also the cultivation of young performers and prospective music teachers was remarkable. The eminent success of the many conservatories, private teachers, and school music program was great enough to deserve the praise of internationally famed musicians. Emil Liebling, Constantine von Sternberg, Edward MacDowell, Theodore Thomas, John Philip Sousa, and Patrick S. Gilmore were a few of the persons who lauded Detroit's musical achievements without qualification.

Music was important to Detroit citizens from an early period. Historian Silas Farmer alluded to music in the environment of the first French settlements: "Music was needed to cheer the loneliness of those so far from home, therefore fife and fiddle were in constant play; and their memories are linked with the music of today."[1] Mary Evelyn Teal described early institutions and musical activities in

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[1]Silas Farmer, History of Detroit and Wayne County and Early Michigan (Detroit: Silas Farmer and Co., 1890), p. 354.

Detroit in her University of Michigan doctoral dissertation published in 1964 entitled Musical Activities in Detroit from 1701 through 1870. In the 1850's and 1860's, singing schools existed in Detroit, and as early as 1851 an institution called the Detroit Musical Academy offered classes in violin, flute, guitar, and singing.[2] In 1857, J. S. Thomson started another school called the Detroit Musical Institute, at which classes in vocal culture, guitar, piano, organ, thorough-bass, harmony, and orchestra were taught.[3] However, 1874 is particularly noted because it marked the founding of the Detroit Conservatory of Music, the first permanent institution of its kind in the city. Although the Detroit Conservatory of Music in its early stage was very similar in nature to the Detroit Musical Institute, the curriculum and faculty soon expanded far beyond anything its precursors had offered.

The year 1874 was the beginning of a period of pace-setting cultural achievement, for the founding of the Detroit Conservatory of Music marked the beginning of a surge of well-equipped and competently-manned music institutions, drawing students from near and far. By the turn of the century, at least a half-dozen such schools existed. An editorial writer was inspired to say, in 1903, that Detroit, as a center for the musical arts, "holds her own with any city of its size in the country." His description of Detroit's

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[2]Detroit Free Press, September 18, 1851, p. 1.

[3]Ibid., October 15, 1857, p. 1.

music environment continued thus:

> Detroit is fast making a name for itself as one of the most important places to be considered by students in outlining plans for a musical education. Its conservatories and private teachers have a well deserved and eminent reputation for thoroughness and artistic standing, and within the ranks are numbered many names of world-wide eminence and talent. Without exception the various training schools, conservatories and private studios are located in buildings of attractive exterior and interior, thoroughly equipped and modern and with that pleasing sense of fitness bound to appeal to the artistically inclined.[4]

The number of music institutions increased three-fold in the following two decades, producing many music teachers and performers. Likewise, there was a vast increase in the number of private teachers from 1874 to the mid-twenties, which also had an effect on this period of extraordinary cultural achievement. In 1904, the Musical Directory of Detroit listed 409 private teachers: 228 piano teachers, 65 vocal, 45 violin, 13 mandolin, 10 guitar, 10 harmony, 6 cornet, 5 sight reading, 5 banjo, 5 clarinet, 4 flute, 3 harp, 2 trombone, 2 cello, 2 band, 1 bassoon, 1 string bass, 1 saxophone, and 1 zither teacher.[5] By 1925, 700 to 750 music teachers were listed in the Detroit City Directory, which represents a seventy-five to eighty per cent increase of music teachers in Detroit in this twenty year period.

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[4]Detroit News, August 29, 1903, p. 2.

[5]Frank A. Barrett, Musical Directory of Detroit (Detroit: The Detroit Free Press Printing Co., 1904), pp. 6-28.

Not only was the increase in the number of conservatories and private music teachers a remarkable part of the period, but music instruction also rapidly became an accepted and strong part of the public school curriculum. After being on trial for many years, public school music by 1929 had earned a permanent place in a curriculum once geared only to the "academic" subjects. The public school music program (described in Chapters VII and VIII) had a competent faculty, excellent facilities, and strong administrative support, and was setting an example for other communities to follow by 1929.

Four key personalities greatly influenced Detroit's musical evolution: Jacob H. Hahn, Francis L. York, Mrs. Emma Thomas, and Clarence Byrn. Hahn and York were responsible for the reputation Detroit acquired in professional music training in the Midwest; Byrn and Mrs. Thomas were pioneers in developing an outstanding public school music system. Mrs. Thomas' efforts were particularly noteworthy due to her involvement in both the public school and conservatory systems. However, all four of these music educators contributed greatly to music education in Detroit and Michigan, and they were the main forces behind the musical productivity so outstanding in this time and region.

Civic endeavors also contributed to Detroit's musical development. The city was blessed with frequent visits by the world's great performers, and this contact afforded students and citizenry an added opportunity to broaden their

music experiences and concepts. The Tuesday Musical, founded in 1883, was one of the first Detroit organizations to sponsor visiting artists' appearances. Local musicians also performed regularly in recital halls, dance halls, parks, bars, and on street corners. Furthermore, music organizations such as the Detroit Music Society, founded in 1871, allowed local citizens to perform in amateur choruses and orchestras; even these performances of amateur musicians drew appreciative audiences. The performances which the Tuesday Musical sponsored, however, were far from amateur, for Detroit could boast access to some of the world's greatest performers. The following list of 1929 performances, excluding summer concerts, underlines the cultural advantages available through the Tuesday Musical:

Detroit Symphony Orchestra (forty-eight concerts)
Operas (thirteen)
Dalcroze Eurhythmics (demonstration)
Jascha Heifetz, violin concert
Andres Segovia, guitar concert
Arthur Honegger, piano concert
Percy Grainger, piano concert
Fritz Kreisler, violin concert
Prague Teachers Chorus (two concerts)
Cincinnati Symphony Orchestra
Dayton Westminster Choir
Barre Hill, baritone
Detroit String Quartet (five concerts)
St. Olaf Lutheran Choir
Detroit Bach Chorus
Aguilar Lute Quartet
Faculty recitals (twenty-three)[6]

Detroit remains musically active today, but the first twenty-nine years after the turn of the century marked

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[6]This list was edited by the author and originally compiled in 1929 by Francis L. York who at that time was Dean of the Detroit Institute of Musical Art.

a kind of musical flowering which, after the onset of the depression, has never been regained. The Tuesday Musical still exists, and conservatories still exist in Detroit; however, the days of a conservatory serving thousands of students and employing tens of teachers are gone. Only a handful of small conservatories survive, and only the Detroit Institute of Musical Art, in less exalted stature, remains from the 1874-1929 era. By 1929 the musical momentum in the public schools and conservatories and the increase of private teachers had reached a plateau. By the late 1920's and early 1930's, with the depression affecting all of society, even the status quo became difficult to maintain. Some twenty institutions offering music instruction were in operation at one time or another from 1874 to the mid-1920's, but by 1929 only three were still flourishing--the Detroit Conservatory of Music, the Detroit Institute of Musical Art, and the Ganapol School of Musical Art.[7] The number of private teachers in Detroit by 1925 had climbed to 700-750, and in 1929 this number had leveled off to approximately 700. The Detroit City Directory in 1925 listed 112 music dealers; by 1929 this list dwindled to 96. Moreover, with the 1929 stock market crash and the subsequent depression, total enrollment in all conservatories rapidly declined because funds were no longer available to

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[7]These three institutions, described in detail in the following three chapters of this study, made a lasting impression on Detroit. The other institutions had comparatively short life spans, varying from one to twenty-seven years, and had much smaller faculties. These smaller schools are described collectively in Chapter V.

support music instruction as before. Miss Lila Challis, a student in the Detroit Conservatory of Music in the late 1920's and later a teacher in the conservatory, said that another factor in the decreased enrollment in the conservatories was the number of private teachers who took much of their business. She said that students in the late 1920's often preferred to study with their "neighborhood teacher" rather than travel across town to study at one of the conservatories.[8] Thus the beginning of the depression marked the end of a period of pace-setting cultural achievement in Detroit.

This study provides an historical account of the development in Detroit of conservatories, normal schools, and school music from 1874 to 1929. It is concerned with the types of institutions, the development of specific courses of study leading to various diplomas and degrees, and the school music curriculum. Also included in the study are facts relating to the economic bases for various institutions, the qualifications of various faculty, and the contributions of Jacob Hahn, Francis York, Mrs. Emma Thomas, and Clarence Byrn. Documents such as reports, scrapbooks, conservatory announcements, and music periodicals located in the Burton Historical Collection of the Detroit Public Library, newspaper coverage, and interviews with musicians from the 1874-1929 era provided data for the study.

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[8]Lila Challis, private interview, Detroit, Michigan, August 6, 1969.

CHAPTER II

THE DETROIT CONSERVATORY OF MUSIC (1874-1967)

Of all the institutions that contributed to the cultivation of music performers and teachers in Detroit from 1874 to 1929, undoubtedly the Detroit Conservatory of Music exerted the greatest influence. Established in 1874, it managed to survive until 1967. During its first few years of operation the faculty and enrollment were small, but by the mid-twenties almost one hundred teachers were on the staff serving over a thousand students. The constant growth of the conservatory was impressive, but even more significant were the dedication of the faculty over the years and the broad curriculum which was developed.

Administrators

The conservatory was influenced by three administrators in the period 1874 to 1929; these were Jacob H. Hahn, Francis L. York, and Elizabeth Johnson. Hahn founded the conservatory and directed it until his death in 1902. He was succeeded by York, a noted organist, pianist, and theorist who had taught at the conservatory since 1900. In 1927 York resigned as director to become board chairman of the Detroit Institute of Musical Art and was succeeded by

Miss Johnson who had taught piano at the conservatory since 1893.

Hahn established the conservatory as a department within the Detroit Female Seminary; he had been director of music in the seminary since 1872 and established the Detroit Conservatory two years later. In the fall of 1875 the conservatory became an autonomous institution, moving from the seminary quarters to a building located on Fort Street West. From that time forth, the seminary sent their students to the conservatory for music instruction. When Hahn died in 1902 the conservatory was serving over 900 students. His ability as a piano and theory teacher and as an administrator attracted an outstanding corps of teachers and inspired the students for whom he was responsible.

York was equally competent as a teacher and an administrator. Moreover, he was distinguished at that time as being the only graduate of the University of Michigan to have been recommended for the M.A. Degree with highest honors.[1] The realization of York's administrative competence was immediate, for the Detroit News indicated his first year as director of the conservatory had been fruitful:

> The year just completed records for the Detroit Conservatory of Music a remarkable success. In point of numbers, the enrollment has been the largest since the banner years (1891-92), when nearly one thousand students were enrolled. The quality of work done by the students has been of high order,

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[1] The City of Detroit Michigan 1701-1922 (Detroit: S. J. Clark Publishing Co., 1922), p. 506.

> as was shown by the programs given during the year, and which won the highest praise from musicians throughout the country. The Detroit Conservatory, now entering on its thirtieth year of constantly increasing power and influence, is under the direction of Francis L. York, and at the present time is known and acknowledged by the leading musicians of Europe and America to be one of the foremost institutions of its kind in the world. The thoroughness of the study courses planned gave every evidence that the year's results were of the kind that reflected great credit upon the school and students alike.[2]

Twenty-five years of York's administration resulted in an expanded curriculum and faculty and in the codification of graduation requirements. Courses of study in piano, voice, violin, organ, theory, and music education were outlined for students pursuing a bachelor's degree. Likewise, York must be given credit for having employed an outstanding faculty over the years. All these factors accounted for the extraordinary growth and success of the conservatory under his influence.

Miss Elizabeth Johnson took over the leadership of the conservatory when York resigned in 1927. Her main contribution the following two years was the setting-up of specific courses of study leading to the bachelor's and master's degrees. Two bachelor's degree programs were devised by Miss Johnson--one in applied music and one in music history and theory. She was also responsible for the designing of three separate courses of study leading to the master's degree; all three of these programs involved the writing of a theses and the election of approximately ten

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[2]Detroit News, August 29, 1903, p. 1.

hours of course-work in theory. Moreover, in 1927 she set up the first grading system in the conservatory. Miss Johnson continued to head the conservatory in the 1930's.

Subjects

Course offerings in the Detroit Conservatory of Music were relatively limited the first few years of its existence--piano, organ, voice, violin, guitar, and harmony. After 1874, however, the conservatory was characterized by a gradual expansion in the curriculum as well as continual growth in the faculty and student enrollment. In 1875, for example, classes in cello, flute, brass instruments, composition, and music history were added to the curriculum.[3] By 1886, two choruses had been organized, and classes in viola and counterpoint were offered. Two years later a public school music course--designed for training prospective teachers--and a course in acoustics were added to the curriculum. The public school music course consisted of study in voice culture, notation, sight-reading, proper use of the breath, and the study of graded songs.[4]

The curriculum had broadened by the turn of the century to include mandolin, guitar, harp, piano, organ, voice, wind instruments, violin, viola, cello, string bass, harmony, composition, orchestration, counterpoint, music history, public school music, chorus, and a music class for

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[3]Detroit Free Press, July 18, 1875, p. 1.

[4]Detroit Conservatory of Music Announcement, 1888, p. 2.

children. In regard to the last, in 1900 a kindergarten music class was initiated, which offered basic music instruction to children five to fourteen years of age. According to the Conservatory Announcement, the course "makes the first months of music study a pleasure to children instead of a task to be dreaded."[5] The children were in classes which encompassed twenty lessons, each one hour long. The fee for the twenty lessons was $10.00.

Subsequent additions to the curriculum were made under York's administration; these were orchestra in 1908, piano pedagogy in 1916, opera in 1921, Saturday classes for children in 1925, and form, analysis, and canon and fugue in 1925.

In 1908, a conservatory orchestra of fifty players (Plate I) was organized for the purpose of giving students practice in ensemble and sight reading. The orchestra met with such overwhelming success that it was continued thereafter as a permanent part of the curriculum. This group rehearsed one evening each week, and its instrumentation was well enough balanced that performance of standard orchestral literature was possible. It gave at least one public concert each season, besides furnishing the accompaniment to the operas given by the Choral Society. Membership in the orchestra was based on audition.[6]

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[5] Ibid. 1900, p. 15.

[6] Ibid., 1908, p. 21.

PLATE I



DETROIT CONSERVATORY OF MUSIC ORCHESTRA, 1908

In 1916 York initiated a course in piano pedagogy. This consisted of classes in the art of teaching applied piano, practice teaching, comparison of methods, psychology, pedagogy, vocal and piano sight-reading, and material available for teaching. In addition to the classes, a round-table discussion was held each week to discuss problems that had arisen during the actual teaching by students.[7] Students whose ambitions were to become piano instructors in a conservatory were required to take these classes. The time required to complete the entire course was one year.

Another addition to the curriculum came in 1921 when Thaddeus Wronski was hired to teach voice and to give a series of lectures on opera. The topics of his lectures in 1921 were as follows:

(1) Voice placing, tone production, defective voices
(2) Breathing and registers
(3) Vocal celebrities of the past
(4) About the theories of Dr. Pierre Bounier
(5) Peculiarities of tone, incident to different nationalities
(6) The value of "classical song" in voice-training
(7) Vocal hygiene from vocal and medical point of view
(8) The Italian, French, German classics
(9) The Slavonic Folk songs
(10) The art of acting in modern opera
(11) The art of make-up of a successful singer
(12) History and evolution of grand opera
(13) Aida
(14) Othello
(15) Mefistofele
(16) Faust
(17) Ernani
(18) Rigoletto
(19) Barber of Seville
(20) Il Trovatore
(21) La Giocanda

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[7] Ibid., 1916, p. 43.

(22) Sonnambula
(23) Cavalleria-Pagliacci
(24) Lohengrin[8]

Saturday music classes for children were initiated at the conservatory in 1925. The following excerpt from the conservatory Announcement outlines the content of each of the classes and explains the reasons behind their inclusion into the curriculum:

> It is only of late years that efforts have been made to put the musical education of youthful performers upon such a basis that in studying their art they will be charmed as well as taught. It is in laying the best and surest foundations when they are young that players and singers arrive at distinction when they become mature. The method of preparing children for the technical difficulties of either reading music or playing an instrument are much more easily overcome if the student has preliminary training. The sense of pitch, the sense of rhythm, and all the other elements of music should be cultivated in children before any technical problem is presented.
>
> The Saturday classes for children are divided into four sections:
>
> Primary class--for children from six to eight years of age. This class is of one hour duration, twenty minutes of the time being employed for technical study, twenty minutes for the teaching of notation, rudiments, etc., and twenty minutes being devoted to ear-training.
>
> Elementary class--for children from eight to ten years of age. One hour is given to this class also, the work being similar to that of the primary class but more ground being covered, including rote-singing and sight-reading.
>
> Secondary class--for pupils who have taken the elementary work. One hour and a half is devoted to this class. The lessons will consist of learning beautiful folk songs by ear, in training the ear for tone, in training the rhythmic sense of body motion, singing games, etc.
>
> Intermediate class--for pupils who have taken the work of the elementary and secondary classes. One hour and a half is devoted to this class. These lessons consist of melody-writing dictation, advanced ear-training, children's harmony, including

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[8]Ibid., 1921, p. 41.

> the hearing, writing, and playing of intervals and simple chord relations and progressions both in major and minor.[9]

An increased demand by music students to study composition in 1925 had led to an increase of theory courses offered at the conservatory. The theory courses taught that year are listed and explained briefly below:

> Elements and Notation of Music--This includes a complete review of the major, minor, and chromatic scales, notation, and the terminology of music. One term's work is devoted to work in ear-training and dictation.
> Harmony--This includes the triads in close and open positions, cadences in major and minor keys, the dominant seventh and its inversions in major and minor, secondary seventh chords and their inversions, modulations, passing tones, appoggiaturas, suspensions, pedal points, altered chords, chromatic and mixed chords.
> Counterpoint--This covers strict writing in all species in two, three, or more voices, together with an outline of the various combinations of species and free writing.
> Composition--Students in composition are offered an opportunity for advanced work in harmonization, melody writing, rhythms, accompaniments, and ordinary forms.
> Orchestration--Here the instruments of the symphony orchestra are studied both individually and in combination, and practical work in composition and score-reading is offered.
> Canon and Fugue--The study of these subjects offers an opportunity for continued training in the theoretical branches, and is given in the postgraduate course and in courses leading to the Bachelor of Music Degree.
> Analysis--The work in analysis includes the study of phrases, periods, and analytical work in the standard forms of musical composition.
> Form--The study of higher forms of musical composition is offered as a continuation of the regular work in this branch as required for graduation, and is taken in conjunction with the work for the postgraduate diploma and for the bachelor's degree.[10]

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[9] Ibid., 1925, p. 20.

[10] Ibid., p. 60.

Only the last three courses--canon and fugue, analysis, and form--were additions in 1925; the others had been offered for a number of years. Francis York and four other members of the piano staff were in charge of these courses in 1925; theory had been taught almost exclusively by pianists since the inception of the conservatory. Classes in ear-training were free to students regularly enrolled in the conservatory throughout the year, as were classes in sight-reading (solfeggio), orchestra, and chorus.

It should be pointed out that classes in piano-tuning, piano pedagogy, acoustics, and opera were not offered each year. When men such as Wronski and York left the conservatory, replacements were often not available, thereby leaving a void in certain subject areas.

Throughout most of the period from 1874 to 1929, the Detroit Conservatory made available to students a wide variety of music subjects. This broad curriculum made the conservatory especially appealing to students, many of whom, had they not had such an opportunity available to them, would have been limited to the study of applied music with a studio teacher. The appeal of the conservatory, versus that of a private teacher, was noted by Henry Finck of the Detroit Conservatory in 1903:

> A student who wants simply to learn to sing, or to play the piano or the violin, has no need of anything but a private teacher. But modern musical standards require a good deal more than a thorough knowledge of one instrument. A man who is satisfied to be one of twenty or more fiddlers in a big orches-

> tra may get along without a conservatory; but if he has higher ambitions he will do well to cultivate his mind in the various branches that are taught at conservatories.[11]

Methods of Instruction

Two main types of instruction were given at the Detroit Conservatory--private and class. Private lessons were offered in theory and applied music and constituted a majority of each faculty member's time and efforts. The length of the private lessons varied from one half-hour to forty minutes. Class instruction was also available in applied music theory, and music history. These classes, lasting from forty minutes to one hour, were referred to by Hahn as the "conservatory system." According to him, "the advantages of the conservatory system are derived from the criticism and performance of classmates and the great stimulus of emulation combining to secure the rapid progress of the pupil."[12] These classes, as well as the private lessons, lasted for four terms, each of ten weeks' duration.

Other methods of instruction were lectures, rehearsals (in a vocal or instrumental ensemble), and informal recitals. The lectures were given throughout each ten-week term (usually one lecture per week) to all students regularly enrolled in the conservatory. The lectures concerned subjects such as music history, aesthetics of music, and opera. Regular students were required to attend weekly

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[11] *Ibid.*, 1903, p. 14.

[12] *Ibid.*, 1884, p. 3.

rehearsals in either a vocal or instrumental ensemble and at these rehearsals were given instruction in ensemble performance. In informal recital, all students were required to perform once a week in front of their peers in order to afford them the opportunity to acquire self-confidence in public performance. At these events each student's performance was criticized by a faculty member (usually his applied instructor).

Faculty

The faculty in 1874 consisted of Hahn who taught piano and harmony; Hershel Fenton, violin and guitar; Miss C. M. Brewster, vocal music; and J. C. Batchelder who taught piano and organ.[13] The next year the faculty increased by two, but there was a complete turnover with the exception of Hahn and Batchelder. The faculty and subjects taught in 1875 were described as follows:

> The conservatory will open September 7th with the following corps: director and teacher of piano and theory, J. Hahn; vocal music, F. Abel; organ, J. C. Batchelder; violin, Wm. Luderer; piano, Miss Jennie Baxter; violoncello, flute, and brass, E. Spiel. During the term there will be lectures on the history and aesthetics of music. It is intended to place this conservatory in active competition with similar institutions in Boston and elsewhere, giving students quite as good opportunities and as thorough training as are afforded anywhere in the United States. Mr. Hahn studied for years in Leipsig, under the renowned Plaidy and Richter, and he is reputed to be one of the few genuine masters of harmony in the northwest. He has already satisfactorily demonstrated his ability to carry pupils to the

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[13] Detroit Female Seminary Bulletin, 1974, p. 6

> highest point of excellence attainable, and there is, therefore, really no longer any necessity for going abroad to study music.[14]

From 1875 to 1884, over 1,300 students attended the conservatory, pursuing instruction in voice, piano, organ, violin, cello, flute, brass, harmony, and composition. The faculty during this period had expanded from six to fourteen. Jacob Hahn and Charles E. Platt taught harmony, composition, and piano. Other instructors in piano were W. T. Cole, Mary Andrus, Kate Baker, Kate Jacobs, Alice Sill, Margaret Wiley, and F. L. Abel. Moreover, Abel taught voice, along with F. H. Pease and J. C. Batchelder, who also taught organ. Instruction in violin and viola was given by William Luderer and E. F. Schultz, and cello instruction was given by F. L. Abel. Flute and brass were taught by Emil Speil.[15] Hahn supervised all instruction given to beginners so that correct training would be administered. Holding himself responsible for this critical phase of instruction, he said:

> It is a popular fallacy that any teacher will answer for beginners, while the truth is, the most careful training and a perfect method are required at the commencement, otherwise the pupil will inevitably fall into gross errors and acquire habits which even years of effort may fail to correct.[16]

The faculty grew steadily, increasing from fourteen in 1884 to twenty-one in 1886. The 1886 faculty consisted

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[14]Detroit Free Press, July 18, 1875, p. 1.

[15]Detroit Conservatory of Music Announcement, 1884, p. 2.

[16]Ibid., p. 4.

of twelve piano teachers, two of whom also taught organ; three violin and viola instructors; five voice teachers; and one flute and brass teacher. Several were graduates of European institutions, including the royal conservatories of Leipzig, Dresden, and Stuttgart, the Kullak and Scharwenka music schools at Berlin, the Raff Conservatory at Frankfort, and the Liszt School at Weimar.[17]

Through the efforts of three members of the faculty in 1886, two new classes were introduced. Under the joint direction of Lizzie O. Stearns and Mrs. Emma A. Thomas, a special class of vocal culture for children was organized. Emphasis in this class was on correct use of the voice in the singing of vocal exercises and graded songs. The class also stressed the sight-reading of simple music.[18] The other class initiated in 1886 was the conservatory ladies' chorus organized by Nellie H. Brush. This group rehearsed once a week and was a separate ensemble from the mixed chorus directed by F. H. Pease.

The quality of the instruction offered by the faculty in 1886 was attested to in The Song Journal, a Detroit music periodical:

> Its system of private and class lessons, given by first-class teachers, has done much toward making it a leading popular school. Prof. Hahn takes a personal interest in each pupil, and thorough and conscientious instruction is given in each department; over five hundred pupils attended last year. The corps of teachers organized for the coming year

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[17] Ibid., 1886, p. 4.

[18] Ibid., p. 5.

> number twenty-one and are graduates of the most celebrated institutions of musical learning in Europe. The course of instruction is systematic and complete, aiming at the highest standard of artistic skill and excellence. The end sought to be attained is a thorough musical training in whichever branch the student engages, whether as a means of self-culture, as an accomplishment, or for professional purposes.[19]

In 1888, 609 students attended the conservatory--161 more than in 1886, and 283 more than in 1884. The faculty had not increased that year, although the curriculum had expanded to include a course in acoustics and a public school music course taught by Mrs. Emma Thomas. Her public school music department, later referred to as the Normal Training School, became quite an asset to the conservatory over the years. (A detailed discussion of Mrs. Thomas' contributions to teacher training will follow in Chapter VI.)

The last decade of the nineteenth century revealed continued progress and prosperity for the conservatory, as attested by the Detroit News in 1892:

> The Detroit Conservatory of Music enjoys extended reputation throughout the country and is recognized as the largest, most flourishing and best conducted musical educational enterprise in the state. It has trained and placed in prominent lucrative positions a greater number of students than all similar institutions in Michigan combined. It has educated a large proportion of the many brilliant amateur performers for which Detroit is noted. The most modern, advanced and progressive methods are employed in every department which have received the highest commendation from the principal musicians in the U. S. and Europe. Its students and graduates occupy prominent positions in various parts of the country, and many educational

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[19]"Detroit Conservatory of Music," The Song Journal, III (October 1887), 32.

> institutions located in the vicinity of America's greatest musical centers give the preference in the employment of teachers to students from the Detroit Conservatory of Music.[20]

The opening of the 1892-1893 season of the Detroit Conservatory was described in the Detroit News as follows:

> The fall term of the Detroit Conservatory of Music begins its season next Monday with better equipment, more congenial surroundings and with a faculty strikingly superior to any in its history. Nearly 800 students were in attendance last year and from present indications the enrollment for the coming year will be materially increased.[21]

The faculty in 1892 increased to twenty-nine. Emil Speil now taught only flute and piccolo, as Willard Bryant had been hired to teach cornet and the other brass instruments. Other new faculty members were Ida Vogt, guitar; A. Van Der Velpen, saxophone; and J. B. Van Der Velpen, graduate of the Royal Conservatory of Brussels and recipient of the Prix de Rome, violin, clarinet, theory, composition, and orchestration. Moreover, A. A. Stanley of the University School of Music at Ann Arbor, Michigan, was employed to give a series of lectures on the history and aesthetics of music and to teach organ, theory, and composition.[22] At that time, lectures and instruction given in ensemble, harmony, counterpoint, orchestration, and sight-reading were available at no cost to students regularly enrolled in the conservatory throughout the year.

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[20] Detroit News, May 5, 1892, p. 8.

[21] Ibid., September 11, 1892, p. 16.

[22] Detroit Conservatory of Music Announcement, 1892 p. 3.

In 1894 the faculty was comprised of sixteen piano teachers, six voice, four string, three organ, three harmony teachers, and instructors in sight-reading classes, music history, ensemble, brass, flute, banjo, mandolin, guitar, schoolroom drawing, and physical culture. The frequent request for teachers who could teach drawing in addition to music led to the schoolroom drawing course.[23] Every addition to the faculty was made from a file of nearly 200 applications, so that a high quality of instruction was maintained.[24] The fact that over 900 students attended the conservatory in 1894 attests to its popularity and success. Without high instructional standards, such success would not have been possible.

By 1896 the Detroit Conservatory had a national reputation. A Detroit periodical, The City of the Straits and St. Clair Flats, described its status:

> The most prominent factor in the development of music in Michigan has been the Detroit Conservatory of Music. The development of the Detroit Conservatory has been coincident with the growth of legitimate musical effort in this country and in Europe, which in fact has placed it by the side of the best in America. It is natural that such a record has received the earnest commendation of such noted musicians as Theodore Thomas, Julia Rive-King, Arthur Foot, Constantine Sternberg, Emil Liebling, Albert R. Parsons, and others. The directors of the several departments are musicians of extended and well-founded reputations, while the assistants are the elect from hundreds of able, conscientious applicants.[25]

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[23] Ibid., 1894, p. 3.

[24] Ibid., p. 2.

[25] The City of the Straits and St. Clair Flats, 1896, p. 40.

The same year the editor of The Song Journal commended the conservatory:

> An institution that since it came into existence twenty-two years ago, has exerted a most powerful influence in furthering the art development in Michigan and the West is the Detroit Conservatory of Music. Today the conservatory occupies two floors of one of the largest buildings in the city, engages a faculty of thirty instructors, and has enrolled nearly one thousand pupils, who came from all parts of Michigan, and many adjacent states.[26]

Three opinions regarding the conservatory are given below to exemplify some of the enthusiastic endorsements that were given by musicians of national repute:

> Edward MacDowell, famous American composer--
> I am delighted with what I heard in your conservatory. Coming entirely unexpected, I heard some of your pupils play, who happened to be in the building--surely a most severe test. Your pupils played for me in fine style, and from memory, works by Chopin, Bach, Liszt, Mendelssohn, Nicode, Raff, etc., and it was a pleasure to me to offer you my sincere congratulations. I must say that with all my experience at home and abroad, I know of no conservatory that would not be proud of such a fine showing.
>
> Constantine Sternberg, famous pianist and composer--
> Let me tell you that I was most deeply impressed with your conservatory of music and the work it does in the cause of good music. I have strolled about the conservatory, visited a great many classes with whose teachers I am acquainted, and found any number of players and singers whose training was most excellent. Some of your youngest pupils had technique enough to go right on the concert stage, while their conception, though juvenile, was clear and lucid.
>
> Emil Liebling, composer, pianist, and teacher--
> During my periodical visits to Detroit, I have had occasion to become thoroughly acquainted with the musical work done at the Detroit Conservatory of

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[26]Cited in the Detroit Conservatory of Music Announcement, 1896, p. 2.

> Music. The pupils whom I have heard have shown not only the most thorough technical training, but also a decided appreciation of the musical qualities involved. The fact that anyone had graduated at the Detroit Conservatory, under the direction of Mr. Hahn, would at once secure my heartiest endorsement of the same, without any further investigation.[27]

The faculty in 1900 taught piano, organ, violin, viola, cello, voice, music in the public schools, wind instruments, harp and mandolin, harmony, composition, orchestration, and postgraduate courses in piano, violin, and voice.[28] A special feature within the public school music department was the correspondence course, devised to "make it possible for teachers to receive instruction in their homes and thereby prepare themselves to teach music more effectively without neglecting their regular duties or having to attend school."[29]

A faculty member in 1900 with exceptional qualifications was William Yunck, who had a background enabling him to teach both voice and violin. He was not only director of the violin department in 1900, but also taught voice and was organist and choirmaster of St. Aloysius Church in Detroit. He had studied many years at the Vienna Conservatory and for ten years had been solo violinist of the Vienna Court Opera House Orchestra. Moreover, he had sung in operas at Berlin,

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[27] Ibid., 1900, pp. 20-21.

[28] Ibid., p. 14.

[29] Ibid., p. 15.

Prague, and other European cities. When he came to the United States, he sang primo tenor with a German opera company for one season and taught violin in the Grand Conservatory in New York City.[30]

In 1902 Hahn accidentally drowned in a lake near Detroit. His talents were greatly missed, but he left behind him a priceless gift to society--one of the finest musical institutions in the United States. Manned by very competent faculty and serving nearly a thousand students in 1902, the Detroit Conservatory under Hahn's leadership had played a vital role in music education.

Jacob Hahn had played an important role in music education from the standpoint of his contributions in organizing and directing the Detroit Conservatory of Music, in skillful teaching and maintenance of high standards in the Conservatory, and in the various music organizations with which he was associated. The Michigan Library Bulletin said of Hahn:

> Identifying himself with every effort tending toward the elevation of musical interest in his own city and state, he was always active in conceiving and carrying forward some new development, or providing some new and valuable opportunity in music. Assuming all financial risks, Hahn was the first to give Detroit the best musical opportunities, presenting year after year series of recitals by such artists as Joseffy, Foote, Carreno, Liebling, Sternberg and others of like eminence.[31]

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[30] Ibid., p. 11.

[31] "Prof. J. H. Hahn," The Michigan Library Bulletin, XVII (1926), 187.

In 1885 Hahn had been chosen vice-president of the Music Teachers National Association, and under its auspices that year, he organized the Michigan Music Teachers Association. According to The Detroiter,

> As its first president, Mr. Hahn was vitally instrumental in elevating the standard of musical instruction all through the state. His stature was recognized fully in 1890 when he was elected president of the National Music Teachers Association.[32]

As various times Hahn had also been president of the Detroit Philharmonic Club, director of the Detroit Musical Society, a member of the executive committee of the Detroit Symphony Association, and a member of the committee on music for the World's Fair at Chicago.[33] Even more important perhaps were Hahn's teaching and administrative accomplishments, for the competent musicians he produced and the outstanding staff he assembled at the Detroit Conservatory of Music even won recognition and praise from renowned artists such as Edward MacDowell, Constantine Sternberg, and Emil Liebling.

York succeeded Hahn as director of the conservatory. The only changes during the first few years of his administration were addition to the faculty. By 1903 the faculty had increased to thirty-six; this constituted 150 per cent change over the 1884 faculty which numbered fourteen. The same year two members of the piano staff offered instruction in Virgil clavier, a kind of "practice piano" invented by

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[32]"Detroit Conservatory of Music Part of City Scene Since 1874," The Detroiter, clipping from scrapbook in Burton Historical Collection.

[33]The Michigan Library Bulletin, 1926.

A. K. Virgil in 1892 to help students to acquire control in legato playing. This piano made no sound other than a slight click when the keys were depressed.[34]

During the next four years the faculty increased to forty-five. Most of these additions were in the piano department. (There were fifteen in this department in 1903 and twenty-four in 1907.) However there were six in the voice department in 1907 (one more than in 1903) and eight in the violin department (two more than in 1903). Other faculty included three organ teachers, two cello teachers, and instructors in piano-tuning, guitar, mandolin, harp, kindergarten, wind instruments, ensemble, harmony, and music history.[35] The summer school faculty, always smaller than during the school year, numbered thirty-two in 1907--eighteen piano teachers, three voice, three violin, two cello, two organ teachers, and four others handling the public school music course, flute, clarinet, and cornet.[36]

The following decade was characterized by still more increase in faculty. The staff had increased to sixty-eight by 1916 amounting to forty piano teachers, ten voice teachers, six violin-viola teachers, three organ teachers, and instructors in harmony, counterpoint, composition, music history, cello, harp, guitar, mandolin, wind instruments,

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[34]Harvard Dictionary of Music, ed. by Willi Apel (Cambridge, Mass.: Harvard University Press, 1965), p. 806

[35]Detroit Conservatory of Music Announcement, 1907, p. 3.

[36]Detroit Conservatory of Music Summer Session Bulletin, 1907.

public school music, drawing, dancing, and normal training for piano teachers.[37] As in 1907 much of the faculty increase was in the piano department.

In charge of the violin department and orchestra in 1916 was Earl W. Morse. The following résumé of his background was cited in the 1916 Detroit Conservatory of Music Announcement:

> Among the many violinists who have won international fame of late years, none is more widely known in Europe than the distinguished American violinist Earl Morse. When he was only sixteen years old he went abroad to attend the Conservatory of Music at Prague. He remained there for three years studying with Seveik the celebrated violin master. Afterward he went to Berlin and studied under Anton Witek--at that time concertmaster of the Philharmonic Orchestra--with Prof. Petchnikoff and later with Arrigo Serato. He made a brilliant debut in 1912 in Germany and was acclaimed by the critics as the greatest American violinist of the day. Following a tour through Hanover, Munich, Stettin, Halle, and Prague, he settled in Berlin, and made his debut there in 1914 at the Sing Academy. In 1913 he was offered the position of violin professor at the Royal Academy in Mecklenburg. This, however, was refused, owing to an extended concert tour which had been arranged. He has now decided to make his permanent home in America.[38]

Although there were no new courses introduced in the following five years, the faculty had increased eighteen per cent in that time. In 1921 there were fifty-two piano teachers, twelve voice teachers, and eight string teachers on the staff.[39] The total faculty in 1921 numbered seventy-

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[37] Detroit Conservatory of Music Announcement, 1916, pp. 8-9.

[38] Ibid., p. 38.

[39] Ibid., 1921, pp. 8-9.

seven, representing an increase of approximately eighty-eight per cent over 1907 and an increase of approximately 450 per cent over 1884.

A new faculty member in 1921 whose background merits special mention was Thaddeus Wronski. He taught voice at the conservatory and gave a series of twenty-four lectures dealing with voice production and opera. His background before coming to the Detroit Conservatory was very impressive:

> Mr. Wronski started his vocal training in Warsaw with Edward de Reszki. He then went to Milan, where he gradauted from G. Verdi's Conservatory in 1910. The following year he studied with and was coached by Jean de Reszki in Paris. He came to the United States in 1912 on an engagement with the Boston Opera Company, where he sang leading parts in nine operas. After his contract with the Boston Opera Co. had been cancelled due to the war, he accepted the position of musical director with the Columbia Graphophone Co. There he was in charge of record producing. Besides his musical abilities, Mr. Wronski is an accomplished linguist, speaking eight languages. He also sang and conducted the making of foreign records for Victor, Emerson, Pathé, Lyraphone, and Polónia. One of his greatest achievements is his internationally known book on vocal matters, The Singer and His Art.[40]

Four years later, the faculty numbered over ninety, consisting of sixty-three piano teachers, twelve voice teachers, twelve violin teachers, instructors in cello, organ, theory, music history, harp, flute, clarinet, saxophone, brass, guitar, mandolin, and instructors in accompanying, normal training, ear-training and music appreciation for children, oral expression, language, and dancing.[41]

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[40] Ibid., p. 41.

[41] Ibid., 1925, pp. 8-9.

In these four years, eleven teachers had been added to the piano department along with four string teachers; there was no change in the number of voice teachers in 1925. The projected enrollment that year was over 3,000 students.

In 1927 York resigned as director of the Detroit Conservatory to become board chairman of the Detroit Institute of Musical Art. At that time many prominent faculty members moved with him to the Detroit Institute; this large faculty turnover dealt a severe blow to the Detroit Conservatory--a blow from which it was never able to recover completely.

During his years at the Detroit Conservatory York had been responsible for producing a number of excellent pianists. Some of his pupils who obtained prominence were R. G. Cole, renowned composer and pianist from Chicago; L. L. Renwick, assistant to the famed Parisian pianist Jean de Reszke; and M. E. White, piano instructor at the Michigan State Normal Conservatory in Ypsilanti.[42] The following comments published in two periodicals further attest to York's ability as a teacher:

> Pupils who are sufficiently advanced have the benefit, without expense, of his artist class in which the most modern compositions are heard and the latest ideas in piano are taught and exemplified. Dr. York's method of piano teaching, original with himself, combines the best features of the Leschetizky method with those more recent discoveries of the most advanced modern teachers such as Breithaupt, Mathay and others. Following the advice of Paderewski he has so trained his pupils

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[42] Ibid., 1916, p. 21.

> that while they have abundant technic for conquering the difficulties of modern concert compositions, he has given them remarkable beauty of tone and true artistic interpretation. This is perhaps his most outstanding achievement as a teacher of piano.[43]
>
> As a trainer of musicians he has been most successful. His art consists in adapting his method to the personality of each individual musician. His piano pupils have played as soloists in most of the music centers of the world, and many of them are, or have been members of the faculties of the outstanding schools of music in the United States. Foreign masters of music have sent pupils to him for advanced instruction in piano and theory. His organ pupils fill many important positions as church organists, and several have reached eminence as conductors of orchestras and at least one is a composer of international prominence.[44]

York was well known for his two publications on music theory--Harmony Simplified and Counterpoint Simplified. The former book was actually a refined compilation of many articles dealing with harmony which had been published in The Song Journal. These articles became so popular that York compiled them into a book in 1900. In 1907 his second book, Counterpoint Simplified, was published. This book was intended as a general introduction to the subject; as York put it, "The purpose was to put into a convenient and concise form the old well-known principles of strict counterpoint."[45] Later his book was adopted by the United States

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[43]"York as a Piano Teacher," Music News, January 1, 1926, p. 2.

[44]"Musician, Teacher and Friend," Beta Theta Pi, March 1842, p. 413

[45]James W. Caldwell, Francis Lodowick York, A Biography, unpublished master's thesis, Detroit Conservatory of Music, 1948, p. 41

government as the counterpoint text in the Federal School of Music in Washington.[46]

Not the least of York's contributions was his role in founding the National Association of Schools of Music. In the early 1920's York and the heads of five other music schools in the United States formed a committee to study the problem of standardizing minimum degree requirements.[47] Prior to that time any school had been at liberty to set up its own degree requirements, and as a consequence, the course content of a degree varied considerably from one institution to another. By 1927 this committee had grown into an organization representing more than a dozen music schools, and thus was given the name National Association of Schools of Music. York was on the board of trustees at the Detroit Institute of Musical Art that year, and through his influence it was one of the first institutions in the Midwest to become certified by this organization.

Elizabeth Johnson, president, and Mrs. Charles Clements, vice-president, were the new officers in charge of the Detroit Conservatory of Music after York resigned. Miss Johnson had taught piano at the conservatory since 1893, while Mrs. Clements had taught voice there since 1900. The faculty in 1929 was somewhat smaller than in 1925, although the number of courses offered had not decreased. There were fifty-two piano teachers, eleven voice, and nine violin

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[46] Ibid., p. 42.

[47] "Musician, Teacher and Friend," Beta Theta Pi.

teachers on the staff in 1929--fifteen less in these three departments than in 1925. This decrease was partially due to the depression and partially due to York's transfer to the Detroit Institute of Musical Art.

Many of the faculty stayed at the conservatory for long periods of time. This provided a stability which helped to draw students as well as build good departments. Some of the more prominent teachers and the dates encompassing their work at the conservatory are as follows:

J. H. Hahn, piano and theory (1874-1902)
J. C. Batchelder, piano and organ (1874-1896)
E. Speil, flute and brass (1875-1900)
F. Abel, piano, voice, and cello (1875-1896)
W. Luderer, violin (1875-1893)
K. Jacobs, piano (1884-1893)
M. Wiley, piano (1884-1894)
E. Thomas, public school music (1886-1904)
E. Johnson, piano (1893-1930's)
L. Unsworth, piano (1893-1924)
K. McDonald, piano (1893-1907)
W. Yunck, violin (1894-1907)
C. Clements, voice (1900-1930's)
F. L. York, piano, organ, theory (1900-1927)
E. Morse, violin (1916-1930's)

The increasing prosperity of the Detroit Conservatory is reflected in the steady increase of faculty from 1874 to 1925. This increase is shown in the three major departments:

Year	Piano	Voice	Violin
1874	1	1	1
1884	10	2	2
1886	11	4	3
1888	12	5	3
1894	16	5	3
1903	16	5	6
1907	24	6	8
1916	40	10	6
1919	46	7	8
1921	52	12	8
1925	63	12	12

Within a half century the Detroit Conservatory had expanded its faculty from a few teachers giving lessons in voice, piano, organ, and violin in 1874, to a large staff in the 1920's offering a music curriculum which included almost every aspect of music. That the Detroit Conservatory of Music became concerned with teacher training was reflected in the public school music course initiated in 1888 and the normal training course for piano teachers in 1916. The faculty of the conservatory from 1874 to 1929 was one of the finest in the country, a fact which largely accounted for its extensive patronage and product of capable musicians.

Graduation Requirements for Diplomas and Degrees

The Detroit Conservatory under Hahn's direction (1874-1902) had no specific graduation requirements. However, certificates in all branches of study were issued at the end of each term, indicating each student's achievement for that term, and diplomas were issued to students who had progressed far enough to present a public recital.

Specific graduation requirements for piano, organ, voice, violin, theory, and public school music students had been set up for the first time by York in 1907. The prescribed course of study in each of these areas was outlined as follows:

Course of Study for Piano Students
Harmony, four terms (one term equals ten weeks)
History of music, four terms
Composition, four terms

Counterpoint, four terms
Vocal sight-reading, or voice culture, or violin, two terms
Piano, elected each term

Course of Study for Voice Students

Same harmony, history, composition, and sight-reading as piano students
Counterpoint, two terms
Piano, four terms
Italian, two terms
Voice, elected each term

Course of Study for Violin Students

Same harmony, composition, history, counterpoint as for piano students
Piano, four terms
Violin, elected each term

Course of Study for Theory Students

Same as piano students, although the same degree of proficiency in piano was not required; additional theoretical work encompassing one year's time was required.

Course of Study for Organ Students

Same as for piano students

Course of Study for Public School Music Students

Same harmony, history, and sight-reading as for piano students
Voice, four terms
Chorus conducting, one term
Practice teaching, one term
Methods, two terms
Psychology and history of education, one term[48]

The prescribed courses required about six years to complete by a pupil who had had no previous work. The majority of students, however, completed a course of study in three years. As under Hahn's administration, certificates were given to signify that pupils had reached a certain degree of proficiency, and diplomas were awarded upon finishing a prescribed course of study and upon giving a public recital. Students who had satisfactorily completed all the work required for graduation in any of the courses of study but who did not wish to give a public recital

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[48]Detroit Conservatory of Music Announcement, 1907, p. 25.

received a teacher's diploma. Such a diploma did not carry with it any guarantee as to the holder's ability to do concert work, but it did guarantee mastery of all other requirements for graduation.

Students could continue their studies after graduation in any aspect of music. While Hahn had offered postgraduate courses in piano, voice, and violin, York enlarged this program to include postgraduate courses in all fields of music. York also initiated the idea of the postgraduate diploma. To obtain this the student had to continue his work for one year, give a public recital, complete one year's work in theory, and present a thesis on some subject assigned by the director.

The degrees of Bachelor of Music and Doctor of Music were also available to students taking advanced work after graduation. Candidates for the Bachelor of Music degree had to be graduates of the conservatory or of some similar institution approved by the board of trustees, had to take at least two years of work in the conservatory after graduation, had to present a thesis, and had to show themselves capable of doing original work of a high caliber. The details for work leading to the Doctor of Music degree were not specified.[49]

By 1916 students pursuing postgraduate diplomas and bachelor's degrees had additional requirements to fulfill as compared to the requirements set up in 1907. Students pur-

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[49]Ibid., p. 27.

suing the postgraduate diploma in 1916 were requested to take a series of lectures in psychology and pedagogy in addition to the original requirements. Likewise, students pursuing the Bachelor of Music degree in 1916 were required to take a year of course-work after graduation, amounting to three years.[50] Students who had satisfied all requirements for graduation but who had not given a public recital were eligible for a teacher's diploma; these were only issued, however, after completing one successful year of teaching in the public schools and after receiving a recommendation from a superintendent.[51]

By 1918 the requirements for the various undergraduate courses of study had been revised. The course of study for piano students now consisted of the following (courses added after 1907 are marked with an asterisk):

*Elements of music, two terms
Harmony, four terms
History and appreciation of music, four terms
Counterpoint, four terms
Composition, four terms
*Analysis, four terms
Vocal sight-reading, or voice culture, or violin, two terms
Piano, elected each term
*The student must also have completed academic studies equivalent to two years of an ordinary high school course.[52]

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[50] Ibid., 1916, p. 56

[51] Ibid., p. 18

[52] Ibid., 1918, p. 16

Repertoire to be covered by piano students in 1918 was:

Freshman Year

Heller, Op. 47
Schmitt, Op. 114, Book I
Mozart Sonatas
Easier Grieg, Lyric Pieces
Mendelssohn's Children's Pieces
Easier Beethoven Sonatas

Sophomore Year

Bach, Little Preludes
Heller, Op. 45
Schmitt, Op. 16
Czerny, Op. 299
Bach, Inventions
Beethoven, continued

Junior Year

Mendelssohn's Songs Without Words
Chopin, Nocturnes, Waltzes, Preludes
Easier Schumann
Bach, Preludes and Fugues
Beethoven, continued

Senior Year

Bach, Preludes and Fugues
Chopin, Studies, Ballades
Beethoven Sonatas (difficult)
Liszt
A standard concerto[53]

Other revised courses of study in 1918 were:

Course of Study for Voice Students[54]
Same elements, harmony, history of music, composition, analysis, and sight-reading as for piano students
Piano, four terms
Counterpoint, two terms
Voice, elected each term
Same academic requirements as for piano students

Course of Study for Violin Students
Same elements, harmony, history and appreciation of music, counterpoint, analysis, and sight-reading as for piano students
Piano, four terms
Violin, elected each term
Same academic requirements as for piano students.

Candidates for graduation must have studied and mastered the equivalent of the following repertoire:

Scale Studies . . . . . J. Hemaly
Exercises in Double Stops . . . . . H. Schradieck
Forty-two Studies . . . . . R. Kreutzer
Eight Etudes, Op. 18. . . . . Wieniawski
Twenty-six Studies. . . . . Fiorillo

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[53]Ibid., p. 17.

[54]It should be noted that there was no requirement in Italian in 1918 as in 1907.

Concerto in E Minor . . . . . Mendelssohn
Ciaccona. . . . . T. Vitali
Sonatas . . . . . Mozart
Trio in B Major . . . . . Beethoven

Course of Study for Theory Students

Same requirements as for piano students, except that no public recital is required. However, additional theory work, requiring one year's time, is necessary.

Course of Study for Organ Students

Same as for piano students

Course of Study for Public School Music Students

(Courses added after 1907 are marked with an asterisk.)

Sight-reading--This course includes theoretical and practical work, in all keys, major and minor, treble and bass clefs, and all kinds of time and rhythm.

Ear-training and Dictation--In this course, pupils are trained to write in correct notation musical phrases, which are played or sung to them, involving the same tonal and rhythmic problems as the sight-reading exercises.

Methods--This course is devoted to the study and demonstration of material and methods for the first eight years in public school music. The work of each year is carefully outlined.

*Song Interpretation--This course deals with the selection, presentation and interpretation of songs for the elementary grades.

*Melody and Writing--Melodies are written in major and minor modes; included is further study of intervals and simple modulations.

History and Appreciation of Music--This course includes the rise of music from ancient Greek music to the music of the twentieth century.

*Elements of Music--This course is a review of the construction of major and minor scales, chromatic scales, and a review of music terminology.

Harmony--This study includes the triads in close and open positons, cadences in major and minor keys, dominant seventh and its inversions in major and minor, secondary seventh chords and their inversions, modulations, passing tones and other non-harmonic tones, and altered chords.

Chorus Conducting--Here students are required to prepare and conduct choral selections under the supervision of the instructor.

Practice Teaching--Here each student is given the opportunity to present lessons to children and to become accustomed to the classroom.

*Lectures on Orchestral Instruments--In this course the characteristics of orchestral instruments are studied and scores read.

> Psychology--Every student in the conservatory who plans to teach is required to elect this subject.[55]

The tuition for the public school music course of study was $200.00 per year. A diploma and life certificate (issued by the State of Michigan) were granted only upon the recommendation of a school superintendent after one year's teaching. The popularity of the public school music department was reflected in the following statement printed in the 1918 Detroit Conservatory of Music Announcement:

> The Public School Department is being more and more recognized by superintendents throughout the country because of the superiority of its standards and the efficiency of its graduates. They realize that diplomas from this department represent conscientious work under expert supervision. Because of this enviable reputation, we are unusually successful in locating our graduates in excellent positions. During the past few years the demand for music teachers has been so great that we have been unable to fill all the vacancies.[56]

By 1918 one doctorate of music, fourteen bachelor's degrees, and eleven postgraduate diplomas had been awarded.[57]

In 1924 a high school course of study was initiated in the conservatory, enabling students to secure a musical education and an academic high school education simultaneously. To complete the high school course of study, students were required to take thirty hours of English (ten hours a year for three years), two years of

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[55] Detroit Conservatory of Music Announcement, 1918, pp. 49-50.

[56] Ibid., p. 49

[57] Ibid., p. 59.

history (twenty hours), one year of algebra, one year of foreign language, one year of science, and thirty hours of music courses. Such a course of study afforded an opportunity for students who had not completed the required amount of high school work to finish any needed coursework in the conservatory. Since the requirements for graduating from the high school course of study and from the conservatory to some extent duplicated each other, students could take both courses of study at the same time and within six years graduate both from the conservatory and from high school.[58]

The same year the public school department saw the implementation of a broader curriculum than the 1918 public school course of study. The song interpretation course, folk games and dance course, and lectures and general conferences had been abandoned by 1924. However, fourteen new course requirements had been added--seven more music courses were prescribed, along with two education courses, two English courses, and three social science courses. Thus, Detroit forecast the time when a student would no longer pursue a music education career without including some academic study.

The new 1924 outline of prescribed courses in the public school department follows (the asterisks denoting the additions after 1918):

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[58] Ibid., 1924, p. 19.

First Year

(Each semester equals two ten-week terms)

	Hours Credit
First Semester	
Ear-training	2
Rudiments of Music	2
Harmony	2
History and Appreciation	2
Sight-reading	2
*English	2
*Sociology	2
Psychology	2
Second Semester	
Ear-training	2
Harmony	2
History and Appreciation	2
Sight-reading	2
*English	2
*Civics	2
*Psychology	4

Second Year

First Semester	
*Music Analysis	2
Sight-reading	2
Chorus Conducting	2
*History of Education	1
Psychology	2
*General History	2
*American Novel	1
Second Semester	
*Music Analysis	2
Sight-reading	1
*School Management	2
Psychology	2
*General History	2
Chorus Conducting	2
Practice Teaching	1
*History of Education	1
*American Novel	

Third Year

First Semester	
*Counterpoint	2
*Composition	2
*Scoring for Orchestra	2
*Keyboard Harmony	1
*Public Speaking	2
*Methods for Piano Instruction	1
Orchestral Classes in Public Schools	2
Chorus Conducting	2

Second Semester	Hours Credit
*Counterpoint	2
*Composition	2
*Scoring for Orchestra	2
*Keyboard Harmony	1
*Public Speaking	2
*Methods for Piano Instruction	1
Orchestral Classes in Public Schools	2
Chorus Conducting	2[59]

During the first several years of the administration of Elizabeth Johnson, specific courses of study leading to bachelors' and masters' degrees were set up. The "diploma" course of study, for students over sixteen years of age, took four years to complete. The junior and senior years of this course of study were identical to the freshman and sophomore years of the course of study leading to the Bachelor of Music degree.[60]

There were two bachelor's degree programs offered--one in applied music, and one in history and theory. The freshman and sophomore years of both programs were identical, the last two years differing. The course of study for the first two years is shown below:

Freshman Year

First Semester	Hours Credit
Applied piano, voice, organ, orchestral instruments	3
First year harmony	3
Ear-training and sight-singing	2
Music appreciation	1
Academic English	3
History	2
Foreign language	2
Ensemble (orchestra, choral or piano)	1
	17

[59] Ibid., p. 57.

[60] Ibid., 1930, p. 18.

Second Semester	Hours Credit
Applied music	3
Keyboard harmony	3
Ear-training	2
Music appreciation	1
Academic English	3
History	2
Foreign language	2
Ensemble	1
	17

Sophomore Year

First Semester	
Applied music	3
Second year harmony	3
Elementary counterpoint	2
Psychology	2
History of music	2
Elementary composition	2
Ensemble	1
	15

Second Semester--same as first semester[61]

The diploma was conferred at this point. The course of study for the last two years of the bachelor's degree in applied music was as follows:

Junior Year

First Semester	Hours Credit
Applied Music	3
Form and structural analysis	2
Advanced counterpoint	2
Orchestration	2
Ensemble	1
Electives	4
	14

Second Semester--same as first semester

Senior Year

First Semester	
Applied Music	3
Principles of music education	3
Advanced composition	3

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[61] Ibid., p. 25.

	Hours Credit
Conducting	2
Ensemble	1
Electives	3
	15

Second Semester--same as first semester[62]

In addition to these courses the student was expected to play a recital at the end of the senior year.

The last two years of study leading to a bachelor's degree in theory and music history consisted of the following:

Junior Year

First Semester	Hours Credit
Advanced harmony	3
Orchestration	2
Advanced counterpoint	2
Form and structural analysis	2
Advanced composition (sonata form)	2
Ensemble	1
Applied music as a minor	2
	14

Second Semester--same as first semester

Senior Year

First Semester	Hours Credit
Advanced orchestration	2
Four-part fugue, double fugue	3
Applied music as a minor	3
Principles of music education	3
Modern harmony	3
	14

Second Semester--same as first semester[63]

The new administration had designed three courses of study leading to a master's degree. Each course of study involved approximately fifteen semester hours of

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[62] Ibid., p. 26.

[63] Ibid., p. 28.

additional work beyond the bachelor's degree. Of these three courses of study, courses one and two were similar, both involving a thesis and theory course-work. The third course of study involved advanced work in counterpoint and the submission of a composition. All three courses of study are outlined below:

(1) Advanced harmony--four- and five-voiced harmony; chromatic modulations (3 hours credit)
Counterpoint--five and six voices; free style incorporating double counterpoint at the octave, twelfth, and fifteenth (3 hours credit)
Hymnology--the chant and double chant; hymn, chorale (2 hours credit)
Orchestration--full orchestra employed for symphony, opera and oratorio; score reading and reductions (3 hours credit)
Thesis--a dissertation on some phase of musical history, based upon original research, with bibliography (5 hours credit)

(2) Advanced harmony--same as above
Canon--canon in four parts; inventions in three and four voices (3 hours credit)
Form and analysis--symphony; oratorio and sacred cantata; opera (2 hours credit)
Orchestration--same as above
Thesis--same as above

(3) Fugue--extended fugue forms in four and five voices; the double fugue; chorale fugue; fantasy fugue with prelude (5 hours credit)
Composition--must be an extended composition (performing time not less than twenty minutes); one of the following forms has to be used--symphony or symphonic poem for full orchestra; cantata for solo voices, chorus, and orchestra (10 hours credit)[64]

In the late 1920's, different performance requirements had been set up for applied majors in piano, organ, violin, voice, and trumpet. These requirements are outlined below:

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[64] Ibid., p. 29.

Piano

Freshman Year
(1) Play all major and minor scales
(2) Play all major and minor arpeggios
(3) Students must have completed at least twenty-four etudes or exercises from Czerny, Op. 299
(4) Cramer, Jensen, Bach Two-Part Inventions, or equivalent, and shall perform two etudes for the examining committee
(5) Perform in satisfactory manner both technically and interpretatively sonatas by Mozart, or one of the easier Beethoven sonatas

Sophomore Year
(1) All scales with rapidity and variety of tone
(2) Doring--Octave Studies Op. 24, Books 1 and 2
(3) The remaining etudes from Czerny, Op. 299
(4) Bach Three-Part Inventions
(5) One movement chosen by the committee from a sonata of the grade of difficulty of the Beethoven Sonata in D major, Op. 10, No. 3
(6) An additional composition similar to the above mentioned sonata

Junior Year
(1) All major and minor scales and arpeggios in contrary motion, scales in double thirds, tenths, and sixths
(2) Etudes from Czerny, Op. 740
(3) Bach Well-Tempered Clavichord
(4) Chopin Etudes and Sonatas of the grade of difficulty of the Beethoven Sonata, Op. 31, No. 2
(5) A concerted number of the grade of difficulty of the Beethoven Concerto in C minor
(6) Romantic and modern compositions of similar difficulty

Senior Year--recital to consist of the following:
(1) A concerto or chamber piece of advanced difficulty
(2) One of the more difficult Beethoven sonatas or polyphonic work
(3) Two Chopin Etudes
(4) Selections from the important works of modern writers[65]

Organ

Freshman Year
(1) Pedal phrasing studies--Dudley Buck
(2) Trios by Rheinberger or Forty-Eight Trios by Schneider

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[65] Ibid., pp. 31-32.

(3) Bach (Peters Ed.)
Vol. 3, Cathedral Prelude and Fugue
Prelude and Fugue in C minor
Prelude and Fugue in C Major
Vol. 4, Prelude and Fugue in C minor
Prelude and Fugue in C Major
Vol. 5, Chorale Preludes (selected)
Vol. 8, Eight Short Preludes and Fugues
Preludes and Fugues in G Major and C Major
(4) Rheinberger--Pastoral Sonata
(5) Guilmant--Sonata in C minor
(6) Faulkes--Sonata in A minor

Sophomore Year
(1) Trios for Organ--Albrechtberger
(2) Bach (Peters Ed.)
Vol. 3, Prelude and Fugue in G minor
Vol. 4, Prelude and Fugue in G minor
Vol. 5, Chorale Preludes (selected)
(3) Rogers--Sonata in E minor
(4) Mendelssohn-- Sonatas Nos. 2, 3, and 5
(5) Borowski-Sonata in A minor, No. 1
(6) Hollins--Overtures in C Major and C minor

Junior Year
(1) Pedal Studies--Nilson
(2) Bach (Peters Ed.)
Vol. 3, Prelude and Fugue in E flat Major
Vol. 4, Toccata and Fugue in D minor
Vol. 7, Chorale Preludes (selected)
(3) Mendelssohn--Prelude and Fugue in D minor
(4) Bach--Toccata, Adagio, and Fugue
(5) Guilmant--Sonatas Nos. 5 and 7
(6) Widor--Symphony No. 2
(7) Borowski--Sonata No. 3
(8) Franck--Piece Heroique and Chorale in A minor

Senior Year
(1) Bach
Vol. 2, Fantasie and Fugue in G minor
Vol. 2, Prelude and Fugue in B minor
Vol. 4, Prelude and Fugue in D Major
Vol. 1, Sonatas and Passacaglias
(2) Widor--Symphony No. 5
(3) Guilmant--Sonata in D minor, No. 1
(4) Vierne--Symphony No. 5
(5) Cole--Fantasie Symphonique
(6) Bonnet--Variations de Concert
(7) Middleshulte--Chromatic Fantasie and Fugue
(8) Middleshulte--Concerto in D minor[66]

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[66] Ibid., pp. 46-47

Voice

Freshman Year
(1) A proper and definite breath control
(2) A knowledge of vowels and consonants in their relation to singing
(3) Drill in tone production resulting in a sustained and resonant tone
(4) A demonstrable knowledge of a system of vocalises involving all major and minor scales, arpeggios, embellishments and phrasing
(5) Songs of moderate difficulty sung with correct intonation, time and tone quality

Sophomore Year
(1) Continued drill in technic of breathing, tone placement and phrasing
(2) Easier oratorio selections and operatic areas
(3) Art songs from standard classics
(4) Easy ensemble numbers

Junior Year
(1) Further drill in vocal technic
(2) Ensemble singing from standard operas, oratorios and cantatas
(3) Songs of advanced grade from classic and modern composers

Senior Year
(1) An extensive repertoire from the best song literature
(2) Performance of at least one complete role from a standard opera or oratorio
(3) Senior recital, including an aria, a group of classic and a group of modern songs[67]

Violin

Freshman Year
(1) Hubert Ries Violin School, Book 2
(2) Hans Sitt Scale Studies (supplementary to Schraidieck)
(3) Mazas' Etudes, Op. 36, Book 1
(4) Kreutzer's 42 Etudes, omitting No. 1 and double stop studies

Sophomore Year
Before advancing to the second year the student should be able to play Viotti's 23rd Violin Concerto with some facility. There is a wide selection here, but the pupil must begin to show some skill. Bowing and intonation will

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[67] Ibid., pp. 38-39.

be sharply criticized. The pupil will be expected to perform the Kreutzer Concerto No. 13.

Junior Year

The more serious study begins with Kreutzer Etudes. Thorough preparation by practice of scales and studies in all positions is presupposed. Studies by Kreutzer, Rovell, and Rhode must be mastered by the student. Study will also be made of sonatas and string quartets and the standard works of great violin composers.

Senior Year

This year's work consists technically of Bach's Sonatas, Wieniawski's L'Cole Modern, Paganini's 24 Caprices. A senior recital is required.[68]

Trumpet

Freshman Year

(1) A proper and definite breath control
(2) Centering of tones
(3) Drill in tone production
(4) Attack and tonguing
(5) Playing all major and minor scales
(6) Clarke's Technical Studies
(7) Solos of medium grade

Sophomore Year

(1) To play all scales with rapidity
(2) Intervals, embellishments
(3) Etudes
(4) Advanced tonguing and attack
(5) Compositions by Arban, DeVille and Rollinson

Junior Year

(1) To play all studies from World's Method No. 2, Arban's Complete Method
(2) Double and triple tonguing
(3) Ensemble work

Senior Year

(1) To play all technical studies from World's Method No. 3
(2) Clark's Characteristic Studies
(3) Advanced triple and double tonguing
(4) An extensive repertoire by Clarke, Liberati, Lozes, and Bellstedt
(5) Recital[69]

The setting up of specific degree requirements and the outlining of general requirements in performance in

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[68] Ibid., p. 44.

[69] Ibid., p. 58.

1927 allowed each student to know what was expected of him in order to graduate and served as a guide to be followed by the faculty. Such requirements made it mandatory for students to become exposed to other areas of music than their performing mediums. Thus, after 1907 when York set up the first courses of study, students had no choice but to elect courses in harmony, sight-reading, music history, conducting, etc. along with performance, if they were to graduate; after 1927, students were also required to take courses in the humanities as well as foreign language to supplement the various music courses. Before 1907 diplomas were issued solely on the basis of how well a student performed, with no emphasis on creating musicians with broader backgrounds. By 1927 thirty-two bachelor's degrees had been conferred by the conservatory; thirteen more were issued by 1929.

Evaluation of Students

There were no provisions for a grading system in the Detroit Conservatory until 1927.[70] Before this the only methods of evaluation were verbal criticism in performance classes (such as those conducted by Hahn) and the issuance of a certificate which described the student's accomplishments for each term. The only other source of evaluation came before playing a recital (required for a diploma) when students had to perform

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[70]Miss Lila M. Challis, private interview, August 6, 1969.

before the faculty. If students did not come up to the standards expected, they were asked to continue private lessons another term and to audition again. Miss Lillian Bell, a student in the conservatory in 1925, remembered receiving credit in her theory and piano classes and thought that the only evaluation was based on a pass or fail system--credit not being given unless the student received a "pass."[71]

According to Miss Challis, a student at the conservatory in 1927, when Elizabeth Johnson headed the conservatory she employed Carl Beutel to head the piano and theory departments and to devise a grading system in these departments. Thus, a grading system was adopted for the first time. Miss Challis, a student of Beutel, stated that the final grade in piano was based on weekly lesson grades and a final exam grade at the end of the semester; the weekly grade constituted one-third of the final grade, and the final exam, two-thirds. In 1928 Morse, then head of the violin department, also started to issue grades. Finally all the departments followed suit, so that by 1929 the conservatory was issuing transcripts for each student.

Tuition

Tuition for private and class lessons was the economic basis of the Detroit Conservatory. Tuition rates

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[71]Mrs. Lillian Bell, private interview, August 6, 1969.

were set by the conservatory and varied greatly according to the experience and background of the teacher. Appendix A shows that the tuition in 1884 varied from $15.00 to $50.00 each term for two forty-minute lessons per week, thus emphasizing the range in experience, skill, and reputation of different faculty members. Hahn and Batchelder, both on the faculty since 1874, charged the most, while new members of the faculty charged less. All private lessons were forty minutes long unless otherwise specified. The tuition covered two lessons per week (unless indicated otherwise) for a ten-week term. No deduction was made for loss of a lesson.

The average tuition charged by each faculty member in 1884 for two forty-minute private lessons per week (for a ten-week term) was $29.00; this average had fallen to $21.00 by 1907. This decrease was due to the increase of the number of less experienced teachers charging lower rates. The range of tuition rates was $15.00 to $50.00 in 1884; the range had spread from $15.00 to $60.00 by 1907. Therefore, the most experienced men (like York) had tuition increases of $10.00 for forty-minute private lessons per term. The tuition rates for the ten-week terms in 1907 are shown in Appendix B.

By 1921 the tuition had increased substantially since 1907. The faculty and rates of tuition in 1921 are given in Appendix C to show this increase. A comparison of tuition rates shows the 1921 faculty charging on the average twice as much as the 1907 faculty for the same

forty-minute private lessons, given twice a week for a ten-week term. The lowest tuition charged for these forty-minute lessons was $30.00, and the highest was $100.00, exactly double the high and low rates of 1884.

The cost of lessons in 1925 in many areas of instruction was higher than in 1921. The fees for studying with piano teachers such as York and Miss Johnson were $20.00 higher per term than in 1921. Likewise, voice teachers such as Jackson and Mann increased their fees $40.00 a term. The course in public school music and drawing went up $150.00 in 1925 as compared with 1921. Further comparison of tuition rates in the years 1921 and 1925 is given below:

TABLE 1

COMPARISON OF TUITION RATES IN THE DETROIT CONSERVATORY OF MUSIC 1921 AND 1925, BY SELECTED TEACHERS

Teacher	Two Thirty-minute Lessons per Week	Cost per Term 1921	Cost per Term 1925
Morse	Violin	$85	$120
York	Theory	$80	$100
Weaver	Cornet	$30	$40

Public classes in theory and history of music also had tuition raises in 1925. Such classes in 1921 were $5.00 per term; in 1925 the classes were $6.00 a term. Many

teachers, however, did not charge any more in 1925 than they had in 1921.[72]

The following table compares the highest and lowest tuition rates for two thirty-minute private lessons per week (for a ten-week term) in piano, organ, voice and violin in the years in which there were significant changes in tuition. The table indicates that from 1884 to 1927 there was a large increase in the tuition charged by the most experienced instructors in each area and a smaller change in tuition charged by the least experienced faculty over those years:

TABLE 2

TUITION VARIATIONS IN THE DETROIT CONSERVATORY OF MUSIC 1884-1927, BY SELECTED YEARS

	1884	1907	1916	1921	1922	1927
Piano	$10-40	$10-50	$15-60	$20-81	$20-100	$20-140
Organ	$30-40	$20-50	$30-60	$50-80	$40-100	$60-100
Voice	$20-35	$15-40	$20-50	$50-100	$30-100	$20-100
Violin	$18-18	$10-40	$15-60	$25-85	$25-100	$25-140

The percentage of increase of rates in 1884 for the most experienced instructors as compared to the highest rates charged in 1927 was 250 per cent in piano, 150 per cent in organ, 185 per cent in voice, and 677 per cent in violin. Likewise, the cheapest instruction available at the Detroit

[72] Detroit Conservatory of Music Announcement, 1925, p. 69.

Conservatory in 1927 in piano, organ, and violin was respectively 100 per cent, 100 per cent, and thirty-eight percent higher than in 1884. The cheapest vioce instruction in 1927, however, was no more than that charged in 1884.

The basis for tuition in the Detroit Conservatory changed in the late 1920's after York resigned. The new tuition rates covered all courses leading to bachelor's degrees with the exception of private lessons and the five hours of elective subjects. The tuition for the first two years of both bachelor's degree programs was $96.00 for the first year and $120.00 the second year. The tuition for the last two years of the bachelor's degree in applied music was $144.00 the junior year and $220.00 the senior year. The tuition for the junior and senior years of those pursuing the bachelor's degree in theory and music history was $214.00 and $184.00 respectively. The tuition for the first two years of the diploma course of study was $56.00 and $68.00, respectively.[73] Special students electing only one or two courses at the Conservatory had to pay these term rates:

Music Appreciation	$4.00
Fundamentals of Music for Children	$3.00
Elements of Music for Adults	$6.00
History of Music, Elementary Course	$6.00
First Year Harmony	$6.00
Elementary Counterpoint	$6.00
Solfeggio	$6.00

[73] Ibid., 1930, pp. 93-94

The tuition for elective courses was the least expensive course-work available to full-time students. The tuition rates for elective courses for a twenty-week semester is shown below:

Wagnerian Music Drama--class lessons, one lesson per week	$20.00
Symphonic Forms and Chamber Music--class lessons, one per week	$20.00
The Detroit Symphony Orchestra Series--one hour credit per semester	$20.00
Conducting and Score Reading Class--one class per week	$50.00
Chamber Music--one sixty-minute class per week	$25.00[74]

Generally the price of private lessons in the late 1920's was more expensive than before. Whereas York and Johnson both charged $80.00 for two thirty-minute lessons per week for a ten-week term in 1921, Johnson was charging $140.00 for the same in 1929, which represented a seventy-five per cent increase in her piano tuition in eight years. Middelschulte, for two thirty-minute private lessons in theory and history of music, charged the most for any thirty-minute private lesson in 1921; his $180.00 rate represented a 125 per cent increase over the $80.00 which York was charging in 1921 for thirty-minute private theory lessons. As in previous years, instructors of lesser experience charged less than Johnson or Middelschulte.

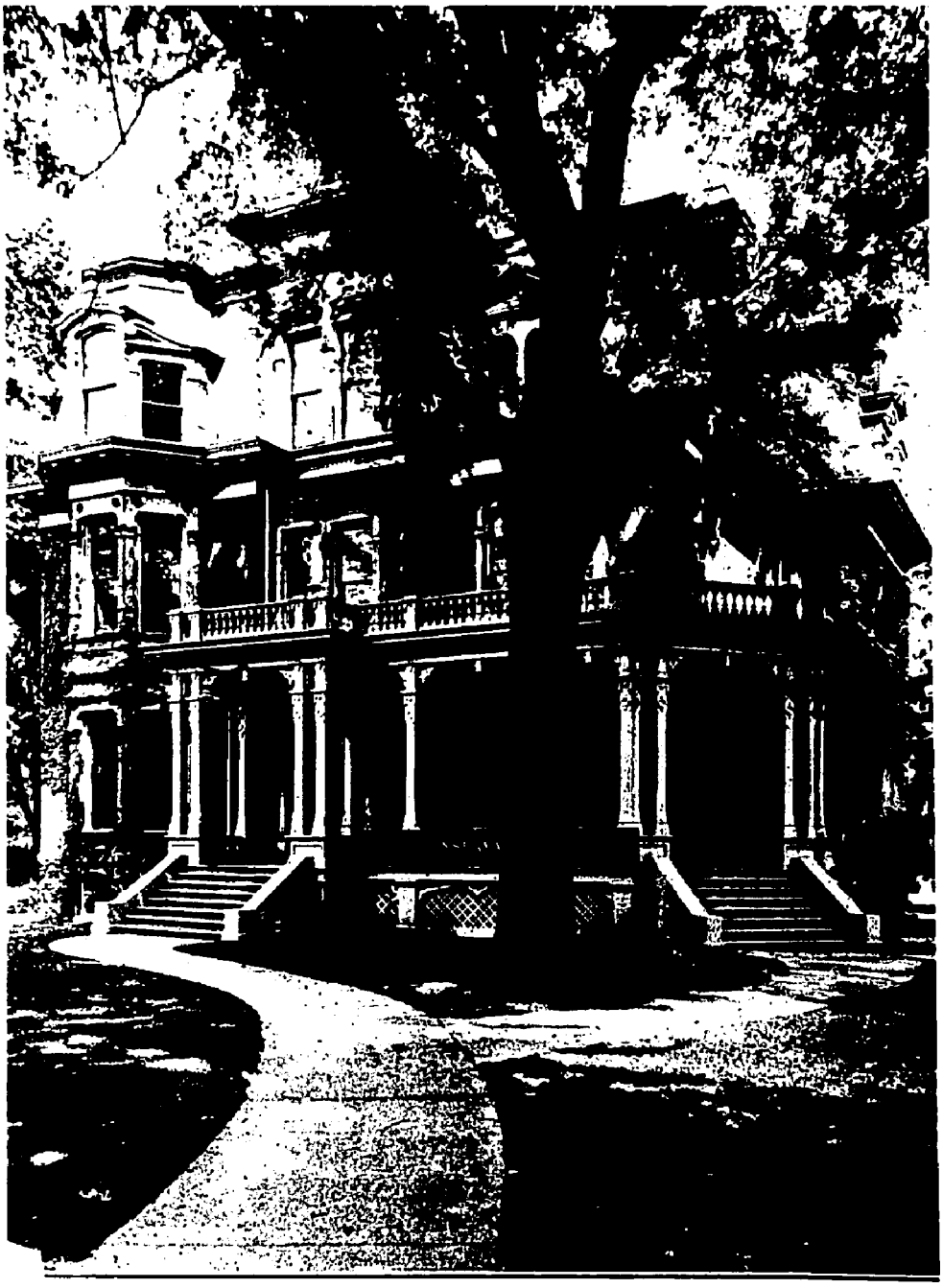
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[74]Ibid., pp.95-96.

Physical Facilities

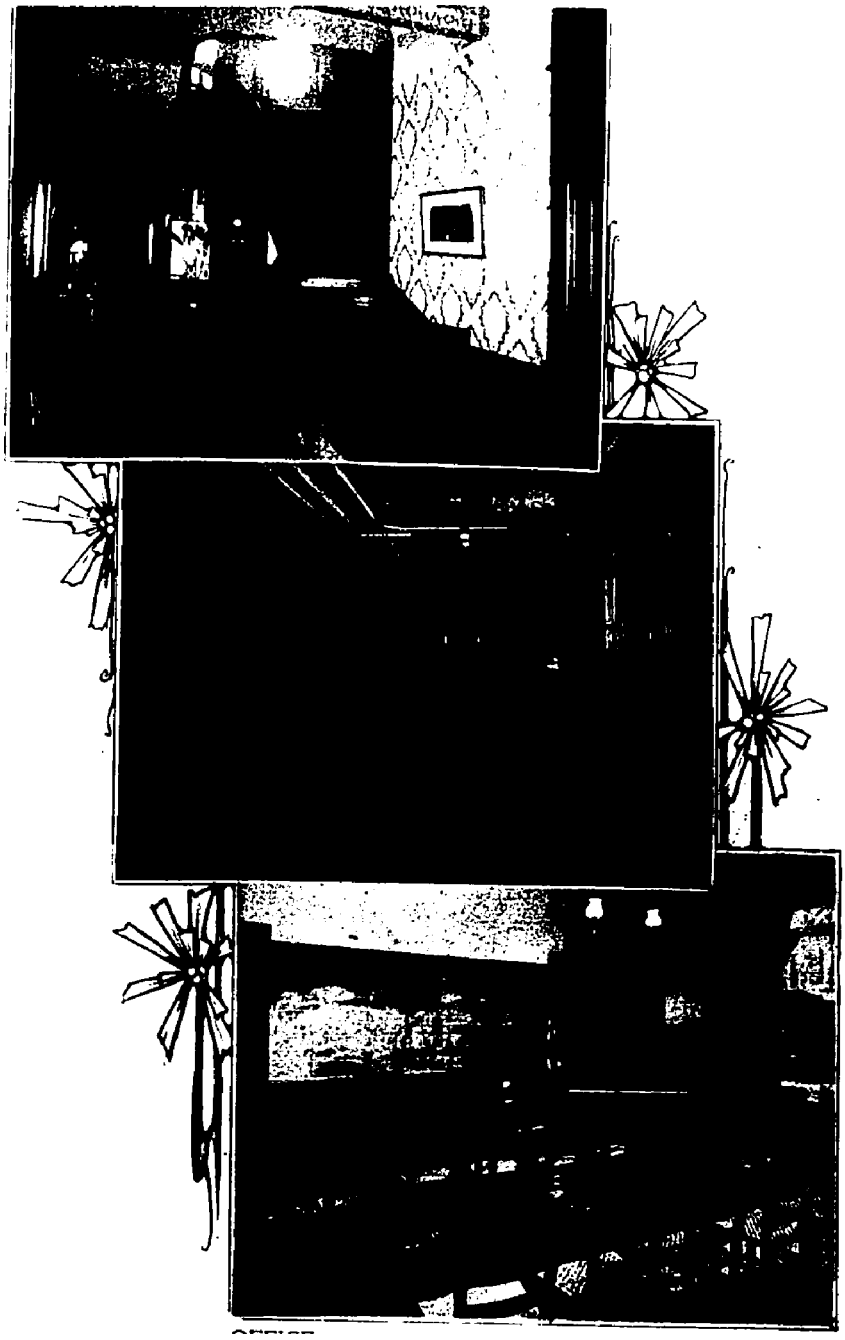
The Detroit Conservatory of Music was first situated on Fort Street West, occupying two floors of a large building. This building housed the conservatory until larger facilities were necessary due to increased faculty and enrollemt. In 1913 the conservatory purchased a larger facility located at 5035 Woodward Avenue. This building (Plate II) contained fifty-five studios and a recital hall. An inside view of the conservatory is shown in Plate III. The photograph in Plate III is the view of the main entrance hall; the center photograph shows the recital hall, and the bottom picture shows one of the classrooms used for theory and sight-reading. This building, located one block from the main public library, served as the home of the conservatory for many years; such proximity to the library was very convenient, for many music references were housed there.

PLATE II



DETROIT CONSERVATORY OF MUSIC

PLATE III



INSIDE VIEWS, THE DETROIT CONSERVATORY OF MUSIC

CHAPTER III

THE DETROIT INSTITUTE OF MUSICAL ART (1914)

The Detroit Institute of Musical Art is the only conservatory founded in the period encompassed by this study still in existence today. When established in 1914 the institute was very similar to the Detroit Conservatory in many respects, although it was much larger than the Detroit Conservatory had been when it was founded in 1874. The institute began operation with a faculty of forty-five in five major departments--piano, organ, voice, violin, and theory.[1] Its methods of instruction were the same as those of the Detroit Conservatory--private and class lessons, lectures, ensemble instruction, and informal recitals at which student performances were criticized. The faculty of the institute, as did that of the Detroit Conservatory, became quite involved with teacher training.

From its inception, the Detroit Institute employed competent musicians, set up a broad curriculum, offered degrees, and set its standards as high as possible in order to compete successfully with the Detroit Conservatory. Miss Lila Challis recalls that the Detroit Institute in

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[1] Detroit Institute of Musical Art Announcement, 1914, pp. 6-7

the 1920's was an excellent music school, but that the better students usually attended the Detroit Conservatory. She believes the Detroit Conservatory was more popular because of its "settled" position and because it tended to set higher standards of performance. Miss Challis further comments that the conservatory "really did not think in terms of competition, but did what they thought best [for the student], regardless of what was happening elsewhere."[2] It is clear, nevertheless, that the Detroit Institute was aware of the work of the conservatory, because both schools closely paralleled each other in respect to curriculum, degree offerings, and faculty. The conservatory was longer established and perhaps a more popular school than the institute in the 1920's, but both institutions competed successfully for many years in mutual determination to provide a high caliber of music instruction.

Administrators

The Detroit Institute was established by Guy. B. Williams, William Howland, and Charles Morse. Coming to Detroit with impressive backgrounds in teaching and performance, their purpose was stated in 1914:

> Recent years have seen a marvelous awakening in this country, a passing from the condition of primitive crudeness to the higher levels of national life and consciousness. The substitution of spiritual for narrowly commercial ideals among the American

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[2]Miss Lila Challis, telephone conversation, November 29, 1969.

> people is evidenced in the growing appreciation of art in all its forms. Inevitably the improvement in the public taste has created an ever-increasing demand for music and musical instruction of the highest order.
>
> It is the purpose of the Detroit Institute of Musical Art to meet this demand. Its aim is to maintain the highest standards and the purest ideals, and to hold them ever before its own students and the public. Such an aim calls for an organization imbued with a single idea and principle, namely, the regard for music as a vital element in a person's life, and therefore, as a branch of higher education which can be successfully pursued only through serious, systematic cooperative study under ideal conditions.[3]

Williams was president, Howland, vice-president, and Morse, business manager. Each also had teaching responsibilities in addition to his administrative duties--Williams taught piano, Howland, voice, and Morse, organ.

Morse had graduated from the Michigan Conservatory in Detroit and had been head of the piano and theory departments of the Southwestern State Normal School in California, Pennsylvania, for four years before returning to Detroit as organist of St. Paul's Cathedral and head of the organ department at the Detroit Institute.[4]

Howland had occupied a similar position at the University School of Music in Ann Arbor, Michigan, for fourteen years, where he served as conductor of the University of Michigan Glee Club prior to becoming head of the vocal department at the institute. He had taught

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[3]Detroit Institute of Musical Art Announcement, 1914, p. 5.

[4]Ibid., p. 47.

voice in New York City for five years before coming to Michigan.[5]

Williams' background included five years of study in Berlin under the pianist Scherres-Friedenthal, two years of concertizing in the United States, and one year as head of the piano department of the Michigan Conservatory.[6] His role as president of the institute continued until 1922, at which time he was succeeded by Edward Manville.

Manville had served the institute as business manager and theory instructor before being appointed president.[7] He maintained this position until the 1930's and continued the administrative goal of hiring a fine faculty and developing a broad music curriculum.

Subjects

Subjects taught at the Detroit Institute of Musical Art in 1914 included piano, voice, organ, violin, harp, mandolin, guitar, banjo, balalaika, piano, pedagogy, piano sight-reading, accompanying, voice pedagogy, song interpretation, choir, music history, elements of theory, elementary harmony, advanced harmony, counterpoint, canon and fugue, composition, orchestration, conducting, and music for chilren. Piano, voice, organ, violin, harp, mandolin, guitar,

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[5] Ibid., p. 45.

[6] Ibid., p. 43.

[7] Manville replaced Morse as business manager in 1919.

banjo, balalaika, and song interpretation were taught only by means of private lessons; piano pedagogy, piano sight-reading, accompanying, music for children, and most theory courses were taught in class lessons. Voice pedagogy and music history were taught in a series of lectures.

Piano pedagogy and sight-reading were required of all regular piano students. The piano sight-reading course was organized in classes of four students and consisted of two terms of study (each term was ten weeks long). The first term was devoted to easy four- and eight-hand compositions and elementary transpositions, and the second term dealt with advanced work for two pianos (eight hands) and advanced transposition. The piano pedagogy class was for senior pupils only and consisted of thirty class lessons dealing with topics such as "how to practice," "how to memorize," and "schools of piano playing." In these lessons the student also learned how to determine a pupil's needs and what exercises, studies, or pieces to provide.[8]

The vocal pedagogy class consisted of twenty lectures on the following topics:

Vocal pedagogy--the science of teaching the voice
Method--its use and abuse
Technique and interpretation
Principles of tone production
Singing from three points of view
  (1) physical (the body)
  (2) physiological (its functions)
  (3) psychological (mental)
Muscles used in singing
  (1) respiratory

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[8]Detroit Institute of Musical Art Announcement, 1914, p. 14.

(2) involuntary
(3) voluntary
Correct breathing
(1) inspiration and expiration
(2) breath control
Breathing exercises
(1) expanding chest and increasing capacity
(2) flexibility of breathing muscles
(3) sustaining power of diaphragm and intercostal muscles
Vocal physiology
Laws of acoustics
Correct technique
(1) perfect tone attack
(2) perfect legato
(3) staccato
(4) the trill
(5) messa de voce
Voice diagnosis
Classification of voices
Resonators
Registers
Purity of intonation
Correction of faulty vocal habits
(1) bad attack
(2) scooping
(3) shrillness
(4) nasal, throaty or palatal qualities
(5) the break
(6) tremolo and exaggerated vibrato
Extending the range
Study of vowels and consonants
Style
The psychic element in voice culture
The ideal tone
Poise--physical and mental
Stage fright, its cause and cure
Vocal hygiene
Characteristics of the good singer
Qualifications of the successful teacher[9]

Music history covered "the development of the science and art of music from the earliest times to the present day with a chronological survey of the chief events of science, art, and literature."[10] Attendance at all

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[9] Ibid., pp. 18-20.

[10] Ibid., p. 22.

prominent Detroit concerts with a discussion of the works played from an aesthetic point of view, reading, and individual research were features of the course. However, the essence of the course was related by means of a series of forty-four lectures. The topics of these lectures, and the names of the persons giving them are listed below:

(1) How to make a community musical--Mr. A. A. Stanley
(2-11) Music and Aesthetics--Mr. Theodore Hamilton
(12) Wagner and His Operas--Mr. Newton J. Corey
(13) Musical Melodrama--Mr. Guy B. Williams
(14) Ancient Classics--Mr. William Howland
(15) Stage Deportment--Mrs. Weil-Martin
(16) Phrase, period, binary form--Mr. Edward Manville
(17) Three-part form, form with trio--Mr. Manville
(18) Double period, phrase extension--Mr. Manville
(19) Folk song and folk-singing--Mr. William Howland
(20) Five-part form--Mr. Williams
(21) Phrase group; transition and interlude--Mr. Manville
(22) Theme and variations--Mr. Williams
(23) Modern Song--Mr. Williams
(24) Irregular forms--Mr. Manville
(25) Ancient suite--Mr. Charles Morse
(26) Modern suite--Mr. Morse
(27) Polyphonic form--Mr. Williams
(28) Large song forms--Mr. Laing
(29) Canon and Fugue--Mr. Manville
(30) Sonata, exposition--Mr. Morse
(31) Sonata, development and recapitulation--Mr. Morse
(32) Overture and concerto--Mr. Williams
(33) Rondo forms--Mr. Manville
(34) Vocal forms, aria, and recitative--Mrs. Taylor
(35) Program music--Mr. Morse
(36) Conducting--Mr. Howland
(37) Cantata and oratorio--Mrs. Reed
(38) Literary influences in music--Mr. Aiken
(39) The organ--Mr. Morse
(40) Acoustics--Mr. Manville
(41) The violin--Mr. Wrigley
(42) Italian opera, coloratura style--Mr. Howland
(43) Psychology--Mr. Manville
(44) Romantic opera--Mr. Williams[11]

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[11] Ibid., p. 23.

These lectures were free, but compulsory for regularly enrolled students. Sixteen of the forty-four lectures dealt with some aspect of musical form: rondo; sonata; concerto; fugue; suite; theme and variations; binary, ternary, periodic construction; five-part form; irregular forms; and song forms. The insertion of these topics into music history was probably due to the fact the theory department only offered instruction in form in its free composition course; this course was not elected by many students since it was only required for those majoring in theory. Therefore, by including form in a portion of the music history lectures, all students at the institute pursuing a diploma were exposed to this important aspect of music study.

The theory department offered eight courses in 1914. Each of these is briefly explained below:

(1) Elements of Theory
Ear-training and melody-writing; dictation; notation; scales; overtones; intervals; and the study of all fundamentals of music

(2) Elementary Harmony
A continuation of course number one; chord formation and progression; elementary figuration; simple modulation; cadences; passing notes; organ point; elements of form; simple harmonization; inversions of chords; sequences; harmonic analysis

(3) Advanced Harmony
A continuation of course number two; suspensions; advanced chord formations; chromatic chords; altered chords; harmonization; figuration; the whole-tone scale; five-part harmony; writing for chorus; eight-part harmony

(4) Counterpoint
Strict counterpoint in all of the various species; imitation in two, three, and four parts in different intervals and forms; double counterpoint; the invention; chorale figuration

(5) Canon and Fugue
The canon in all its aspects; the fugue with two, three, and four voices; and double, triple and vocal fugue; fugetta

(6) Free Composition
Simple composition in all the smaller vocal and instrumental forms; structure; analysis; poem settings for various voice combinations; irregular forms; modern songs; dance forms; suite; theme and variations; rondo; polyphonic forms; cantata; mass motet; oratorio; opera; formal and critical analysis of the works of Wagner, Richard Strauss, Puccini, and others

(7) Orchestration and Composition
The various orchestral and band instruments are explained and demonstrated; tone color and instrumental effects are considered; all combinations of instruments of the orchestra as well as instruments of small theatre bands, military and concert bands are studied.

(8) Conducting
General and special training is given to prepare students for choral, orchestral or operatic conducting.[12]

Two other courses of study offered in 1914 were Katharine Burrowes' program for children and a normal training course administered through the Thomas Normal Training School. The goals of Mrs. Burrowes' course were:

> . . . to give young students the foundation for a rounded and complete musical education, to bring to life the music germ which exists in every child, to develop musical appreciation, and to create that sincere and enduring love of the art without which no man or woman can hope to be a real musician.[13]

In respect to normal training, the administration realized the importance of training teachers for public school work, and, therefore, the institute became affiliated with the Thomas Normal Training School in 1914.

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[12] Ibid., p. 24.

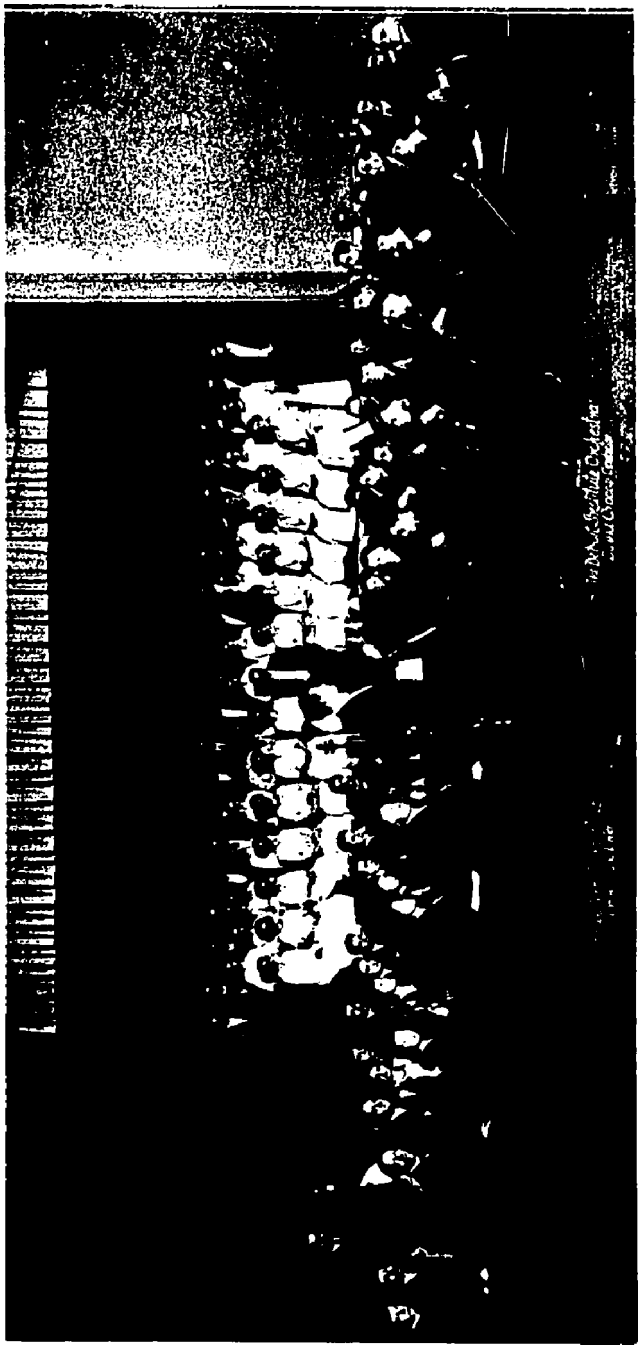
[13] Ibid., p. 16.

Four years later some members of the Detroit Symphony Orchestra were employed to teach strings, flute, clarinet, trumpet, and horn. Before 1918 no wind instruments had been taught there.

Additions to the curriculum in 1920 included the Institute Orchestra; violin duet classes; string trio, quartet and quintet classes; music analysis; an advanced course in composition and orchestration (taught by Victor Kolar, assistant conductor of the Detroit Symphony); a grand opera class; and public school music.

The Institute Orchestra was organized for the purpose of giving students experience in orchestral playing. To prepare students for the orchestra, two orchestral training classes were formed--one for students younger than fifteen and one for those students fifteen and older. The younger class was exposed to light, easy orchestral literature, while the older class studied standard overtures and symphonies. These classes met once a week under the direction of David Crocov, a violinist in the Detroit Symphony, and as students became proficient enough, they were admitted into the Institute Orchestra. (The orchestra, as it appeared in 1921, is shown in Plate IV.) The training classes were evidence that Crocov believed in youth and its potentiality, for he gave young musicians every opportunity to develop their musicianship and ensemble technique through exposure to orchestral literature. A letter from Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra,

PLATE IV



DETROIT INSTITUTE OF MUSICAL ART ORCHESTRA

to Crocov in 1921 commented on the importance of the orchestra training classes:

> I was greatly interested in what you told me about your orchestral class at the Detroit Institute of Musical Art. I think it is an excellent idea to give your musicians the opportunity to get acquainted with orchestral music and of obtaining some orchestral routine. I think it is most desirable that as great as possible a number of pupils should participate in such orchestral classes, as it would greatly help in preparing competent orchestral players for the future.[14]

The grand opera class met once a week for two hours and was taught by William Howland. This class not only surveyed operatic history, but also gave voice majors an opportunity to study special scenes from operas in relation to acting, dramatic interpretation, and stage deportment.[15]

In 1920 the Detroit Institute initiated its own public school music course of study, because the Thomas Normal School had closed in 1919. The complete course of study took two years and consisted of the following subjects:

Ear-training and Dictation--2 terms
Elementary Harmony--4 terms (one year)
Advanced Harmony--2 terms
History of Music--2 terms
Musical Analysis--2 terms
Piano--8 terms (two years)
Chorus Conducting--2 terms
Practice Teaching--2 terms
Drawing--2 terms[16]

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[14] Ibid., 1921, p. 21.

[15] Ibid., 1920, p. 19.

[16] Ibid., p. 27.

The tuition fee for the full course was $250.00 per year. At the completion of the two-year course, a certificate of graduation was issued.

A new department initiated in 1927 was the Motion Picture Theatre Music Department. The motion picture industry had provided a new outlet for musical talent, thus the institute began educating musicians for this new role. According to the Detroit Institute Announcement in 1927,

> Good musical settings for motion pictures have come to be recognized as absolute requisites for perfect presentation. Emotions portrayed on the screen make for deeper impressions on the mind if conveyed there through the sense of hearing, in addition to that of sight. The ideal picture presentation would consist of a screen story, accompanied by music so finely attuned to the changing moods that the audience would be almost unaware of the music, the impressions of the senses of sight and hearing being in absolute.[17]

There were three main courses designed to prepare musicians for this job--a picture-setting course, an improvisation course, and an accompaniment-playing course. The picture-setting course consisted of twelve class lectures dealing with "knowledge of picture moods and their appropriate setting in music moods, cue sheet work, and short reels." In the improvisation and accompaniment courses, ability to "improvise intelligently in proper moods for extemporaneous picture accompaniment, to accompany instruments, voice, and dance as found in vaudeville houses, and to play from lead sheets" was cultivated. All these

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[17] Ibid., 1927, p. 21.

courses were taught by Mr. C. D. Boomhower, an eminent theater organist in Detroit at that time.[18]

Vaudeville production and silent movies accompanied by improvised theater organ and piano music were memorable entertainment. Providing course-work and training geared to the promotion and enhancement of such entertainment was an unusual gesture for the academic world. However, the foresight involved in this tribute to popular entertainment was hardly rewarded when motion picture sound tracks were developed in the late 1920's.[19]

Two other opportunities afforded students of the Detroit Institute in 1927 were a class for advanced voice students called the vocal artist course, and a class in music-training for young children. The vocal artist class was directed by Howland and consisted of interpretation (style, diction, etc.), repertoire (including the recitatives and arias of all the principal operas and oratorios), and constructive criticism (members of the class sang before each other).[20] This class was held once a week and cost each student $15.00 per term. The music class for young children was held once a week for two hours. The children

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[18] Ibid.

[19] Dagobert Runes and Harry Schrickel in their Encyclopedia of the Arts (New York: Philosophical Library, Inc., 1946), p. 631, stated that in 1928 the Soviet filmmakers had produced a sound film which incorporated all the principles of silent cinematography and the use of sound.

[20] Detroit Institute of Musical Art Announcement, 1927, p. 14.

were limited to five in each class, and the tuition was $15.00 per child for a ten-week term. Emphasis in the class was on "notation, rhythm and melody from the hearing standpoint, eurythmics, and creativity."[21]

Courses offered at the Detroit Institute in 1929 consisted of private lessons in piano, voice, organ, violin, cello, harp, and wind instruments, and class lessons in harmony, history of music, counterpoint, music appreciation, form and analysis, sight-singing and dictation, chorus, keyboard harmony, composition, canon and fugue, orchestration, conducting, teacher's training in voice and piano, aesthetics, language, psychology, orchestra training, and accompanying.[22]

Further tribute was given to the potentiality of youth by the institute when it developed a special course for young students in 1929 called the "Dunning System of Music Study." Following is an explanation of the course:

> The Dunning System is an improved method of music study. It is the best exposition of the first principles of piano music and is adapted to the teaching of children and beginners and anyone who wishes a thorough knowledge of the foundation of music. The originator of this system, Mrs. Carrie L. Dunning, of Buffalo, New York, after much musical experience in this country, studied a number of years in Europe with Prentner and Leschetizky, renowned Vienna instructors. On her return she taught advanced pupils, until, impressed by their lack of general knowledge of the fundamental principles of music, she began to look about for a better method of instrucing beginners and a simple method for very young beginners.

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[21] Ibid., p. 23.

[22] Ibid., 1929, p. 10.

> The Dunning System presents each difficulty in turn, in such an easy and instructive manner that the child of six or seven can grasp and comprehend its difficulties with but little mental effort. Formed into classes, the pupils are taught by means of symbols--movable music characters--and the fundamental principles of music. Stories and songs are given to stimulate ideas and cultivate musical intelligence. Interesting games make otherwise tedious drills subjects of pleasure. The ear is trained with musical tones by oral exercises and mental drills are employed to awaken musical thought. Sight-reading forms a part of every lesson, being presented in numerous different ways. Musical principles are taught from memory verses, which are simple and easily retained. The sense of rhythm is stimulated and developed by rhythmic exercises and songs. The muscles of the fingers, wrists, and arms are developed and strengthened by finger gymnastics and table technique performed to the rhythm of delightful songs. An ingeniously constructed keyboard, with grand staff attached, simplifies notation by uniting these two important factors. It trains the ear so thoroughly that a child is enabled to write music by dictation. Pictures and verses give an intimate knowledge of the great composers and cultivate a taste for their compositions. Written work teaches the student that music is a language they must learn to write as well as interpret. Practical piano work illustrates the principles taught by games and exercises.[23]

Classes incorporating the "Dunning System" were formed at the institute for children between the ages of six and twelve. The classes were limited to six, and the work consisted of two class lessons per week. The complete course of study took two years--the first year's work consisted of scale structure, rhythm, sight-reading, melodic dictation, transposition, and simple composition; the second year continued with the first year's activities and added work in harmonizing melodies. The cost of this instruction was $30.00 per term for the two weekly lessons.

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[23] Ibid., p. 14.

An overall view of the subjects taught at the Detroit Institute of Musical Art from 1914 to 1929 reveals a broad curriculum encompassing most branches of applied music and theory, classes for teacher training, classes for children, music history, various ensembles, and training directed towards providing music background for the motion picture industry. An interest in teacher training was reflected by the inclusion of piano and voice pedagogy and public school music into the curriculum. Likewise, the "Dunning System," "Burrowes' Course of Music Study," and the class for pre-school children are a reflection of the importance the institute placed on music training for young children.

The Detroit Institute of Musical Art drew from various resources in Detroit to enrich its curriculum as evidenced by the hiring of Detroit symphony men to teach orchestral instruments and a theater organist to teach students the art of providing music for motion picutres. The superiority of the curriculum is attested by the fact that it was the only institution in Detroit in the late 1920's to be accredited by the National Association of Schools of Music.

Faculty

The Detroit Institute faculty in 1914 was comprised of twenty-one piano teachers, seven voice, three violin, two mandolin-guitar, two organ teachers, and instructors in harp, theory, music history, accompanying, piano and

voice pedagogy, and music classes for children. The total faculty numbered forty-five. Heads of the various departments in 1914 were William Howland, voice; Guy B. Williams, piano; Charles Morse, organ; William Wrigley, violin; and Edward Manville, theory. Three of these men also taught additional subjects: Howland taught voice pedagogy; Williams, piano pedagogy; and Morse, music history.

William King, concertmaster of the Detroit Symphony, became head of the violin department in 1918. Other members of the symphony who taught at the institute that year were James Cassie, violin; V. Viggiano, flute; Paul Weiland, clarinet; A. Moeller, double-bass; E. M. VanAmburgh, trumpet; and E. Stango, horn.[24] The employment of the Detroit Symphony members in 1918 set a trend which continued well into the 1930's. This association provided the institute expert string and wind instrument instructors for a number of years and was an asset in respect to attracting students. There were twenty-six piano, nine voice, and seven violin teachers on the staff in 1918.

A constant increase in demand for its services provided a stimulus for the institute. Its offerings in the string department were especially in demand, as evidenced by the quadrupling of string teachers in six years. The faculty by 1920 had expanded to twenty-eight teachers of piano, twelve of violin, nine of voice, two of cello, one of viola, three organ teachers, and instructors in harp, man-

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[24] Ibid., 1918, p. 5.

dolin and guitar, wind instruments, theory and public school music.[25] Eight of the string teachers were members of the Detroit Symphony, including the concertmaster, the assistant concertmaster, and the first cellist. Thus from 1914 to 1920, seven piano, nine violin, two voice, one organ, one viola, and two cello teachers had been added to the staff.

In 1924 the Music News saluted the faculty of the Detroit Institute of Musical Art:

> The Detroit Institute of Musical Art, incorporated in 1914, has exercised a potent influence in the musical life of Detroit and has played no small part in the wonderful musical awakening that has been manifested so strikingly during the seasons just past. This may be attributed to the fact that the faculty comprises the leaders in all branches of musical activity. The teachers are not only authorities in their respective educational lines but are also foremost figures in the concert and public of the community. The atmosphere of the school is an evidence of the creative force within and has resulted in a constant and consistent growth; so much so, that last year it was necessary to move to larger quarters next to the public library. Thus the Institute, with its unsurpassed faculty, ideal location and facilities, provides a musical education second to none in the country.[26]

By 1927 the faculty was comprised of forty-two piano teachers, eleven voice, nine violin, one viola, two cello, four organ, four theory teachers, and instructors in dramatic art, normal training, dancing, languages, wind instruments, harp, and mandolin.[27] The reason for such a

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[25] Ibid., 1920, pp. 6-7.

[26] Music News, November 7, 1924, p. 73.

[27] Detroit Institute of Musical Art Announcement, 1927, pp. 7-8.

large faculty increase in 1927 was that Francis York resigned as director of the Detroit Conservatory, becoming chairman of the board of the Detroit Institute, and bringing with him to the institute over twenty of the most prominent musicians in Detroit. Besides serving as board chairman, York also taught organ and piano at the institute. Many of the faculty were trained in Europe, and twenty-three of them held music degrees.

The faculty in 1929 consisted of forty-one piano teachers, ten voice, ten violin, one cello, five organ and theory teachers, and instructors in wind instruments, mandolin, harp, and language.[28] The somewhat smaller faculty that year reflected the economic crisis that took its toll on all the conservatories at that time.

Of the original staff in 1914, only six were still teaching at the institute in 1929: Howland, Manville, Jessica Ross, Arvilla Roeser, Mrs. M. D. Bentley, and Edith Guirlinger. However, there was very little turnover in respect to the various department heads at the institute from 1914 to 1929. Wrigley, head of the violin department in 1914, was replaced by Edward Kreiner in 1914, who was in turn replaced by William King in 1918; King remained as head of the department into the 1930's. Morse left the institute in 1919, so Manville took over the organ department as well as continuing to head the theory department. Williams left the institute in 1926 and was replaced by

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[28] Ibid., 1929, pp. 7-8.

William Boughton to head the piano department. Since most of the orchestral instruments were taught by members of the Detroit Symphony, there was little turnover in these capacities--most of the symphony men became permanent residents in the Detroit area.

The Detroit Institute maintained one of the best faculties in the city from 1914 to 1929. With men such as Manville, Williams, Howland, and York in the theory, piano, voice, and organ departments, and with Iyla Schkolnic and William King (concertmaster and assistant concertmaster of the Detroit Symphony Orchestra) heading the violin department, the musical standards were paramount. The institute's accreditation by the National Association of Schools of Music in the late 1920's substantiates its superior instruction and curriculum.

Graduation Requirements for Diplomas and Degrees

Morse, Williams, and Howland, upon establishing the Detroit Institute in 1914, had set up four-year courses of study in piano, voice, organ, violin, and theory. Upon completion of any one of these, the student was issued a certificate of graduation; an artist diploma was awarded to those who gave a public recital at the end of the fourth year. The four-year courses of study in piano, voice, organ, violin, and theory are outlined below (applied music was elected each term in addition to these courses):

Piano

Freshman Year
- Elements of Theory--2 terms
- Elementary Harmony--2 terms

Sophomore Year
- Advanced Harmony--4 terms
- Sight-reading--2 terms

Junior Year
- History of Music--4 terms
- Accompanying--2 terms

Senior Year
- Piano Pedagogy--30 lessons

Voice

Freshman Year
- History of Music--4 terms
- Sight-singing--2 terms

Sophomore Year
- Elements of Theory--2 terms
- Elementary Harmony--2 terms
- Choral Union--4 terms
- Piano--1 lesson per week

Junior Year
- Advanced Harmony--4 terms
- Languages and Diction--4 terms
- Choral Union--4 terms
- Piano--1 lesson per week

Senior Year
- Repertoire--4 terms
- Vocal Pedagogy--20 lessons

Organ

Freshman Year
- Elements of Theory--2 terms
- Elementary Harmony--2 terms
- Piano--1 lesson per week

Sophomore Year
- Advanced Harmony--4 terms
- Sight-reading--2 terms
- Piano--1 lesson per week

Junior Year
- History of Music--4 terms
- Counterpoint--4 terms
- Choir-training--4 terms
- Piano--1 lesson per week

Senior Year
- Canon and Fugue--4 terms
- Orchestration and Composition--4 terms

Violin

Freshman Year
Elements of Theory--2 terms
Elementary Harmony--2 terms
Sophomore Year
Advanced Harmony--4 terms
Piano--1 lesson per week
Orchestra--4 terms
Junior Year
History of Music--4 terms
Chamber Music--2 terms
Piano--1 lesson per week
Orchestra-- 4 terms
Senior Year
Orchestra--4 terms

Theory

Freshman Year
Elements of Theory--2 terms
Elementary Harmony--2 terms
Piano--1 lesson per week
Sophomore Year
Advanced Harmony--4 terms
History of Music--4 terms
Piano--1 lesson per week
Junior Year
Counterpoint--4 terms
Free Composition--4 terms
Senior Year
Canon and Fugue--4 terms
Orchestration and Composition--4 terms
Conducting--4 terms[29]

Composition as a principal study required four years to complete and was identical to the course of study in theory, with the exception that a recital of original compositions was required for graduation.

An additional year of specialized work under the direction of the head of the department entitled a student to the Bachelor of Music degree. The four-year courses of study at the institute underlined the fact that more is in-

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[29]Ibid., 1914, p. 11.

volved in music education than producing performers; cultivating thoroughly trained musicians was of primary importance. The first bachelor's degree was awarded in 1918.

The graduation requirements in 1920 had changed somewhat since 1914. Four terms of elementary harmony were required in 1920 (instead of two, as in 1914) in the piano, organ, voice, violin, and theory courses of study; also, four terms of music analysis were required in 1920 (music analysis was not offered in 1914). Only twenty-five lessons in piano pedagogy were offered in 1920 compared to the thirty lessons given in 1914. The only other change in 1920 concerned free composition in the theory course of study; free composition was included in the third year in 1914, but was not required in 1920.[30]

As in 1914 a graduation recital had to be given before the artist diploma was granted, and a fifth year of study (including a thesis) was required for the bachelor's degree. By 1920 fourteen persons had been awarded the artist diploma, and four had earned Bachelor of Music degrees.

The following seven years led to more specific courses of study in all fields of music. In respect to music education (public school music), upon completing a three-year course of study, students received a Michigan State Life Certificate. Upon completing a four-year course of study, shown below, the degree of Bachelor of Music in Education was conferred by the institute.

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[30]Ibid., 1920, p. 10.

First Year

First Semester	Hours Credit
Health Education (Hygiene)	2
English (Composition)	3
Sociology (Function of Society)	3
Psychology (Elementary)	3
Music (Piano or Voice)	2
Music (Sight-singing)	2
Music (Elements and Ear-training)	2
Art (General Principles)	1½
Education (Structure of System)	2
Industrial Arts	0
Handwriting	0
Second Semester	
Music (Piano or Voice)	2
Music (Elements and Ear-training)	2
Music (Sight-singing)	1
English (Children's Literature)	2
Psychology (Genetic Psychology)	3
Teaching (Analysis of Teaching)	2
Science (Biology)	3
Health Education (Dance and Sports)	1

Second Year

First Semester	
Education (Lesson Planning)	3
Music (Instrument or Voice)	2
Music (Sight-singing)	1
Music (Music History I)	3
Music (Harmony I)	2
Teaching (Analysis and Lessons)	3
Second Semester	
English (Survey of World Literature)	3
Teaching (Elementary)	3
Music (Harmony II)	2
Music (Music History II)	3
Music (Instrument or Voice)	2
Education (Principles of Teaching)	3

Third Year

First Semester	
Science (Geography)	3
Education (Philosophy of Education)	3
Music (Harmony III)	3
English (Drama)	3
Music (Form and Analysis)	3
Music (Voice or Instrument)	2
Second Semester	
Sociology (World Problems)	3
Economics (Saving and Spending)	3
Music (Harmony IV)	3
History I (Racial Development)	3

	Hours Credit
Music (Form and Analysis)	3
Music (Voice or Instrument)	2

Fourth Year

First Semester	
Music (Instrumentation)	3
Music (Choral and Orchestral Conducting)	3
Music (Voice or Instrument)	2
Music (Counterpoint I)	1½
Psychology (Psychology of Learning) . .	3
History II (Evolution of Social Institutions)	3
Second Semester	
Education (History of Education)	3
English	3
Economics	3
Music (Orchestration)	3
Music (Counterpoint II)	1½
Music (Voice or Instrument)	2
Music (Research in Special Field) . . .	3[31]

The change from an education oriented to performance and theory, to a broadened curriculum at the Detroit Institute was swift. In just seven years, from 1920 to 1927, the music education course of study had changed from requiring a few music courses to requiring 133 hours, more than half of which were in education, science, and liberal arts. Of the 133 hours required for this four-year course of study, sixty-one were in music, forty-seven in academic subjects, and twenty-five in education.

The graduation requirements had changed again in 1927. Courses of study in piano, voice, violin, and organ are outlined below:

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[31] Ibid., 1927, pp. 19-20.

Piano

	Hours Credit
Elements and Ear-training--one year . . .	4
Harmony I--one year	4
Harmony II--one year	4
Music Form and Appreciation--one year . .	3
Counterpoint--one year	3
Musical History--one year	3
Normal Course in Piano Pedagogy--one year	3

Voice

Same Theory and Music History as for piano students	21
Piano--two years	
Vocal Normal Course--one-half year	1½
Sight-singing and Dictation--one-half year	1½

Violin

Same theory and Music History as for piano students	21
Piano--two years	
Chamber Music--one year	3

Organ

Same theory and Music History as for piano students	21
Piano--three years	
Special training in hymn- and anthem-playing, accompanying, sight-reading, improvising and arranging piano and orchestral scores for organ.[32]	

Comparison of the graduation requirements in 1920 and 1927 shows that counterpoint was required in the study of piano, voice, violin, and organ in 1927, but was required only of organ majors in 1920. Moreover, in 1927 accompaniment was not required for a diploma in piano, language was not required for voice majors, and canon and fugue were not required in the organ course of study as in 1920. In order to qualify for the bachelor's degree in

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[32] *Ibid.*, pp. 11-16.

1927, students were required to take two years of theory after graduation and present a thesis.[33] In 1920 only one year of work was required after graduation for the bachelor's degree. As in previous years, students who presented a recital near the end of their four-year program were awarded the artist diploma; others who did not present a recital but who complied with all the other requirements were issued a certificate of graduation. These requirements were outlined by the National Association of Schools of Music, of which the Detroit Institute became a member in 1927. At this time the only other institution in Michigan accredited by the association was the University School of Music in Ann Arbor. By 1927 thirty-two bachelor's degrees had been issued by the institute.[34]

By 1929 specific requirements for bachelor's and master's degrees had been devised by the institute. Candidates for the bachelor's degree in 1929 had to complete 120 semester hours of work including forty-two hours in applied music, thirty hours of class-work in music, thirty hours of electives, and eighteen hours in academic subjects.[35] In addition all bachelor's degree candidates had to submit a thesis on a subject approved by the board; the thesis had to be at least thirty pages in length.

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[33] Ibid., p. 10.

[34] Ibid., p. 32.

[35] Ibid., 1929, p. 11.

Students were first offered a master's degree program in 1929. To complete the master's degree, either with applied music or theory as a major, required considerable ability in composition. The rigorous expectations demanded of master's degree candidates are evidenced in the type of composing required for graduation. That only three students obtained master's degrees in 1929 may be further evidence of the musicianship required for the program. The following was required with applied music as a major subject:

(1) At least one movement in sonata form for one or more instruments
(2) A fugue in five sections with the usual contrapuntal devices
(3) Songs or pieces for the instrument in which the candidate is majoring
(4) A composition scored for full orchestra, either an original composition or an arrangement
(5) Continuation of the major instrument at least one school year

Theory majors had to complete the following for the master's degree:

(1) A string quartet in three or four movements
(2) A double fugue
(3) A symphonic poem for full orchestra or a cantata with full orchestral accompaniment requiring at least twenty minutes for performance
(4) Continuation of the secondary subject for at least a year.[36]

The class-work requirements for the artist diploma or graduate diploma in piano, voice, violin, and organ were the same as the requirements in 1927. The number of bachelor's degree recipients increased 1275 per cent from 1920

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[36] Ibid.

to 1929: compared to four in 1920, by 1929 fifty-five persons had received bachelor's degrees from the Detroit Institute.[37]

Evaluation of Students

Students in the Detroit Institute were classified into five groups: preparatory (Children and Beginners); intermediate (first and second years); junior (third year); senior (fourth year); and postgraduate (for students working for a degree). Students were admitted to the junior status only after passing an examination held during the first term of the third year. The examinations in piano and voice, for example, required the following:

> To be eligible for the junior grade, piano students must be able to play all major and minor scales at a tempo of 100 M.M. to quarter notes; in thirds, sixths, tenths, or contrary motion; in groups of four and six per beat, through four octaves; the passage forms at the same speed, and scales in octaves at a moderate tempo. At least six studies from Czerny Op. 299, Heller, and Bach, one at least from memory.
>
> Voice students are required to have mastered the technical essentials in tone production, and in vocal exercises, such as Vol. I and II of Panofka Op. 85 and Book I of the Masterpieces of Vocalization (Spicker) or their equivalent. The applicant should also have completed the Vaccai Studies (in Italian) and attained sufficient ability to be ready for the more serious songs in English, Italian, or French; also to play a piano accompaniment of moderate difficulty.[38]

All students were evaluated upon entering the institute, however, and credit was given for advancement already made.

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[37] Ibid., pp. 31-32.

[38] Ibid., 1920, p. 11.

Organists had to pass the Association of American Guild of Organists examination before graduation. This examination consisted of performance and theory; the performance portion was graded by teachers in the institute, but the theory portion was sent to New York City, headquarters of the Association of American Guild of Organists, to be graded.[39] By 1926 over thirty students had passed this examination, and by 1928 fifty-two had passed it.

Transcripts going back as far as 1924 indicate that the grading system in the Detroit Institute consisted of "excellent, good, fair, and poor." This form of evaluation was applied in all courses, including private lessons. Edith Guirlinger, a piano teacher at the Detroit Institute during that period explained that several persons within each department judged the performances at the end of each term, although the final grade was determined by each student's own private teacher.

Tuition

The rates of tuition in the Detroit Institute were based on ten-week terms and varied greatly according to the type of instruction (class or private) and according to the experience and background of the teacher. The rates were set by the institute and were based on a commission; the teacher received two-thirds of the rate and the institute one-third. The tuition rates for 1914 (for ten-week terms)

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[39]Edith Guirlinger, private interview, August 6, 1969, Detroit, Michigan.

are shown in Appendix D (all lessons were private unless otherwise specified).

The following table illustrates the highest and lowest tuition rates charged at the institute for two thirty-minute private lessons per week (for a ten-week term) in the piano, organ, voice, and violin departments for the years in which there were significant changes:

TABLE 3

TUITION VARIATIONS IN THE DETROIT INSTITUTE OF MUSICAL ART, 1914-1927, BY SELECTED YEARS

	1914	1919	1922	1927
Piano	$10-40	$15-60	$15-80	$20-140
Organ	$20-50	$15-50	$30-60	$40-100
Voice	$20-90	$20-90	$20-90	$20-100
Violin	$10-40	$15-70	$15-70	$20-70

The table shows that tuition in general had increased a great deal from 1914 to 1927. Two thirty-minute piano lessons per week with Williams in 1914 cost $50.00 per term; York charged $140.00 per term for the same lessons in 1927, which represented an 180 per cent increase over 1914. Howland charged $90.00 per term for two thirty-minute lessons a week in 1914; by 1927 he was charging $100.00 per term, which was only an eleven per cent increase over his rates in 1914. However, the cost of private lessons with the head of the organ department had doubled from 1914 to 1927--$50.00 to $100.00. Violin instruction with the head of the department

had also increased substantially in these fifteen years: two thirty-minute lessons a week with Wrigley in 1914 cost $40.00 per term, but King in 1927 charged $70.00 for two thirty-minute lessons a week, representing an increase of seventy-five per cent over the rates in 1914. Even the lowest tuition rates in piano, organ, and violin were higher in 1927--they were exactly double the rates of 1914. The lowest rates in voice, however, had not changed from 1914 to 1927.

The tuition had also increased for instruction in voice pedagogy and theory. In 1914 Howland charged $10.00 per student for twenty lectures in voice pedagogy, and in 1927 he was charging $15.00 per student for ten lectures in voice pedagogy. Manville in 1914 charged $20.00 per term for one thirty-minute private lesson a week in theory; in 1927 he was charging $40.00 per term for a forty-minute lesson in theory. Most tuition rates did not increase from 1927 to 1929.

The steady escalation of tuition rates from 1914 to 1927 provides a representative view of the national economy of the time. The national economy flourished between the war years and the stock market crash, but by 1930 it was clear that the style of living enjoyed in the 1920's was indulgent and temporary. The spending of money for luxuries such as music education was severely curtailed when people had to face economic reality.

Physical Facilities

The Detroit Institute of Musical Art in 1914 was situated at 227 Davenport Street. The studios were equipped with Mason and Hamlin grand and Cable upright pianos. According to the Detroit Institute Announcement of 1914, the equipment was entirely new and every convenience for its clientele and faculty was provided--including a music library, a recital hall, and a waiting room furnished with music magazines.[40] Three of the piano studios are shown in Plate V.

In 1918 the institute moved into larger quarters located at 117-121 Woodward Avenue. The new building afforded larger studios and a recital hall on the main floor with a seating capacity of 250. Most of the studios were located on the second floor; the classrooms occupied the third floor. Other studios and practice rooms were located in a separate building adjacent to the institute.[41] A two-manual pipe organ was installed in one of the practice rooms for organ students to use.[42] Plates VI and VII show the new recital hall and Williams' studio.

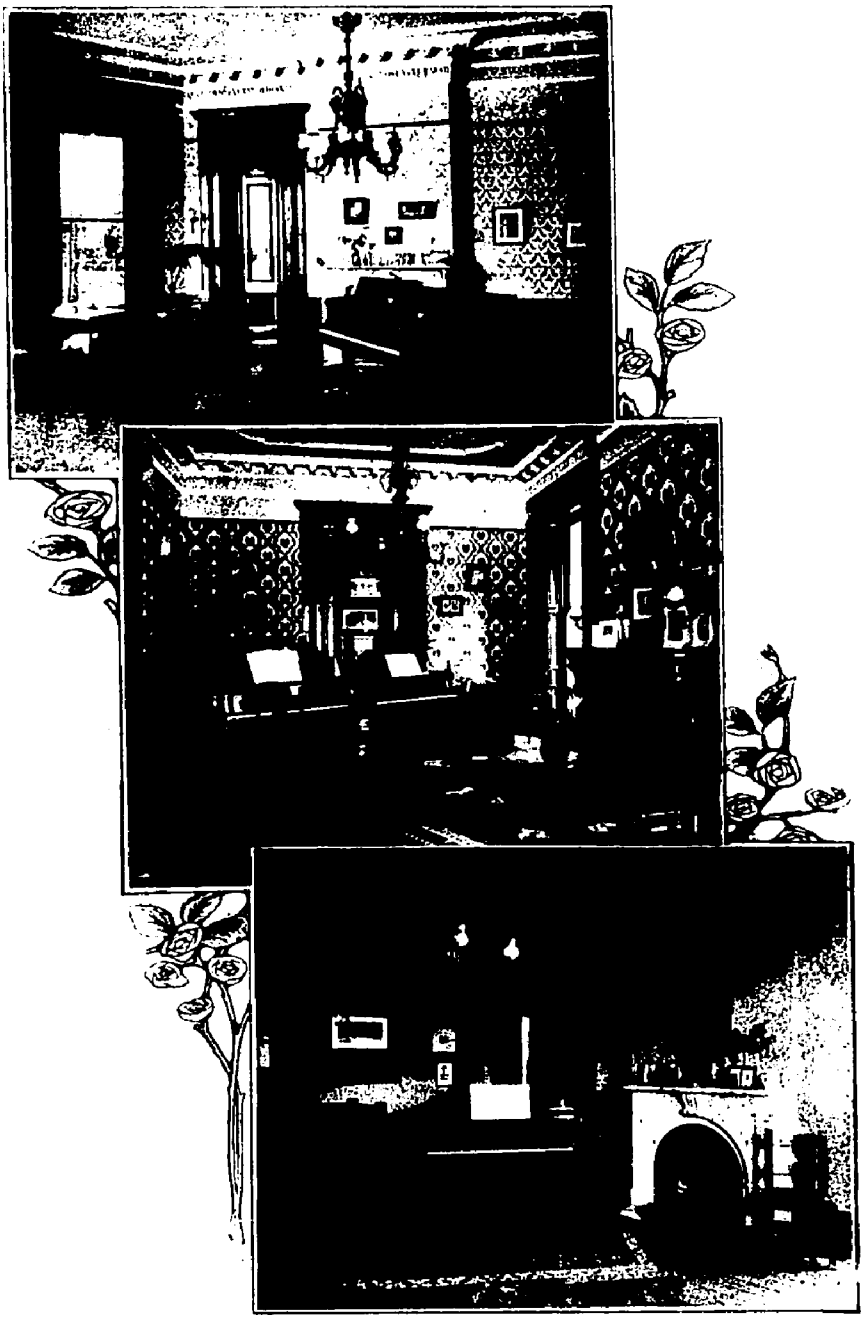
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[40] Ibid., 1914, p. 5.

[41] $3.00 was charged per term for the use of a piano one hour daily; $10.00 was charged for the use of a piano four hours daily. Organs were available at $6.00 per term (one hour daily).

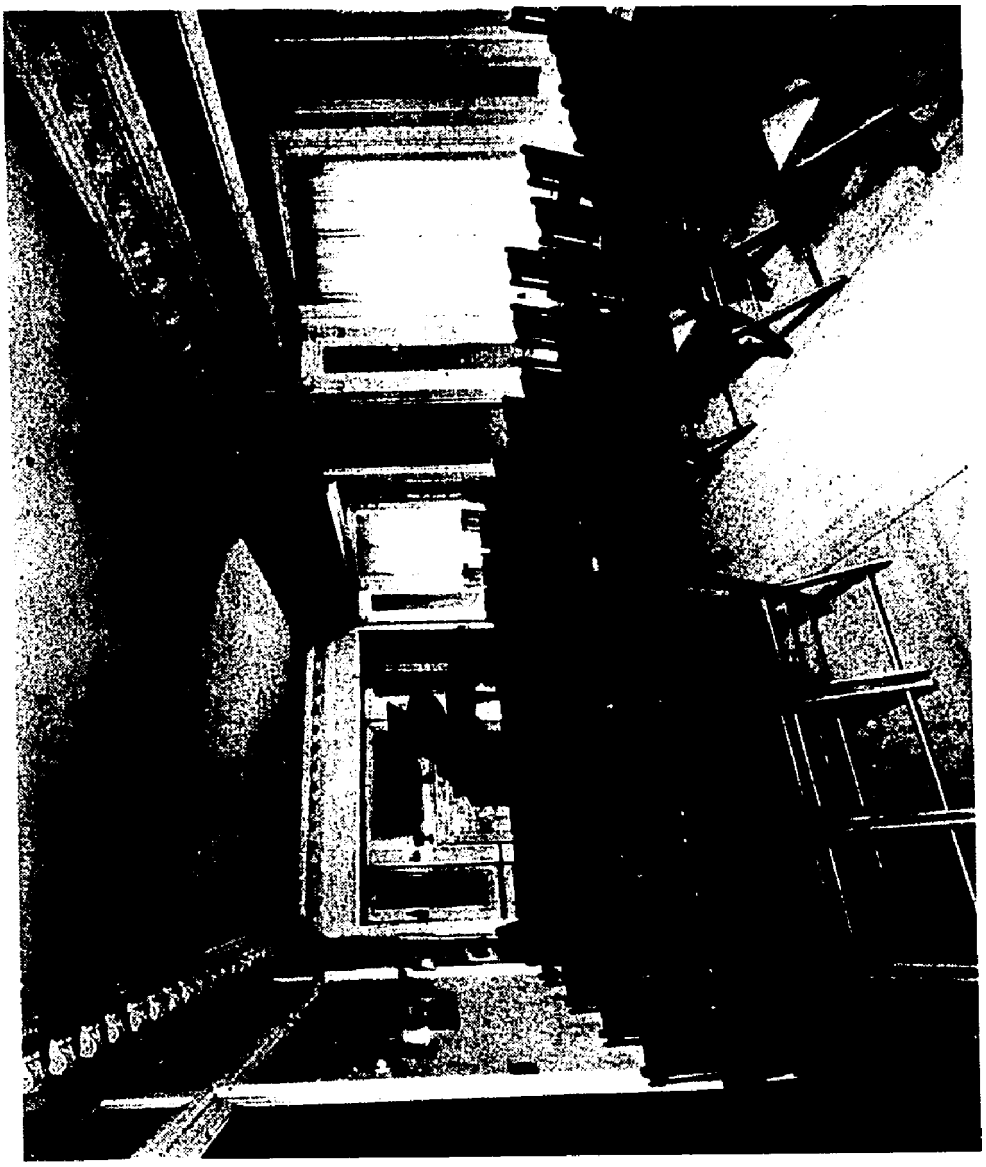
[42] Detroit Institute of Musical Art Announcement, 1918, p. 4.

PLATE V



STUDIOS IN THE DETROIT INSTITUTE OF MUSICAL ART

PLATE VI



RECITAL HALL IN THE DETROIT INSTITUTE OF MUSICAL ART

PLATE VII



WILLIAMS' STUDIO AT THE DETROIT INSTITUTE OF MUSICAL ART

CHAPTER IV

THE GANAPOL SCHOOL OF MUSICAL ART (1900-1941)

In 1900 Boris L. Ganapol and his wife started a music school in Detroit occupying three studios in the Valpey Building (213 Woodward Ave.) and offering instruction in piano and voice. Mr. Ganapol, a graduate of the Imperial Conservatory in Kiev, Russia, taught voice, and Mrs. Ganapol, a former pupil of Heinrich Barth of Berlin, taught piano. Under their supervision the school grew in size and stature, and in 1906, it was given the title "The Ganapol Music Studios." By 1908 the staff and curriculum had expanded to the point that the school became permanently known as the "Ganapol School of Musical Art."[1]

This formidable husband and wife team created an outstanding school which reached its peak in the second decade of this century and declined in size in the third and fourth decades. Throughout its existence the school was foremost a piano school, and accordingly, maintained a large piano faculty and graduated numerous piano students over the years. However, its piano concentration did not detract from the high quality instruction given in voice, theory, organ, violin, and cello for many years. The

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[1]Cited in the Ganapol School of Musical Art Announcement, 1912, p. 36.

Ganapol School was never as large as the Detroit Conservatory or the Detroit Institute of Musical Art, nor did the school offer degrees in music; nevertheless, students at the school were inspired by instruction as competent as any in the area.

Subjects

Course offerings at the Ganapol School the first decade of its existence were somewhat meager. From 1900 to 1906 instruction was offered only in piano and voice. However, organ and elementary harmony were added to the curriculum in 1907, and a year later, private lessons in violin and cello. By 1910 the curriculum expanded further, encompassing piano pedagogy, aesthetics, history of art, elocution, dancing, and accompanying.[2]

The following decade the school enjoyed considerable curricular expansion. New courses offered in 1911 were music history, string ensemble, music analysis, solfeggio (sight-reading and ear-training), and advanced harmony.[3] A year later, counterpoint, composition, and orchestration were introduced into the curriculum.[4] Flute, clarinet, brass, mandolin, guitar, form, and music appreciation had been included in the curriculum by 1918. The total offerings that year were voice, piano, organ, violin,

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[2] Detroit News, August 27, 1910, p. 2.

[3] Ganapol School of Musical Art Announcement, 1911, p. 3.

[4] Ibid., 1912, p. 13.

cello, wind instruments, mandolin, guitar, music history, music analysis, form, elementary theory, first- and second-year harmony, composition, counterpoint, orchestration, solfeggio, piano pedagogy, string ensemble, music appreciation, accompanying, dramatic art, and languages.[5] Dancing, aesthetics, history of art, and elocution were not offered in 1918. As in the Detroit Conservatory of Music and the Detroit Institute of Musical Art, instruction in the Ganapol School was either private or in the form of class lessons. Applied music was taught exclusively via private lessons, while music history, string ensemble, piano pedagogy, music appreciation, and theory were taught in classes.

Although theoretical subjects such as solfeggio, orchestration, counterpoint, composition, form, and analysis were taught at the school, three basic courses were elected by all students pursuing diplomas--elementary theory, first-year harmony, and second-year harmony. Designed by Abram Tyler who headed the theory department in 1918, these courses consisted of the following:

> Elementary Theory--tonal system, clefs, scale formation, intervals, relationship of keys, modes, dynamics, ornaments, chords, thorough-bass, form, ear-training, sight-singing, dictation, musical terms, principal motives of important sonatas, symphonies, string quartets, operas, etc.
> First-Year Harmony--fundamental harmonies, triads of the major and minor, inversions, chords of the seventh and their inversions, chords of the ninth,

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[5] Ibid., 1918, pp. 10-11.

eleventh and thirteenth, chromatic alterations of the fundamental harmonies, altered chords, cadences, and modulation.

Second-Year Harmony--suspension, means employed in modulation, practical employment of all chords, harmonic accompaniment, melodic development, five-part harmony, six-, seven-, and eight-part harmony, and music analysis.[6]

The total offerings of the Ganapol School from 1912 to 1920 encompassed many subjects and in many respects could be compared to what was offered at the Detroit Conservatory and Detroit Institute. However, two subject areas not taught at the Ganapol School during these "banner" years that were part of the curriculum of the other two schools were public school education and music classes for children.

Unfortunately, course offerings at the Ganapol School diminished after 1920, for the faculty decreased in size. As the faculty dwindled in the 1920's, subject after subject was dropped from the curriculum. Subjects taught in 1928-1929, for example, only included voice, piano, violin, cello, music history, and theory. The only subject added to the curriculum after 1920 was the "Dunning System of Music Study" for children.

The curricular peak reached in the second decade was short-lived for several reasons. As mentioned, a lack of faculty to handle the many courses was certainly a factor in the curriculum reduction. Another factor that possibly contributed to this state was the tremendous competition the Ganapol School had to face--the large curricula main-

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[6]Ibid., 1918, p. 20.

tained at the Detroit Conservatory and the Detroit Institute in the 1920's along with the popularity of the two schools, very likely made growth and prosperity difficult for the Ganapol School. However, in spite of these conditions, the Ganapols continued to operate their school until 1941 when the United States entered World War II.

Faculty

The faculty of the Ganapol School never attained the size of the faculty of either the Detroit Conservatory or the Detroit Institute. However, the school did employ a very competent staff over the years and maintained standards comparable to those of the other schools. The total staff at the Ganapol School in 1900 amounted to three teachers--two piano and one voice (this included Mr. and Mrs. Ganapol). There was an enrollment of about sixty students that year. By 1905 the staff had reached the modest number of six, with an enrollment of about 150.

In 1907 the Ganapol School faculty numbered ten persons. The school still primarily offered instruction in voice and piano, although F. H. Stevens, who had been educated in London, joined the faculty that year teaching organ and theory.[7] Mr. Ganapol had acquired two assistants in the voice department, and Mrs. Ganapol had five persons assisting her in the piano department. This larger faculty necessitated larger accommodations, so in 1907 the school moved from its quarters in the Valpey Building to a building

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[7] Ganapol Music Studios Announcement, 1907, p. 3.

on 10 Witherell Street, where it occupied two floors.

In 1908 a staff of fourteen teachers was engaged, and the enrollment reached almost 300. Additions to the faculty that year included Edmund Lichtenstein and Lewis Richards, both graduates of the Brussels Conservatory, and Mme. Elsa Ruegger, who formerly taught at the Scharwenka Conservatory in Berlin. Lichtenstein initiated a violin department, Mme. Ruegger started a cello department, and Richards taught piano.[8]

Two years later the faculty numbered over twenty. The piano staff now consisted of twelve teachers headed by Edwin Hughes; Hughes had spent several years in Vienna studying with and assisting Theodor Leschetizky.[9] In May of 1910, Leschetizky wrote the following reference for Hughes:

> This letter certifies that Mr. Edwin Hughes, who has studied piano with me for several seasons with much success, has, during this season, 1909-1910, prepared pupils for me in a most excellent manner. He is to be recommended therefore not only as a pianist, as the undersigned has previously done, but also as an excellent teacher. The solid practical and theoretical knowledge which he has acquired, together with his gifts, fits him for both these professions.[10]

That the Ganapols employed a man with this background is a reflection of their concern for outstanding instruction in

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[8]Ganapol School of Musical Art Announcement, 1908, pp. 9-10.

[9]Detroit News, August 27, 1910, p. 2.

[10]Ganapol School of Musical Art Announcement, 1911, p. 10.

piano. Other faculty in 1910 included three voice teachers, two violin teachers, and two cello teachers. Because of the increased number of faculty, the school again moved to larger quarters--this time located at 25 Adelaide Street. These new quarters contained fifteen studios and a concert hall that could accommodate 250 persons.

The Ganapol School Announcement of 1911 commented on the school's accomplishments and aspirations during its first ten years of operation:

> The Ganapol School of Musical Art is becoming universally recognized as the most thorough, serious and ideal musical institution in this entire section. With every year the school strengthens its faculty with additional artists and teachers, with more perfect methods, achieves more honor with the results of its students, stimulates general musical interest and more and more exerts a powerful influence in the community. The aim of the Directorate to achieve the ideal combined with the practical, has resulted in a standard of excellence which distinguishes a graduate of the Ganapol School of Musical Art, as an individual of exceptional training. The ideals of a school depend on the heads of the institution. The more perfect the mastery of the different subjects taught, the higher individualized types the teachers represent, the higher the standards. Since the most advanced thinkers and pedagogues of today have agreed that the best results in learning can be obtained if the institution follows its high and true ideals, the world at large has awakened to a realizing sense of the need of such schools. The idealist is no longer styled impractical. No school or conservatory, old or new, has shown more energy, more loyalty to art and more earnestness of purpose than the Ganapol School of Musical Art. It is establishing the most thorough and advanced methods, calling famous artists and teachers to be heads of its departments, and ways and means are continually perfected to help the graduates of the school to practical ends.[11]

The last two statements are particularly noteworthy, for it is clear that the Ganapols were competent musicians very

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[11] Ibid., p. 3.

dedicated to teaching and the promotion of high musical standards. The highly qualified staff they were able to assemble, the stiff competition they endured, and the number of musicians who patronized their school are evidence of such dedication.

The 1911-12 seasons were characterized by further staff increase. In 1911 three piano teachers, a violin teacher, and an organ-theory teacher were added to the faculty. Abram Tyler, former Director of Music in Beloit College, Wisconsin, was employed to teach solfeggio, elementary and advanced harmony, music analysis, music history, and organ.[12] When Hughes and Lichtenstein both resigned in 1912, George S. Kempton was engaged as new head of the piano department and Henri Matheys as head of the violin department. Kempton was a graduate of the Royal Conservatory of Leipzig and won the "Mendelssohn Prize" there in 1891.[13] After 1891, he spent his time concertizing in Europe and America. Matheys graduated from the Liege Conservatory and had been first violinist of the Royal Opera Orchestra at Ostende before coming to Detroit.[14] The impressive qualifications of Kempton and Matheys are further substantiation of the importance the Ganapols attached to the promotion of high standards. For they knew very well that maintenance of high standards was impossible without

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[12] Ibid., p. 5.

[13] Musical America, September 28, 1912, p. 6.

[14] Ganapol School of Musical Art Announcement, 1912, p. 25.

competent staff to enforce them. The total faculty in 1912 was comprised of sixteen piano teachers, two voice, three violin, two cello teachers, and instructors in organ, theory, composition, piano pedagogy, and accompanying.[15]

The next two years were evidently very prosperous for the Ganapol School, for during this time there were considerable increases in enrollment and in the staff. In 1913 the enrollment climbed to 550 and the faculty was strengthened to a total of forty teachers. Jacob Holskin was employed to teach cello that season as Mme. Ruegger had resigned to devote her time to concertizing. In 1914 the enrollment reached 700, and five more teachers were added to the staff--three in piano and two in voice.

That the Ganapol School continued to prosper the next few years was attested by Leonard Liebling, editor of the Musical Courier. Liebling visited the Ganapol School in 1916 on a tour through the Midwest, and upon returning to New York, wrote the following editorial:

> Mr. and Mrs. Ganapol were found to be a very cultured and progressive couple, in touch with the entire musical scheme from its classical root to its latest modern flowering. They insist that the curriculum of their institution must remain advanced and their diplomas must be made harder to acquire than at many other conservatories which count results achieved solely by the number of students enrolled. Even if Mr. Ganapol had not been so long honorably active in musical Detroit before he opened his musical seminary, his catalog biography would inspire respect for the man because of its briefness and modesty. He showed us about his building and we were glad to see nearly all of the rooms occupied busily. There are fifty teachers in the school. We admit that we were much taken with the serious aims, forceful personality

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[15] Ibid., p. 13.

> and authoritative musical speech of the director. One of his most impressive utterances, to our minds, was this: "The aim of the school has not been to emphasize the quantity of graduates but the quality, and to this end few of the great number of students attending have been granted diplomas."[16]

Liebling's comments are further evidence of the Ganapol's dedication to teaching and to the promotion of excellence in musical standards.

In 1917 the Musical Courier announced the addition of Nicola Thomas to the Ganapol School faculty. Miss Thomas studied violin with Leopold Auer of Petrograd for several years, and she later gave concerts in England, Russia, Sweden, Denmark, Germany, and France.[17] She was the head of the violin department at the school for two years before leaving Detroit to concertize. Even though her career in Detroit was short, she was a fine asset to the Ganapol School and an inspiration to the students with whom she had contact. Such turnover of the various department heads was more common in the Ganapol School than in the Detroit Conservatory and Detroit Institute and was consequently an hindrance in respect to building and maintaining its reputation.

The staff of the Ganapol School from 1916 to 1918 was the largest in its history, and the enrollment for the seasons of 1916 and 1917 reached the 800 mark. Following is a list of the faculty and subjects taught in 1918:

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[16] Jewish Chronicle, August 25, 1916, p. 4.

[17] Musical Courier, August 9, 1917, p. 37.

Voice--Mr. Boris Ganapol, Mrs. Florence G. Stover, Miss Grace Lewis, Miss Anna Kowalska, Mrs. Maude Jungbaecker, Miss Eva Senn
Piano--Mrs. Boris Ganapol, Mr. Frederic Boothroyd, Mr. Jan Chiapusso, Miss Ada Gordon, Miss Ada May, Miss Claire C. Burtch, Miss Elizabeth Rohns, Miss Grace Barger, Mrs. Arthur Pike, Miss Bessie Moore, Miss Gertrude Carnovsky, Miss Bessie Blackadder, Miss Margaret Murphy, Miss Cecile Ouellette, Mrs. Leo Kramer, Mrs. Harry Matlock, Miss Margaret Elliott, Miss Pauline Turner, Miss Vera Schoof, Miss Ruth M. Cole, Miss Marie M. Reves, Miss Florence Ort, Miss Frances Laing, Miss Mildred F. Meyers, Miss Minnie Hirshman
Violin--Miss Nicola Thomas, Miss Florence Whiteley, Miss Minerva Harmon, Miss Myricyl Park
Cello--Mr. Clifford Kershaw
Organ--Mr. William Fishwick
Flute--Miss Norma Meyer
Clarinet and Brass--Mr. J. W. Whiteley
Mandolin, Guitar--Mr. Henry Haug
Music History, Musical Analysis, Form--Mr. Fred Boothroyd, Mr. Jan Chiapusso
Harmony, Dictation, Ear-Training--Mr. Boris Ganapol
Counterpoint, Composition, Orchestration--Mr. Fred Boothroyd
Piano Pedagogy--Mrs. Boris Ganapol
String Ensemble--Miss Nicola Thomas
Accompanying--Miss Ada Gordon, Miss Elizabeth Rohns, Miss Vera Schoof[18]

This list lends evidence in support of the contention that the Ganapol School was primarily a piano institution: the piano faculty in 1918 was comprised of twenty-five teachers which represented sixty-two per cent of the entire staff. As a matter of fact, piano was the backbone of most the conservatories' curricula. This circumstance went hand in hand with the boom in piano manufacturing and the publishing of piano music, and also was a reflection of the social position of the piano at the time. Pianist Arthur Loesser pointed out in his book,

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[18]Ganapol School of Musical Art Announcement, 1918, pp. 10-11.

Men, Women and Pianos, that during the latter portion of the nineteenth century and the first decade of the twentieth century virtually all middle and upper class families owned a piano for social purposes; the ostentatious decor of many of the pianos built in this period even reflected its social import in the home. As Loesser said,

> The striving for finer musical culture was keen in those days. Concerts of high quality were being pushed into hundreds of concert halls which had not had them before, and the names of more virtuosos were becoming more widely known than ever before. . . Music in the home, centering around the piano is cozy. The sentimental attachment that the piano could arouse was bound up with the things with which it lived: the parlor games, the embroidery, the sewing machine, and even the medicines and corsets with which it shared the house.[19]

In 1919 Mr. Ganapol employed Bernard Sturm as head of the violin department. Having taught at the University School of Music at Ann Arbor and at the Cincinnati Conservatory of Music, Sturm was well qualified as a violin instructor; he was also a member of the Detroit Symphony Orchestra.[20] The same year, Sturm's brother, Julius, was hired to teach cello; Julius was also a member of the Detroit Symphony. Both Bernard and Julius Sturm continued teaching at the Ganapol School throughout the twenties along with a small staff of voice and piano teachers.

In the late twenties, enrollment in the Ganapol School had decreased, and the staff was down to less than

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[19]Arthur Loesser, Men, Women and Pianos (New York: Simon and Schuster, 1954), pp. 563 and 564.

[20]Musical Courier, February 20, 1919, p. 7.

twenty teachers (less than half as many as in 1918). For example, only one voice, two violin, one cello, and fifteen piano teachers were on the staff in the 1928-29 season.[21] The economic crisis of the late twenties contributed to this situation, as it contributed to a deterioration of all the conservatories in Detroit at that time.

An "inside view" of the Ganapol School was related to the author by Ruth Caster Luce, a graduate of the school in 1926 and a member of its piano faculty several years later. Excerpts from a letter written by Mrs. Luce in May of 1969 are given below:

> For what they are worth, here are some of my impressions of the days before 1929 at the Ganapol School of Musical Art. My mother was a graduate of the Detroit Conservatory, and she taught me until I was twelve, at which time she sent me to the Ganapol School, feeling that Mrs. Ganapol was by far the finest piano teacher around. Mr. Edward Manville, who was considered probably the finest harmony teacher in Detroit, told his classes at the Detroit Institute that Mrs. Ganapol was the finest piano teacher in the mid-west.
>
> I gave my graduation program at the Ganapol School in June, 1926, having started teaching there around February. The school at that time was fairly small, consisting of several rooms above some stores at Warren and Woodward. As far as I know, even when the school was very large, and situated on Adelaide St., it was never a residential school, so that the daily routine of the students was pretty much an individual matter. In order to qualify for a diploma, the pianists were required to study harmony with Mr. Ganapol, and have at least twenty sessions with Mr. Sturm in ensemble.
>
> I remember Mr. Ganapol told me once that I was not "modest" because I asked too many questions about the harmony, which he taught entirely by figured bass, away from the piano. Fortunately, Mrs. Ganapol over-

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[21] Ganapol School of Musical Art Announcement, 1928, pp. 9-10.

heard him and explained that "modest" was not the word he means! He was really very kind-hearted, and numbered some fine singers among his pupils.

Mrs. Ganapol seemed to have the finest musical and social connections. When Mrs. Edsel Ford wanted someone to head the newly organized Music Settlements, Miss Grace Barber, from the Ganapol School, was chosen. Many of us teachers at the school taught one or two days a week for Miss Barber. I taught at the Salvation Army Home for children and unwed mothers, giving perhaps ten half-hour lessons from 3 to 8 P.M. Mostly I taught the children, and the director of the home would bring me sandwiches and tea on a tray to eat while I taught. Even as early as 1926, the teachers at the Ganapol School taught maybe only one or two days a week at the school--transportation was a problem for the parents, and many would gladly pay extra for a teacher to come to the home.

About concert-training classes. Every other Wednesday evening, year after year, Mrs. Ganapol had concert-training classes--we attended and we played, and played, and listened to the others play their things over and over, thus increasing our repertoire of knowledge far beyond that of just the things we each could play.

Has anyone told you of the Bach contest held every year at the Ganapol School? The contest was held in several categories, from the simplest dances to the preludes and fugues from the Well-Tempered Clavichord, which outsiders as judges, who did not know the performers, evaluated and gave music books as prizes. This encouraged the youngest pupils to participate, and to learn something of Bach. These contests were generally held in April, ahead of the regular spring programs. In respect to piano--we were expected to have our scales at at least 144 for 16ths before graduation; when Mr. Hughes came, we were supposed to step them up to 184 or 200. I heard one of his young pupils (about 20 years old) do arpeggios at 144, 8th notes to the beat, hands together.

Graduation Requirements for Diplomas

Diplomas and certificates were awarded at the Ganapol School from its inception, but there were no specific requirements disclosed until the second decade which indicated what one had to do to be eligible to receive them. There were five levels of achievement set up

at the school: preparatory (children), elementary, regular, advanced, and artist. After completing the regular course of study a certificate was issued. Diplomas were awarded to students who completed the advanced and artist courses of study. Degrees were not given at the school.

Abram Tyler, who headed the theory department, set up the first specific requirements in 1912 to be met by all students:

> (1) A year course of one hour a week in theory, covering intervals, scale structure, and a general view of composition. The results of this course should be (a) the ability to compose a simple melody in any desired key; (b) to write from dictation a simple melody of eight measures in any mode, at sight.
> (2) A year course of two hours a week in harmony which should enable the student to (a) set to music any simple quatrain in four parts; (b) analyze any given harmonic progression; (c) harmonize any figured bass, unfigured bass, or melody; (d) write a simple piano accompaniment.
> (3) A year course of two hours a week in musical form and analysis, which would enable the student to choose intelligently the music he will need in his practice of the profession, as well as to guide the students he may teach in the proper interpretation of the works they are studying.
> (4) A year course of one hour a week in musical history and criticism, which will supply a knowledge of not only the writers of music, but also of the writers on music, to equip the student to find for himself the material he needs as a teacher. Lectures to be attended in conjunction with music history are (a) the orchestra, (b) popular music, (c) Russian music, (d) the evolution of piano-forte, (e) problems of voice culture, (f) function of the organ, and (g) schools of violin playing.[22]

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[22] Ibid., 1912, p. 28.

Student exposure to courses relating specifically to theory amounted to five hours a week for two semesters (or four terms). It is not known why lectures in voice culture were included in the study of music history rather than in a course of voice pedagogy. However, the inclusion of a lecture concerning Russian music in music history was most likely due to the influence of Mr. Ganapol who not only was reared in Russia, but who also taught Russian at his school.

In addition to completing courses in theory and music history as outlined, students had to have sufficient knowledge of piano to play accompaniments of moderate difficulty at sight in order to be eligible for a diploma. Moreover, voice students had to complete courses in German, French, and Italian before receiving a diploma. These language requirements for vocalists were the most rigorous of any in the city. All students were required to perform a public recital from memory before graduation.[23]

Specific courses of study in applied music were first set up in 1914. The course of study in voice, designed by Mr. Ganapol, consisted of the following:

> The course in singing consists of a thorough knowledge of the breath function, specially prescribed breathing exercises, proper vowel formation, pure tone emission, tone quality, extension in range and power, a correct placement of all the consonants, comprehensive vocal exercises in all grades. Thus, the pupil is carried step by step from the simple to the most difficult passages in vocal technique. The art of singing, skillful phrasing, and expression,

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[23] Ibid., p. 11.

> are pursued after the student has gained the preliminaries of voice culture, and has good command of the principles in tone production and tone coloring. Moderately difficult songs, properly adapted to teach individual case are introduced, and are followed in gradation until the pupil reaches proficiency in execution of difficult songs and arias. Style, diction, interpretation, repertoire, study of opera and oratorios are then taken up, and the student is thus prepared for graduation. The study of languages--French, German, and Italian, is supplementary to the regular work of the voice. Also theoretical branches, history, and a satisfactory course in piano are required.[24]

The requirements of graduation for violin students were:

> The ability to play the Etudes of Kreutzer, Fivrello and Rode. A solo appearance in a program consisting of a sonata (classic), a standard concerto (Beethoven, Mendelssohn, etc.), a group of smaller soli and a chamber music work, either for piano and violin, or some similar ensemble.[25]

The work of the piano department was divided into eight grades. Promotion from one grade to the next was determined by examinations at the end of each season, and a certificate was awarded upon completion of grade eight. An outline of the general course illustrates the difficulty and type of compositions in each grade:

Grade One
- Ear-training
- Landon's Foundation Materials or any similar work
- Knowledge of formation of scales--major and minor, and ability to write and play six of each properly fingered

Grade Two
- Ear-training continued
- Biehl--Op. 44, Books 1 and 2
- Burgmuller
- Duvernoy--Op. 120
- A small classic

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[24] Ibid., 1914, p. 5.

[25] Ibid., p. 8.

Clementi--Sonatines
Schumann--Album for the Young
Major and minor scales and arpeggios

Grade Three

Ear-training continued
Czerny--Op. 31
Loeschorn--Op. 66, Book 1
Bach--Dances or Little Preludes
Kuhlau--Sonatines
Scales in 8ths, 10ths, 6ths
Chromatic scale
Preliminary work in octaves
Chord practice
Smith--Pedal Studies

Grade Four

Ear-training and transposition
Czerny--Op. 299
Heller--Op. 46 and 47
Krause--Trill Studies, Op. 2
Bach--Two-Part Inventions
Mozart--sonata
Arpeggios developed

Grade Five

Ear-training and transposition continued
Berens--Op. 61
Czerny--Op. 636
Wolff--Octave Studies
Bach--Two-Part Inventions continued
Haydn--Sonata in D
Mendelssohn--songs (simpler)
Scales, arpeggios, and octaves continued

Grade Six

Scales--M.M. sixteenth note = 100 to 120
Arpeggios--M.M. eighth note = 72 to 100
Diminished, dominant and secondary seventh arpeggios
Czerny--Op. 740 (four studies memorized)
Bach--Three-Part Inventions (three)
Cramer
Kullak--Octaves, Book 1
Schumann--Kinderscenen
Schubert--Impromptus
Chopin--Preludes and small Valses

Grade Seven

Scales--M.M. sixteenth note = 132 to 144
Arpeggios--M.M. eighth note = 112
Kullak--Octaves, Book 2
Czerny--Op. 740 continued
Bach--Suites or Partitas
Beethoven--Op. 14, Nos. 1 and 2; Op. 10, Nos. 1 and 2
Handel, Haydn, or Rameau--Classical variations
Chopin--Impromptus and Mazurkas
Schumann--Fantasie pieces

History of music
First year harmony
(End of regular course)

Grade Eight

Scales--M.M. sixteenth note = 144 to 160
Arpeggios--M.M. eighth note = 132
Clementi or Kessler--Studies
Bach--Well-Tempered Clavichord
Schumann and Chopin (advanced works)
Beethoven--Op. 13; Op. 2, Nos. 2 and 3; Op. 26
Liszt, Moszkowski, Rubinstein, Brahms
Second year harmony
Ensemble, accompanying
(End of advanced course)[26]

Piano students also had to pass a test in accompanying in order to graduate. These requirements were outlined more specifically than those of the voice and violin departments. Such organization in the piano department was due to the efforts of Mrs. Ganapol and George Kempton, who headed the department at that time.

By 1916 the Ganapol School had graduated sixty-four students--four in violin, eleven in voice, and forty-nine in piano. Many of these started their teaching careers in the school after receiving their diplomas.[27] The number of graduates for various years from 1900 to 1916 is shown below:

Year	Number of Graduates	Approximate Enrollment
1900	2	60
1906	4	200
1910	7	350
1912	15	500
1914	17	700
1916	19	800

Mr. Ganapol made the statement to Leonard Liebling that

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[26] *Ibid.*, pp. 6-7.

[27] *Ibid.*, 1918, pp. 28-31.

"the aim of the school has not been to emphasize the quantity of graduates but the quality, and to this end few of the great number of students attending have been granted diplomas."[28] Mr. Ganapol's statment may help to explain the small number of graduates in comparison to the fairly large enrollment in the school from 1900 to 1916.

The following graduate recital programs in voice, piano, and violin are an indication of the type of works prepared in the Ganapol School for graduation:

Voice Recital Program

Siciliana	A. Scarlatti
My Mother bids me bind my hair	F. Haydn
Batti, Batti (Don Giovanni)	W. A. Mozart
Staendchen	R. Strauss
Londonerry Air	Grant-Schaefer
Si, Mi chiamano Mimi (La Boheme)	G. Puccini
Wohin	F. Schubert
A des oiseaux	George Hué
Vale	Kennedy Russell
Airy, Fairy Lillian	Boris Ganapol
Alleluia (Exultate)	W. A. Mozart

Piano Recital Program

Prelude-Fugue in B flat major	J. S. Bach
Sonata, Op. 2, Number 3	L. Beethoven
Vienna Festival	Schumann
Nocturne in D flat	Chopin
Valse in A flat, Op. 42	Chopin
Gardens in the Rain	Debussy
Chanson triste	Tschaikovsky
Fantasie Russe	Wapravnik

Violin Recital Program

Sonata, E major	Handel
Chaconne	Vitali
Concerto, D minor	Vieuxtemps
Vogel als Prophet	Schumann-Auer
Air	J. S. Bach
Czardas	Hubay
Sonata (piano and violin)	Lazzari[29]

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[28] The Jewish Chronicle

[29] Ganapol School of Musical Art Announcement, 1928, pp. 25-26.

Tuition

Tuition for private and class lessons at the Ganapol School, like that of the Detroit Conservatory and Detroit Institute, was based upon the experience and background of the teacher and the length of lesson. In 1907 Mr. Ganapol was charging $50 for two forty-minute private lessons in voice per week (for a ten-week term). Two forty-minute class lessons a week (two in a class) with Mr. Ganapol cost each pupil $30 per term. Mrs. Ganapol, however, charged only $40 for two forty-minute private lessons a week in piano.[30] Mr. and Mrs. Ganapol's assistants charged less than half as much. Regulations concerning lessons in the Ganapol School stated that "Pupils obliged to miss a lesson on account of illness or absence from town, should notify the secretary at least an hour previous to the time arranged for, or the lesson would not be made up."[31]

From 1907 to 1928, the rates of tuition at the Ganapol School had increased considerably, as did the rates in the other schools. The following table shows the increase in rates at the school during this period in piano, voice, and violin tuition (rates covered two thirty-minute private lessons each week per term):

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[30] The Ganapol Music Studios Announcement, 1907, pp. 9-10.

[31] Ibid., p. 11.

TABLE 4

TUITION VARIATIONS IN THE GANAPOL SCHOOL 1907-1928, BY SELECTED YEARS

	1907	1911	1918	1928
Piano	$10-30	$10-50	$12-70	$30-100
Voice	$10-40	$10-50	$15-70	$25-120
Violin	. .	$10-40	$12-60	$15-60

The high rates shown in the table for voice and piano were those charged by Mr. and Mrs. Ganapol.

The tuition rates in the Ganapol School were generally lower than those charged at the Detroit Conservatory or the Detroit Institute. The rates for violin instruction were particularly low compared to violin instruction at the two other conservatories. The rates at the Ganapol School perhaps were lower than those of the two other institutions because of competition factors--by keeping their rates under those of competing schools, the Ganapols possibly hoped to increase their clientele. Appendixes E and F show the tuition rates for the entire music faculty for the years 1911 and 1918.

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UNIVERSITY MICROFILMS.

CHAPTER V

MUSIC INSTRUCTION IN SMALL CONSERVATORIES AND LOCAL COLLEGES

Numerous small conservatories were established in Detroit after the founding of the Detroit Conservatory of Music in 1874. These institutions collectively exerted a considerable influence, although none of them continued to function for very long nor offered as extensive curricula as did the Detroit Conservatory, the Detroit Institute, or the Ganapol School. There were approximately thirty small institutions functioning at one time or another in the period encompassed by this study, and of these, fifteen were particularly successful. The offerings in these fifteen institutions, as well as the music curricula in two Detroit colleges, are described in this chapter.

Institutions in existence for a very short period other than these fifteen include the Western Conservatory of Music, the American Conservatory of Music, the Brooklyn School of Music and Fine Arts, Prof. Iseler's School of Music, the Foundation Music School, Tiferro's School of Singing, the Carl Beutel School of Piano, the Bendetson Netzorg School of Piano, the Alhambra School of Music, the Boillotat Music Studios, the Detroit School of Popular

Music, the Richter Conservatory of Music, and the Barbara Stoll School of Music. These thirteen schools were all formed in the first three decades of the twentieth century, and like most of those described in this chapter, were very small enterprises started by one or two persons who banded several other musicians in the city together and formed a school.

Because of a lack of printed material regarding the curricula and faculty in many of these small schools, most of them can only be described in a very general manner. However, all the conservatories of this period had certain characteristics in common. All, for example, were based on a system of private lessons, and in most, piano instruction was the main offering. Even though most of the schools described in this chapter had less eminent reputations than the Detroit Conservatory, the Detroit Institute, or the Ganapol School, they nevertheless accounted for a considerable amount of the music instruction which was given in Detroit from 1874 to 1929.

The Detroit Institute for Vocal Music (1875-1877)

The Detroit Institute for Vocal Music was organized in 1875 by Professor S. S. Jackson, who had taught music in the Detroit public schools since 1871. According to an article in the Detroit Free Press, the aim of the Institute was "to impart a systematic knowledge of the rudiments of vocal music, with a department for the cultivation of the

ear being one of its prominent features."[1] The article further mentioned that pupils were admitted as young as five years of age, and that they could pursue an education in either "church choral or classical music."

The following summer Jackson organized a special school which he called the Michigan Normal Musical Institute. This event was attended by about fifty pupils; the daily sessions cost each person twenty-five cents. Those pupils who were to attend Jackson's institute that fall were admitted free. Following is a résumé of the first day of classes in summer school:

> The exercises of yesterday consisted of lessons in sight-singing and notation by S. C. Bennett, of Salem, Massachusetts; the physical cultivation of the voice by L. W. Wheeler, of Boston; general music instruction by Carl Zerrahn, the renown conductor of the Handel and Hayden Society of Boston; harmony by H. B. Roney, of East Saginaw, and Caryle Peterstlea of Boston; and a pianoforte recital by Mr. Peterstlea. In the evening there was a short address of welcome by Rev. Dr. Z. Eddy, who congratulated the people of Detroit and Michigan upon the presence of so many distinguished musical educators. At the conclusion of Dr. Eddy's remarks, Mr. Zerrahn organized a chorus for practice in the oratorio of "Sampson," and entered upon his work at once. That he will accomplish good results seems already assured, not only because he is the acknowledged master of chorus leading on this continent, but for the reason also that his pupils here have caught something of his spirit and his tremendous energy of purpose in a single evening's work with him.[2]

This summer school was perhaps the prototype paving the way for similar such events which were so popular several

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[1] Detroit Free Press, September 5, 1875, p. 1.

[2] Ibid., July 7, 1876, p. 3.

decades later. However, no schools of this nature were held again in Detroit until the one headed by Mrs. Thomas in 1891.

The 1876 summer school was more popular than was Jackson's Institute for Vocal Music, for his school was apparently ill-attended during the 1876-1877 season and consequently closed. Jackson's Institute for Vocal Music was evidently a one-man operation, whereas his summer event featured reputed musicians, including nationally-known Carl Zerrahn. Therefore, it is not difficult to see why his summer school was much more successful than was his regular school held in the fall.

The Detroit Academy of Music (1876-1878)

The Detroit Academy of Music was started in the fall of 1876 by Paul Ritter who directed it as well as taught piano and harmony. On his staff were: R. Speil who taught violin and other stringed instruments; F. Rohner, instructor of organ; L. Allardo, instructor of voice culture; and S. Liberati, who taught cornet.[3]

The following season the academy offered instruction in piano, violin, singing, notation, harmony, composition, and orchestral instruments.[4] Unfortunately Ritter's school closed next spring; the exact reason is not known.

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[3] Ibid., September 2, 1876, p. 1.

[4] Ibid., September 2, 1877, p. 1.

However, being very small, the academy was very likely insecure financially.

The Vet Musical Academy (1881-1905)

Another small conservatory, the Vet Musical Academy, was established in 1881 by C. M. Vet. He was primarily a piano teacher and taught that instrument in his school. Others assisting him were: William Yunck, violin; Myer Langlois and Orin Coty, voice; Henry Graul, wind instruments; and W. C. Cowper, drama and elocution.[5]

The only printed material (other than an occasional advertisement) which could be found concerning the academy the following two decades reveals that Vet left Detroit in 1893 to teach piano at the Academie International de Musique in Paris, returning the following season to continue teaching in his school.[6] However, an advertisement in the 1903 City Directory publicized a staff of twelve teachers. Thus, in twenty-two years of operation the academy exactly doubled its faculty. That year it offered private lessons in voice, piano, violin, mandolin, elocution, and languages--the tuition varied from $10.00 to $80.00 for a term (ten weeks) of twenty lessons.[7]

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[5]Yunck joined the Mehan School of Vocal Art in 1892 and in 1894 joined the Detroit Conservatory of Music.

[6]Detroit News, August 21, 1894, p. 9.

[7]Detroit City Directory, 1903, p. 376.

A year later the City Directory indicated that the Vet Musical Academy had initiated lessons in sight-reading and accompanying, as well as a special course for children. Evening classes in piano, violin, voice, and mandolin were also held.[8] The fact that the academy was not in the Directory in 1905 indicates that its last season was 1904, since Vet had advertised his academy every year for twenty-four years.

The Hanmer School of Music and Languages (1881-1903)

The Hanmer School was established in 1881 by Mrs. L. C. Hanmer for the purpose of serving students who wished to receive instruction in instrumental or vocal music, harmony, dramatic expression, or languages. The Concert-Goer, a Detroit music periodical, described the beginning of the school:

> Mrs. Hanmer's first experience as a teacher in Detroit was of the most modest sort. A few pupils, attracted to her by their personal acquaintance, came to her in her own home for lessons. As the number of these increased she found herself confronted with the impossibility of caring for them all herself, and some of the best of her own pupils were impressed into the service as teachers of those whom she could not herself receive. This was in 1881. Soon Mrs. Hanmer found herself constantly coming in contact with people who wished to study instruments other than piano, and a teacher of violin was added to her small staff of piano teachers. And thus, as the necessity has arisen, one department after another has been added.[9]

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[8] Ibid., 1904, p. 470.

[9] "Hanmer School of Music and Languages," The Concert-Goer, XIX (September 1898), 324.

By 1895 Mrs. Hanmer had acquired ten piano teachers on her staff; most of these were "star" pupils still studying under her. Other faculty included Mrs. Carrie Dingwall, who taught voice; William Leggett, who taught violin; and Henry Harig, who taught guitar and mandolin. In addition to teaching piano, Mrs. Hanmer also taught harmony and children's classes in singing. German and French were taught by Mrs. Lina Knapp.[10]

Two years later The Concert-Goer commented on the success of the Hanmer School:

> Few musical institutions have had so steady and uninterrupted growth as has this popular school. From comparatively small beginnings, the school has been built up under the careful yet energetic policy of its director, Mrs. L. C. Hanmer, until today it occupies a position as one of the largest and best-equipped music schools in Michigan. Mrs. Hanmer's work, however, has been done so quietly and unobtrusively that it is hard for those not immediately connected with the school to realize the magnitude of the work accomplished, and especially the ground covered by the various departments.[11]

The curriculum in 1897 included instruction in piano, voice, guitar, mandolin, flute, harp, violin, harmony, sight-reading, physical culture, dramatic expression, and French, German, Spanish, Italian, Latin, Greek, and English.[12]

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[10] Detroit City Directory, 1895, p. 645.

[11] "Hanmer School of Music and Language," The Concert-Goer, IV (September 1897), 287.

[12] Ibid.

In 1898 Mrs. Hanmer employed Richard B. Meyer, a concert pianist from Baltimore, to head the piano department, and Frederick Warington, a baritone from Toronto, to head the voice department. Edward Careissen, pupil of Ovide Musin (a reputed Belgian violinist), was employed the same year to teach violin. That year S. Eugene Page, who taught mandolin in the school, started a mandolin orchestra.[13] The orchestra (shown in Plate IX) was one among several in existence during this period.

The Hanmer School continued to prosper in 1900. The various courses and faculty at that time included: piano, taught by Mrs. Hanmer and nine others; organ, harmony, and theory by G. A. Depew; voice by Samuel Slade; dramatic expression by Lewis Vicary; violin by Mark Keintz and William Leggett; cello and double bass by Daisy Rhines; guitar and mandolin by Paul Sinz, Florence Woolfenden, and Nettie Wiley; flute and French horn by Charles Graul; cornet by Frank Shearer; fencing by Lewis Vicary; and music classes for children by Jessie Berkert.[14] Instruction in French, German, Italian, and Spanish was also offered. Before joining the Hanmer School faculty, Keintz had performed in the Peace Jubilees of 1869 and 1872 and had appeared as soloist in Gilmore's Band.[15]

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[13] Ibid., XIX (September 1898), 324.

[14] Hanmer School of Music and Languages Announcement, 1900, p. 3.

[15] Ibid., p. 8.

PLATE VIII



THE HANMER LADIES' MANDOLIN ORCHESTRA, W. E. PAGE, LEADER

The kindergarten course, started a year before, continued to offer children instruction in "ear-training, rhythm, and music history, preparatory to and in conjunction with piano work."[16] Weekly recitals and concerts by the Ladies' Mandolin Orchestra were added attractions at the school. Certificates were issued to students after each term.

The tuition at the Hanmer School, like that of the other conservatories, was based upon private lessons. Fees, to be paid every ten weeks, varied according to the type of instruction and experience of the teacher. In general, tuition at the school was lower than that of its main competitor--the Detroit Conservatory of Music. For example, in 1900 the fees for studying the piano with men such as Hahn and York cost $40.00 for two thirty-minute private lessons a week (per term). Mrs. Hanmer, on the other hand, only charged $30.00 for two sixty-minute private lessons a week. Likewise, instruction in voice, violin, and organ was cheaper at the Hanmer School than at the Detroit Conservatory. The tuition rates for the entire Hanmer School faculty in 1900 are shown in Appendix G.

Three years later the school ceased operation due to the retirement of Mrs. Hanmer. However, she must be given credit for having operated her school successfully for twenty-two years--which was a longer period than most

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[16] Ibid., p.6.

of the other small conservatories managed to survive. In fact, her school was the first established, after the founding of the Detroit Conservatory, which prospered.

The Detroit School of Music (1882-1909)

Franz A. Apel founded the Detroit School of Music in 1882. His school was always exceptionally small and continually suffered from financial problems. Even after twelve years of operation, Apel stated that his enrollment had increased since the school's inception, but that his financial hardships were not ended.[17]

In spite of economic problems, Apel managed to keep his school open. Courses offered at the school in 1904 were piano, voice, violin, harmony, and normal training.[18] Unfortunately, more extensive data regarding the school were not published in the local newspapers and periodicals. This is perhaps a reflection of Apel's financial condition, for he probably did not have the funds to advertise his school on a regular basis. Such a plight was not unique to Apel, for many small institutions in this period suffered from and eventually closed due to financial difficulities. However, it is worthy to note that Apel's school did survive for twenty-seven years, which was five years longer than the life span of the Hanmer School, three years longer than the Vet Academy

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[17] Detroit News, September 16, 1894, p. 8.

[18] Detroit City Directory, 1904, p. 471.

survived, and many years longer than all the other small schools managed to operate during the period 1874 to 1929.

The Mehan School of Vocal Art (1888-1898)

The Mehan School of Vocal Art, started in 1888 by John D. Mehan, significantly contributed to the music scene in Detroit through its professional offerings in voice pedagogy, harmony, piano, violin, and in other aspects of music. Mehan was well known in the area for the vocal expertise which he not only displayed in the classroom, but also on the printed page; in addition to his classroom teaching, Mehan for several years wrote monthly columns entitled "Vocalist" in The Song Journal (a Detroit music periodical) in which he instructed the public on various aspects of singing.

From its inception, the Mehan School required students to study theory, music literature, and at least one instrument in addition to voice. The following statement made by Mehan is evidence that he was interested in producing more than just a singer: "The time has come when singers should know something more about music than simply a song that had been pounded out by some patient accompanist until committed to memory."[19]

Classes offered in 1891 were cultivation of the voice, solo-singing, sight-reading, church-singing, part-singing, harmony and composition, accompanying, and

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[19] The Mehan School of Vocal Art Announcement, 1891, p. 4.

physical culture.[20] Lessons in instrumental music were required, but students at that time had to get this instruction elsewhere--it was not until a year later that Mehan acquired his own instrumental staff. Mehan and his wife taught the vocal classes in 1891 with eight assistants; normal training and physical culture were taught by Helen Bowly; Ella Bushnell was in charge of the accompanying class; and Francis York (who later taught in the Detroit Conservatory) gave instruction in harmony and directed the choral work.[21] That year Mehan also initiated a special class for training boys for choir work; he approached this class in the tradition of the "Cathedral Schools of England where sopranos were taught to sing with the head-tone quality only, thereby securing an even scale and beautiful timbre of voice."[22]

In 1892 the curriculum included instruction in piano, organ, violin, cello, and cornet, as well as the previous offerings in voice, accompanying, theory, and physical culture. That year Mehan employed William Yunck, who taught in the Detroit Conservatory, to teach violin. Other new faculty members in 1892 were: N. J. Corey, organ; Alfred Hoffman, cello; and Harold Todd, cornet. Mehan also employed four persons to teach piano, and as

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[20] Ibid., p. 2.

[21] Ibid., p. 3.

[22] [Advertisement], The Concert-Goer, VI (December 1892), 567.

before, there were ten instructors in the voice department. An article in The Concert-Goer in 1892 lauded the school's accomplishments:

> Recognizing the remarkable development of Detroit as a musical center, and the demand for more and better opportunities for obtaining thorough instruction, the management of this institution has equipped each department in such a manner as to place it on a level with the foremost Conservatories of America.[23]

The excellent instruction afforded at the Mehan School was implemented by weekly recitals which gave students the opportunity to acquire the confidence and self-control needed to perform well in public. Lessons in the school were organized in ten-week terms, with the tuition varying from $10.00 to $50.00 according to the length of the lesson and the teacher involved. Certificates were issued after four terms of work.

In October of 1894 Mehan organized a vocal class for children. According to the Detroit Journal, over 300 mothers and children attended the preliminary meeting at which Mehan explained the fee (which was fifty cents a child for a four-week term) and how the class operated.[24] The second term, starting in November, was climaxed by the offering of a $5.00 gold piece to the child who sang one of the selected songs the best.[25] This class functioned until April of 1895, when Mehan had to discontinue it because of

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[23]The Concert-Goer, VI (December 1892), 568.

[24]Detroit Journal, October 27, 1894, p. 16.

[25]Ibid., November 17, 1894, p. 35.

the demands of his private teaching. However, even though the class was short-lived, it had been quite successful; by April, Mehan had almost 400 singers participating.[26] The class must have been fairly lucrative for Mehan, for with 300 children or more enrolled in each four-week term, the class probably paid him at least $150.00 each month.

The Detroit publication The City of the Straits and St. Clair Flats made the following comments about Mehan's school in 1896:

> The greatest reason why Detroit is widely known as a musical center is from the fact that there are located in this city men and women who have attained special prominence in the musical world, many of whom are devoting their lives to the work of instruction in this art. Among these, Mr. John D. Mehan and his talented wife stand pre-eminent. It is eight years since Mr. Mehan began his work in Detroit, and since that time he has given instruction not only to local students, but also many renowned artists abroad. Mr. Mehan is an artist whose life is given to the advancement of this great art.[27]

In January of 1897 Mehan initiated a special class in singing and sight-reading for adults. This class provided a rare opportunity for those who could not afford private lessons to secure fundamental instruction in reading music. The Detroit Journal issued the following statement regarding this opportunity:

> You will find there between two and three hundred men and women, mostly young, listening with eager

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[26] Ibid., April 20, 1895, p. 68.

[27] The City of the Straits and St. Clair Flats (Detroit: Winn and Hammond Engraving and Printing, 1896), p. 40.

> interest and joining in the exercises and part songs with an enthusiasm which tells plainly how much they enjoy it. Most of these young men and women are from the working classes, and to them the evening of song is a special treat. But the roll is cosmopolitan and includes old and young, well-to-do and poor. They meet, actuated by a common love for music, to learn what they may and to enjoy.[28]

There was no mention of a fee connected with this class, so evidently Mehan met with these people one evening a week without charging them for his services.

By 1898 Mehan had acquired a fine reputation in Detroit and in the area. The Concert-Goer that year remarked on Mehan's success:

> For nearly a decade Mr. Mehan has been known in Michigan and adjacent states as an uncommonly successful teacher of voice, but more recently his peculiar talents have become known in far wider fields, and many teachers and public singers of fine abilities and considerable note have sought his assistance in overcoming some aggravating weakness in their professional equipment. That Mr. Mehan is thoroughly appreciated is attested by the fact that during the teaching months of last season he gave over 3,000 lessons, and had a waiting list of would-be pupils from the latter part of October until the close of the spring term in June.[29]

The same issue of The Concert-Goer appended two letters to Mehan from two well-known voice teachers in Chicago that further attest to his expertise in vocal pedagogy (Mehan had taught in Chicago in July of 1898):

> "Dear Mr. Mehan:
> "In the past month, when you were so busy here with throngs of singers, experienced and inexperienced, professional and amateur, all anxious to

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[28] Detroit Journal, January 23, 1897, p. 5.

[29] "Vocal Specialist," The Concert-Goer, XIX (September 1898), 342.

consult you, I had a better opportunity than ever before of observing your teaching and its applicability to difficult cases. I was not at all surprised to find that my estimate of you as a vocal expert had not previously been too high, but rather the reverse. The facility with which you detect a vocal defect, get at the cause and suggest a remedy, is simply splendid. I could see clearly that, often after two or three lessons, the voices of some who studied with you were so improved in quality as to be scarcely recognizable. You possess a more acute sense of tone than any one I have ever met, and it enables you to detect the slightest modification of, or variation from the pure quality that all desire and so few find or seem to recognize when found. For your month's work here and the most favorable impression you have made upon your professional brethren, I congratulate you heartily. It is to be hoped that many artists, as well as amateurs, will yet be able to benefit themselves by your profound knowledge of the voice.

"Sincerely yours,
"Bicknell Young"

"My Dear Mr. Mehan:

"I wish again to say that in my study in Europe and America I have never met any man who understands the voice as you understand it, and what I have learned from you has been of the very greatest value to me.

"Sincerely yours,
"Karleton Hackett"[30]

These letters are very convincing and leave little doubt in one's mind that Mehan was one of the leading authorities at that time in his field. Authorities such as Mehan and many others in Detroit from 1874 to 1929 are the primary reason why the city was recognized as a musical center.

In the fall of 1898 Mehan was asked by the editor of The Concert-Goer to reveal the secret of his success. He replied:

I have no secrets. There is no mystery enshrouding my work. I have no method, hence suffer

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[30] Ibid., 343.

> no fear that it will be stolen. Any student of the voice, any singer, and teacher, is welcome to sit in my studio while I am giving lessons, and observe my manner of bringing out the voice that is within the pupil. If such a one has any questions to ask I will endeavor to answer them and should he learn more from me than I do from him, he will be welcome to the bargain.[31]

It is unfortunate that later that fall Mehan had to close his school due to illness. There is little doubt of the widespread influence he exerted in just a decade, and when his school closed, a void in the area of expert voice instruction was created. This void continued until the Ganapol School came into being in 1900; the Detroit Conservatory did not have a particularly strong voice department at that time. However, even with voice teachers such as Boris Ganapol in the city, Mehan's abilities were still missed. No one person before or after him came close to building the clientele that Mehan had acquired. As a matter of fact, Mehan was the only musician at that time who was on record as having to turn away pupils.

The Detroit Institute of Music (1894-1905)

The Detroit Institute of Music was founded in 1894 by Kate Jacobs, who for ten years had taught piano at the Detroit Conservatory of Music. In starting her school, Miss Jacobs' first move was to "associate herself with a band of thoroughly capable teachers, to take charge of the various branches of instruction, and then, with the indomitable energy and sincerity which have always characterized

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[31] Ibid., p. 344.

her work, she launched her new enterprise.[32] Miss Jacobs took charge of the piano department and had Rebekah Scotten, Hattie Bours, and Bessie Blackadder assisting her. William Luderer and Isabella Jacobs taught violin, and Herman Heberlein taught cello, harmony, and composition.[33] Luderer had taught at the Detroit Conservatory before joining the staff of the Detroit Institute of Music. A year later Mr. and Mrs. W. S. Bracken were added to the staff, thus creating a vocal department, and Miss Louise Unsworth was added to the piano faculty.[34] Miss Unsworth had also taught at the Detroit Conservatory for a number of years.

The backgrounds of Miss Jacobs' staff are quite impressive. Mr. Luderer had been a pupil of two reputable violin instructors in Germany--Ferdinand David of Leipzig and Edward Rappoldo of Dresden. The Brakens were pupils of Viardot-Garcia in Paris for several years. They were excelled concert soloists and experienced voice instructors. In addition to teaching voice, Mrs. Bracken directed a chorus at the institute. Herman Herberlein was one of the great cellists of Germany and became acknowledged as one of the leading cello virtuosos in America. Before he came to America, European musicians such as Rubenstein,

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[32]"The Detroit Institute of Music," The Concert-Goer, IV (June 1897), 194.

[33]Detroit News, September 2, 1894, p. 16.

[34]Ibid., September 8, 1895, p. 7.

Von Bulow, and Henschel had praised his ability as a cellist, composer, and author of a cello method.[35] With such an experienced staff, the institute began its operation on a secure foundation.

The next few years at the institute were characterized by both curricular expansion and faculty turnover. In 1896 Mrs. Bracken initiated a class in sight-reading and a vocal class for children.[36] A year later E. H. Hovey added to the faculty to teach mandolin, guitar, and banjo. In 1899 Herberlein resigned and was replaced by Alfred Hoffman, who formerly taught cello at the Mehan School until it closed in 1898. Hovey also resigned that year and was replaced by G. C. Wallace. Such transient faculty, characteristic of all the conservatories in this period, was an impediment to the curricular and economic stability needed to keep the small schools operating successfully.

The Detroit Institute continued to operate until 1905. The founding of the Michigan Conservatory of Music in 1899 undoubtedly had an effect on the institute's business, for by 1903 the faculty at the Michigan Conservatory numbered thirty-eight, and, of course, the faculty of the Detroit Conservatory at that time was even larger. Competition with these two larger schools was intense, and as a consequence, the Detroit Institute of Music was apparently

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[35]"The Detroit Institute of Music," The Concert-Goer IV (June 1897), 194.

[36]Detroit News, September 20, 1896, p. 16.

forced to close. With so many schools competing for business around the turn of the century, it is probable that the supply of teachers began to exceed the demand for instruction.

The Michigan Conservatory of Music (1899-1914)

The Michigan Conservatory of Music was started in 1899 by Alberto Jonas, a celebrated pianist. The success with which the conservatory met in its first four years of operation was described in the Detroit News:

> The success which the Michigan Conservatory of Music in Detroit has achieved since it opened its doors to the musical world has truly been without parallel in the musical history of America, and it is a matter of great pride for the institution to see the readiness with which the music-loving people all over the country have understood and seconded its aims and efforts. To make glittering promises, to announce the adoption of what is highest and best is one thing; to really do it, to keep forever true to this profession of faith is quite another, and in that sense the Michigan Conservatory of Music has well deserved the praise that has been bestowed upon it. The director, Alberto Jonas, has aimed to embody in its curriculum that which has made the strength and worth of the foremost European seats of musical learning.
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> In its fourth year of existence, with an enrollment of nearly 600 students, the institution has, as the result of legitimate needs, increased its faculty to thirty-eight--perhaps the strongest and most artistic faculty ever brought together. Perhaps one of the most noted features has been the faculty concerts, given throughout the year, and which have been proclaimed by the entire Detroit press and musical publications as being among the most brilliant musical events Detroit has ever known.[37]

The Michigan Conservatory faculty in 1903 numbered two more than that of the Detroit Conservatory--therefore at that

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[37]Newspaper Clipping, Burton Scrapbook No. 67, Burton Historical Collection, Detroit Public Library, p. 95.

time the Michigan Conservatory was the largest music institution in Detroit.

In 1905 Jonas retired, and Frederick Abel, who had taught piano and cello many years at the Detroit Conservatory, took over the management.[38] Under his leadership the conservatory expanded both its faculty and curriculum. Eminent members of the faculty in 1913 included May Leggett Abel, concert violinist; Guy B. Williams, concert pianist; Charles F. Morse, organist and lecturer; Charles F. Carlson, baritone; and Ella Littlefield, concert soprano. Mrs. Abel, Williams, and Morse, incidently, later founded their own institutions.[39] In 1913 free classroom instruction was offered in ensemble, sight-reading, elementary harmony, advanced harmony, ear-training and dictation, and music history.[40] All applied music was taught by private lessons.

By 1914 the faculty had increased to fifty-three, and the curriculum had become quite broad--the only major area not covered was normal training. Courses offered that year were piano, organ, voice, violin, cello, double bass, harp, flute, clarinet, cornet, saxophone, oboe, bassoon, trombone, tuba, mandolin and guitar, elementary and advanced harmony, music history, form and analysis, acoustics, counterpoint, orchestration, composition, sight-reading

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[38] Detroit Saturday Night, September 9, 1911, p. 13.

[39] In 1914 Williams and Morse were instrumental in the founding of the Detroit Institute of Musical Art, and Mrs. Abel started her own violin school in 1924.

[40] Detroit City Directory, 1913, p. 329.

(piano), ensemble, musical kindergarten, languages, and physical culture.[41]

At the head of the theory department was Jean Van der Velpen, who won the Prix de Rome in 1861, and the gold medal for composition issued by the Belgian government.[42] As an example of the course content in some of his classes, his advanced harmony class included the "realization, at the piano, of the various accomplishments that a cultured musician must possess"--encompassing diatonic, chromatic, and enharmonic modulation; improvising the accompaniment of a melody; improvising one, two and three part chorales; reading figured bass; transposing accompaniments at sight; and sight-reading piano, string quartet, and orchestral scores.[43] With such requirements in advanced harmony, it is clear that Van der Velpen expected everyone to have an above average facility at the piano.

The founding of the Detroit Institute of Musical Arts in 1914 was responsible for the closing of the Michigan Conservatory of Music. According to the Detroit News in July of 1914,

> A suspicion that the Michigan Conservatory was tottering followed the announcement that a number of of its faculty were leaving to take assignments with the recently organized Detroit Institute of Musical Art which opens in September. The institution was one

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[41] The Michigan Conservatory of Music Announcement, 1914, pp. 8-9.

[42] Ibid., p. 41.

[43] Ibid., p. 40.

> of the leading factors in the city's musical life for the last 15 years.[44]

Thus the closing of the Michigan Conservatory was only one of a succession of similar events that took place from 1874 to 1929. However, many of the conservatory's faculty were absorbed by the Detroit Institute of Musical Art in 1914, so that the closing of the conservatory simply meant a change of locale for most of the people involved.

The Detroit College of Music (1909-1915)

Mr. and Mrs. C. J. Cragg established the Detroit College of Music in 1909. This school, like the Detroit Institute of Music, the Detroit School of Music, the Vet Musical Academy, and the Detroit Academy of Music, was always quite small. Mr. and Mrs. Cragg headed the vocal and piano departments, respectively, while A. W. Platte, a reputed composer in the city, headed the theory department. Other teachers were Charles Morse, who taught piano and organ, and Henry McCaw, who taught violin.[45] Morse later taught in the Michigan Conservatory and in 1914 was one of the founders of the Detroit Institute of Musical Art.

Data concerning Cragg's school are sparse, but the Detroit City Directory in 1914 revealed that the curriculum included instruction in piano, voice, sight-singing, harmony and music history.[46] Thus, instruction in violin and

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[44] Detroit News, July 3, 1914, p. 28.

[45] Detroit Saturday Night, September 9, 1911, p. 13.

[46] Detroit City Directory, 1914, p. 327.

organ was not offered as it was earlier in 1909. This school, like the Michigan Conservatory, ceased to operate soon after the founding of the Detroit Institute in 1914. After the school closed, the Craggs joined the Detroit Conservatory of Music faculty.

The McDonald School of Music (1910-1918)

The McDonald School of Music was established in 1910 by Miss Kate McDonald. For fourteen years she had taught piano in the Detroit Conservatory, so she was very familiar with the musical situation in Detroit. Miss McDonald's sisters, Charlotte and Emma, who taught violin and cello respectively, helped her operate the school. Other faculty members in 1910 were Richard Briggs, who headed the organ department, and William Lavin, who taught vocal music.[47]

Though quite small, the school managed to serve Detroit for eight years. It was listed in the City Directory each year, but there was no mention of faculty or curriculum. Since the McDonalds apparently did not advertise in the local newspapers, information regarding their operation is quite limited. Competition with the Detroit Conservatory, the Detroit Institute, and the Ganapol School, undoubtedly made existence for the McDonald School difficult.

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[47] Detroit Saturday Night, September 9, 1911, p. 13.

Hansbury School of Music (1913-1930's)

With the exception of the public schools, there were five means of obtaining music instruction available to Negroes during the first three decades of the twentieth century. These were the private studio teacher, the Franz Schubert School, the Music Settlement School, the Detroit Conservatory of Music, and the Hansbury School. Mrs. Elizabeth Woodley, who graduated from the Detroit Conservatory of Music in 1919, stated that "the Detroit Conservatory was the only conservatory at that time other than the Hansbury School in which Negroes were welcome."[48] The Hansbury School, like the Detroit Conservatory, offered instruction mainly to young adults, while the Franz Schubert School and the Music Settlement School offered music instruction only to poor children. Unlike the Detroit Conservatory, however, the Hansbury School was exclusively for Negroes.

Mrs. Bertha Hansbury established this Negro music school about five years after she graduated from the Detroit Conservatory. She had received a post-graduate diploma from the conservatory in 1908, which was an achievement few people at that time could claim.

Information regarding the Hansbury School is scanty due to the reluctance of those persons once associated with the school to reveal details about it, and because of an unfortunate lack of published materials concerning the school.

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[48]Private Interview, August 17, 1969.

One source of information, whose name is here withheld upon request, made it clear that the school's tuition prices were not geared to the poor. When queried as to whether the school's tuition prevented many from attending, this person replied with a qualified answer--she stated that many Negroes could afford more than they could buy at that time. She mentioned that good housing, for instance, was almost impossible to buy, but that a good musical education was not. She said that the Hansbury School flourished for many years because families did exist which happily took advantage of the opportunity for a good education.

Twenty Negro music teachers were employed at the school in 1927, and the curriculum included private instruction on all instruments, dancing, painting, dramatic art, and piano tuning.[49] It even offered a course in photography, a unique curricular aspect for a music school, but certainly an art worthy of inclusion in a curriculum dedicated to fine arts. The school provided nursery facilities for children up to two years of age, which allowed parent-music students to study without neglecting home duties. According to Mrs. Woodley, the Hansbury School continued to operate into the early thirties.

Franz Schubert School of Music (1915-1925)

The Franz Schubert School was established by Mrs. Edwin Gott in 1915. Located in Detroit's most congested

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[49]This data was shown on the back of a recital program given at the Hansbury School in 1927.

tenement district, the school offered poor children with a talent in music an opportunity for a musical education. During the first few years of operation, Mrs. Gott directed a search for talent among the poor children. With a small staff of teachers, she then gave lessons to talented children unable to afford the tuition charged at the various conservatories. This program was financed by the Detroit Community Union.[50]

Class instruction was given only in piano and violin; an average of over two hundred children attended these classes each month. According to the Detroit News, over 2000 lessons were given by the school's staff during 1922.[51] The school continued its philanthropic cause for ten years, creating much interest among several prominent Detroiters in the idea of teaching music to underprivileged children. As a result of this interest, the Music Settlement School was organized in 1926.

Music Settlement School (1926-1930's)

The teaching of music to underprivileged children in Detroit attracted the attention of Mrs. Edsel Ford in 1926. Consequently, she, along with the United Community Service, financed a program which became known as the Music Settlement School. Other persons supporting the program were Henry Stevens, Mrs. Howard Bonbright, Edith Rhetts, Ossip

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[50] Detroit News, February 4, 1923, p. 8.

[51] Ibid.

Gabrilowitsch, Mrs. Boris Ganapol, Francis L. York, William Howland, and Fred M. Butzel.[52]

The program consisted of instruction in piano, violin, voice, and certain wind instruments. The lessons were given by teachers who traveled to the various settlements; among these were members of the Detroit Symphony and instructors in conservatories who agreed to charge only fifty cents a lesson for settlement students. When a child was unable to pay anything, the Detroit Community Fund agreed to cover the expense.

By 1927 over 1000 students were taking advantage of this program. As a result of this work, music began to play a sizeable role in certain charitable organizations. For example, in 1927, choruses, bands, and orchestras existed in the following institutions:

> Sophie Wright Settlement had two orchestras and three choruses; Tau Beta Community House had an orchestra and a children's chorus; the Urban League had a band and two choruses; St. Elizabeth had a children's chorus of 80 voices, all Polish; St. Rita had two choruses; the Baptist Christian Center had a band and four choruses; and the Jewish Center had an orchestra, a chorus, and a band. Dodge Community House and the Salvation Army Children's Home also had their music organizations.[53]

Detroit was the first city to unite all the different settlement groups into a single music school with a regular teaching staff. When one of the teachers of the Settlement School was asked about the practice habits of the students in

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[52] Detroit News, October 30, 1927, p. 9.

[53] Ibid.

the school, she answered: "Practice? No bother to have them practice. When you teach children of the well-to-do, it's a far different matter. They take music because they're forced to; these children take it because they want to."[54] It is not known for certain how long this program existed, but Mrs. Woodley stated she thought it lasted until the early thirties when the depression curbed many such activities. Such philanthropic gestures as those evidenced in the Franz Schubert School and the Music Settlement School are quite commendable. However, the great dedication and personal sacrifice displayed from 1915 to 1930 in an attempt to expose deprived children to the beauty of music, were traits not limited to philanthropic causes, for they generally characterized the entire musical environment in Detroit at the time.

Jean Goldkette College of Music (1924-1929)

Mr. Goldkette founded the Jean Goldkette College of Music in the fall of 1924. Before coming to Detroit, he had studied piano seven years in the Imperial Conservatory of Moscow. Other faculty in his college included Djina Ostrowska, first harpist with the Detroit Symphony; Joseph Gorner, first violinist with the Detroit Symphony and graduate of the Imperial Conservatory of Petrograd; Florence Pauly, a graduate of the Verne School of Pianoforte in London; and Philip Abbas, solo cellist with the Detroit

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[54] Ibid.

Symphony and graduate of the Amsterdam Conservatory in Holland.[55]

In November of that year, a local music periodical The Music News published the following statement concerning the newly formed school:

> This newest school of music, with its staff of distinguished names of undisputed authority in modern musical pedagogy, with its facilities on the most pretentious scale ever conceived in this part of the country, will undoubtedly engrave its name on the list of America's most famous educational institutions and play its part in spreading throughout the world the fame of Detroit, not only as the dynamic center of the world, but as a new great metropolis with all that the name of a new center of culture implies.
>
> It is founded for the purpose of establishing a center of musical training where the students may receive training most favorably comparing with those of Europe's best known schools and for the purpose of giving its advanced students an opportunity to complete their studies under the best known artists visiting this country.[56]

Goldkette did accumulate an impressive faculty, but his school never became one of America's most famous educational institutions, as the Music News had predicted. It did not compare to the Detroit Conservatory or the Detroit Institute, much rather to Europe's best known schools. Goldkette's College of Music boosted a more distinguished faculty than other schools of its size and operated successfully for a half-decade. Like many others, however, the school closed in the 1929-1930 season when the nationwide financial crisis struck Detroit.

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[55] The Music News, November 7, 1924, p. 70.

[56] Ibid.

May Leggett Abel Violin School (1924-1930)

The May Leggett Abel Violin School was organized about the same time as Goldkette's College of Music, and at the time, was one of the few violin schools in the country. Although instruction in viola, cello, piano, and harmony was offered, the main attraction of the school was the opportunity to study violin with Mrs. Abel. She had been a native of Detroit for many years before establishing her school; as early as 1913 she had taught violin at the Michigan Conservatory. In addition to giving private lessons in violin and viola, Mrs. Abel supervised string quartets and gave lectures on the construction of stringed instruments.[57]

The school evidently was very successful in its five years of operation, and was responsible for producing some accomplished violinists. One of Mrs. Abel's students won a scholarship to study in Europe with Leopold Aurer, and several of her pupils appeared as soloists with the Detroit Symphony Orchestra. Four of the faculty members formed the first women's string quartet located in Michigan. The group was composed of Mrs. Abel, first violin; Lorraine Merryweather, second violin; Juanita Lorion-Berry, viola; and Janette Fraser Weider, cello.[58]

Mrs. Abel's school was small like the majority of the conservatories, and it probably suffered, like the others, from existing competition. Nevertheless, Mrs. Abel

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[57] Ibid.

[58] Ibid.

and other such founders had the fortitude to break away from the more secure institutions to risk success on their own. Musicians like Mrs. Abel were extremely dedicated to teaching and were capitalizing on a fantastic market that existed in the first three decades of the century. It is unfortunate that factors such as severe competition, the Depression, and the resulting lack of patrons, took such a heavy toll on the conservatories. In 1930 Mrs. Abel's school joined the ranks of many others when it closed due to these factors.

Detroit Teachers College

From 1920 to 1933 the Detroit Teachers College was one of the major institutions in the city for an academic education. Before 1920 this institution was known as the Detroit Normal Training School, and after 1933 it became Wayne University.[59] The original purpose of the Normal School was to supply efficient teachers to the Detroit schools, to aid in raising teaching standards, and to apply advanced pedagogical ideas to public school teaching. The first catalogue issued by the Normal School was in 1897, and at that time, courses of instruction included music.[60]

By 1903 a three-year curriculum in music had been devised. In the first year, students were to learn a repertoire of kindergarten songs, practice rhythmic movements,

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[59]Leslie L. Hanawalt, A Place of Light--The History of Wayne State University (Detroit: Wayne State University Press, 1968), p. 140.

[60]Ibid. p. 126.

and learn to play simple songs on the piano. The second year consisted of the following courses:

(1) Song interpretation--kinds of songs suited to the needs of children
(2) Ear-training and rhythmic, melodic, and harmonic analysis
(3) Rhythm--free rhythm, folk dances, and rhythms representing animals, etc.
(4) Instrumental music--materials

The third year, music history and theory were studied, and instruction in composing melodies and harmonizing songs was given.[61]

Two decades later music courses offered at the Detroit Teachers College included: one semester of music appreciation, orchestration, chorus, and practice teaching; and two semesters of music methods, music history, and harmony.[62] Thus the main difference in the music curriculum in 1923 as compared to that of 1903 was the addition of orchestration, chorus, and practice teaching. Both curricula, however, were geared to the vocal specialist.

In 1924 Cass Technical High School in Detroit formed a kind of partnership with the Detroit Teachers College, in sharing a teacher training program in instrumental music. The music courses were taught at the high school, while courses in education, psychology, and English were taught at the college. The music courses taught at Cass Technical High School included: one semester of conducting and orchestration; and two semesters of harmony, music history, the study

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[61] Detroit Normal Training School Report, 1903, p. 49.

[62] Detroit Teachers College Catalog, 1923, p. 29.

of stringed instruments, and the study of wind instruments.[63]

Music courses offered at the Teachers College in 1924 included: voice; piano; method courses for the elementary, junior high, and senior high school; song material; choral club; music appreciation; music history; harmony; and ensemble. The contents of some of the courses are outlined below:

> Song Material--The student working in the song material class makes a detailed study of songs fitted to the needs of children as represented in three standard series of music textbooks. Each student makes his own selections from this material and organizes them in terms of their appeal to children at different age levels. The presentation of individual selections gives opportunity for continuous drill in sight-singing and tone-placing. Whenever the class feels the need, exercises in ear-training are provided. The completion of this course should guarentee to a student a well-organized selection of song material and a confident control of the skills of sight-singing and voice-training.
>
> Choral Club--The purpose of the Choral Club is to promote musical interest in the college and to bring together students from all classes for the enjoyment of choral-singing. At the weekly meetings, selections from standard operas, oratorios, and glees are studied. Each year an operetta is presented by the group, with special music students sharing the responsibility of the staging and management incident to such a production. One rehearsal a week is required. Voices are tested the second week of the semester by appointment.
>
> Music Appreciation--In order to know what kind of music one enjoys, and what type is best suited to one's needs, it is necessary to become familiar with all kinds of music. A variety of material presented by students and instructors furnishes opportunity for increasing interest in music and promotes appreciative and intelligent listening. To facilitate the handling of a large number of selections presented by the class, the work is

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[63] Ibid., 1924, pp. 48-49.

organized on a content basis using large units, such as songs of home, of church, or peoples, as well as the oratorio and operatic forms. In the course of these lessons the student tends to stabilize his tastes, to understand and interpret the tastes of others, and incidentally to become familiar with a variety of human experiences as recorded in music.

Harmony--Prerequisite: A knowledge of the scales and the ability to play a hymn tune. Harmony is a necessary adjunct to the study of music for both cultural and vocational purposes. The taste for good music is cultivated by training the ear to listen and to analyze what is heard. The student is trained to hear mentally the music as seen on the printed page. He is trained to express himself in music at the keyboard. Stress is laid on harmonic thinking. Technical knowledge which leads to the comprehension and enjoyment of musical compositions forms the second aspect of this course. Instruction is given in the principles of melodic writing and in the harmonization of melodies according to accepted musical usages of composers, followed by competition for the development of self-expression through writing music.

Ensemble--The music teacher in the public schools is frequently required to organize and direct community singing, choruses and orchestras. The course in ensemble provides the student with an opportunity to direct and interpret such material through the work of the class and the college orchestra. Each student makes a selection from a wide range of suitable music for glee clubs and orchestras. He is responsible for directing and interpreting these selections. At the completion of this course, the student should have confidence in directing and interpreting in general, and specific skill with the selections which have been developed by the various members of the class.[64]

In studying the synopses of these courses, it appears that music students at the college were acquiring a firm foundation in skills necessary to teach music in the public schools. However, there appear to be several deficiencies in the music curriculum of 1924--the lack of applied music training and the lack of a practice teaching program.

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[64] Ibid., pp. 49-50.

Practice teaching was evidently included in the music curriculum in 1923 but not in 1924. The annual catalog of the college indicates that practice teaching was not required again until 1929.

The summer school curriculum of the Detroit Teachers College was smaller than that of the regular school year. The Summer Bulletin of 1924 shows that four music courses were offered--music appreciation, song material, harmony, and a course called school orchestra. The latter was taught by Clarence Byrn, instrumental director of Cass Technical High School, and dealt with the organization and maintenance of the school orchestra. Byrn included the following topics in this course:

(1) A short review of practical transposition
(2) A discussion of the different instruments of the orchestra
(3) Practical tuning of all instruments of the orchestra
(4) Writing for the instruments, and score making
(5) Substitution of instruments
(6) The technique of the baton, including the study of attack, release, and division and subdivision of the beat
(7) Preparation, plan, and procedure of rehearsal; disciplinary and business management
(8) Practical conducting with orchestra, study of various instrumental effects and how to obtain them, method of memorizing entrance cues
(9) Sources of material and program building[65]

It is evident that Byrn had his course well organized. In fact he was one of the best organized and most qualified teachers in the city at the time; he was responsible for developing the excellent music program at Cass Technical

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[65] Detroit Teachers College Summer Bulletin, 1924, p. 23.

High School which set such high pacesetting standards that men like the famed band leader John Philip Sousa even took note.

Three years later two new courses were introduced into the music curriculum of the Teachers College--choral-conducting and music literature. The contents of these two courses are given below:

> Choral-Conducting--This course is designed for all teachers who would like to improve their technique in conducting vocal and instrumental ensembles. The course provides practical training in the technique of the baton in beating simple and compound measures, the division of the beat, and rhythmic patterns. It also includes a study of dynamic and interpretative effects and how to secure them, such as attack, release, swell, legato, staccato, etc. Material used will include songs outlined for use in the course of study, orchestratral scores recommended for use with school orchestras, as well as larger choral numbers and the scores of the masters. Practical experience will be afforded in in the opportunity to conduct the All-City Orchestras and Band.
>
> Music Literature--A listener's course, designed to give a cultural acquaintance with masterpieces of music literature. This course will include the fundamental elements of music; a survey of the leading types of music literature and a vocabulary with which to discuss them; the thought tendencies of the so-called periods, as expressed in music, and typical masterpieces of each. The classroom work will be closely correlated with the regular programs of the Detroit Symphony Orchestra which members of the class will be required to attend. The classroom procedure will consist of interpretative lecture recitals, class discussion, individual reports and tests.[66]

Fowler Smith taught the choral-conducting course, and Edith Rhetts taught music literature. They, as well as other music instructors at the college, also taught music in the Detroit public schools.

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[66] Detroit Teachers College Catalog, 1927, pp. 32-33.

In 1929 four methods courses were offered to prospective music teachers. These were called "major professional courses for music teachers." and included practice teaching experience. Following is a general description of these four courses:

> Music Methods and Vocal Ensemble--This course presents a survey of accepted procedure in music education and definitely outlines the problems as given in the course of study for Detroit.
> Practice Teaching--The purpose of this course is to give the student practice in the application of methods of procedure in music teaching. The course is under the direction of the training department in cooperation with the music department.
> Methods and Plans--This course is a combination of the methods work in music with special emphasis on unit plans and methods of evaluating work.
> Practice Teaching for Six Weeks--The academic work of the last semester is arranged to permit a student to substitute in some city school all day for a period of six weeks. This work serves as a final test of the student's teaching ability. Two reports of the quality of work done by the student are kept by Detroit Teachers College and are important factors in determining the student's placement in the Detroit school system.[67]

The second course was actual practice teaching under the supervision of a cooperating teacher, while the last course consisted of teaching experience without constant supervision. Other aspects of the music curriculum in 1929 included courses in harmony, music history, song material, orchestration, and band (an organization not only for students already proficient on an instrument, but also for students who were just learning to play). It took three years to complete all the course-work in music education. After successful completion of all the music courses and the six-week practice teaching

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[67] Ibid., 1929, pp. 85-86.

requirement, a life certificate in music was issued by the state.[68]

College of the City of Detroit

The College of the City of Detroit was affiliated with the public school system in Detroit and was an outgrowth of the Detroit Junior College which was organized in 1915. The latter opened with an enrollment of approximately 300, and offered courses in elementary theory and music appreciation.[69] In 1923 an act of the legislature enabled the Detroit Board of Education to extend the collegiate work under its direction, and as a result, a junior-senior college was formed--College of the City of Detroit.

The music offerings at the College of the City of Detroit were more extensive than those at the Detroit Teachers College. For example, the following twelve courses were offered at the College of the City of Detroit in 1923:

(1) Science of Harmony--scales, intervals, chords, inversions, modulations, and harmonizing of melodies
(2) Advanced Harmony--thorough work in harmonization; a general survey of harmonic development in modern music; an analytical and experimental study of model writing and chromatic harmony
(3) Counterpoint I--writing in the various species, in two, three, four, and five parts; imitation, sequences, the invention and fugue in two parts
(4) Counterpoint II--the invention in three voices; the fugue in four voices
(5) History of Music I--from the Greeks and Romans to the Beethoven period
(6) History of Music II--from the Beethoven period to the Ultra-modernists

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[68] Ibid.

[69] Leslie L. Hanawalt, A Place of Light, p. 160.

(7) Appreciation of Music I--the development from the simple song through the symphony; lectures and assigned readings
(8) Appreciation of Music II--orchestra, opera, and oratorio; lectures, discussions, and assigned readings
(9) Practical Music--class lessons in piano and violin
(10) Masterpieces in Romantic Music--the romantic period in literature and art; myth and legend in opera; ninteenth century literary and artistic influences; program music; absolute music
(11) Masterpieces in Modern Music--a continuation of course 10
(12) Musical Analysis--lessons in music form[70]

By 1929 music courses at the college had expanded considerably. These courses were designed for students majoring in music and usually took four years to complete. In order to complete certification, each music student in the College of the City of Detroit was required to enroll in the song material course and in ensemble.

Twenty-two music courses were offered in 1929, which was almost double the number of music courses offered six years earlier. Included in these were ear-training and sight-reading, elementary harmony, advanced harmony, elementary counterpoint, double counterpoint, music analysis, composition, music history, music apprecaition, masterpieces in romantic music, masterpieces in modern music, French music, advanced history of music, college orchestra, choral music, and practical music.[71] In respect to the course in practical music, the college gave two hours of credit to students who

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[70] College of the City of Detroit Bulletin, 1923, pp. 27-28.

[71] Ibid., 1929, pp. 82-84.

took private lessons at one of the conservatories; however, before credit was granted the student had to be enrolled in the college and had to practice a minimum of six hours per week.

CHAPTER VI

MRS. EMMA A. THOMAS AND TEACHER EDUCATION

Mrs. Emma A. Thomas was widely known throughout Michigan and the Midwest for her significant contributions in the fields of teacher education and public school music in Detroit. Through her normal school, her correspondence division, her summer schools, and her numerous articles dealing with school music in various music periodicals, she was instrumental in producing many school music teachers. It was once said of her, "She is a tower of strength, not only in the school room, but in general affairs. The music of the Detroit schools is charming, and I am thankful that I attended her normal school."[1]

Mrs. Thomas was the first person in Detroit to set up a course of study aimed at preparing teachers for school music. In 1886 she was hired by the Board of Education to teach vocal music in the elementary schools of Detroit, and the same year she began teaching a vocal culture class in the Detroit Conservatory. At that time Mrs. Thomas was thirty-two years old and was the mother of two children--Louis and Jennie. Her husband was organist at the Central

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[1] The Cabinet, I (March 1893), 13.

Methodist Church in Detroit.[2] Two years later she initiated a course of study in the Detroit Conservatory designed for preparing prospective school music teachers. This was so well-received that it immediately became known as the Thomas Normal Training Department.

Thomas Normal Training Department (1888-1904)

The school music course of study in 1888 consisted of studies in voice culture, notation, sight-singing, use of the breath, and graded songs.[3] Mrs. Thomas devised this course of study because she was undoubtedly very aware of the rising status of school music and the urgent need to educate teachers for school music positions. Historian Edward B. Birge made the following observation concerning the status of the school music profession after the Civil War:

> From now on school music teaching became a distinct profession, absorbed in its relation, not to the general field of music, with which until the present century it largely lost touch, but rather to the field of general education, and in particular to the problem of teaching music to all the children of all the people.[4]

That Mrs. Thomas' endeavors with her normal training department met with instant success was attested by Elsa Bradshaw, a Detroit music teacher:

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[2] Detroit Journal, VI (March 1905), 2.

[3] Detroit Conservatory of Music Announcement, 1888, p. 4.

[4] Edward B. Birge, History of Public School Music in the United States (First edition; Bryn Mawr, Pa: Oliver Ditson Co., 1928), p. 112.

> Mrs. Thomas established the Thomas Normal Training department of the Detroit Conservatory of Music with a view to training teachers who could carry on the same line of work in other cities. With but little thought that this would far outgrow the scope and field she had intended it for, Mrs. Thomas endeavored to impart the secret of her success, the quiet power she had with children. So instant and effective was her new idea that her teachers were demanded in all parts of the country.[5]

During the next decade the normal training department expanded its course of study to include instruction in sight-singing, voice culture, chorus conducting, song composition, care of children's voices, accompanying, and work in harmony, music history, methods of teaching, vocal drills, physical culture and drawing.[6] The last two courses were introduced into the course of study because of an increasing demand upon music teachers to teach subjects other than music. After completing all these courses, a certificate was issued. The success of the department from 1888 to 1895 was attested by The School Record:

> Mrs. Thomas has been very successful during the past six years with her normal department, for the preparation of teachers of music. This enterprise she has conducted as one of the chief features of the Detroit Conservatory of Music, and the best proof of the correctness of her methods is shown in the results. Out of over 175 pupils who have taken the complete normal course, Mrs. Thomas has provided positions for over one hundred and fifty. That Mrs. Thomas has been able to provide positions for so

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[5]Unpublished biography of Emma Thomas written by Elsa L. Bradshaw.

[6]Emma A. Thomas, "Thomas Normal Training School," The Concert-Goer, XVI (June 1898), 214.

> many graduates from her normal department is because she is known and has demands from all parts of the country for teachers who instruct school children according to her system.[7]

By 1898 the department had graduated over 400 students and, according to the Detroit Conservatory Announcement, all these secured positions in various schools at salaries ranging from $50.00 to $125.00 per month.[8]

The Correspondence Division

In 1898 the course of study in the normal training department was expanded to include a "correspondence division." This was instigated by Mrs. Thomas to give music instruction by mail to those who could not afford the time to enroll in the department. The idea of the correspondence division came in 1896 when a student was unable to remain in Detroit to finish the normal training course of study. After returning home, the student wrote to Mrs. Thomas, asking her if she could send the remaining lessons by mail. Mrs. Thomas complied with the request, mailing to her an outline of the current lessons. To Mrs. Thomas' surprise, the young lady passed all the examinations and turned out to be a very competent teacher. This occurrence marked the inception of the correspondence division. In 1898 Mrs. Thomas commented:

> It must not be understood that I claim for the correspondence division as good results as in the regular

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[7] "Normal Training School," The School Record, III (April 1895), 36.

[8] Detroit Conservatory of Music Announcement, 1898, p. 6.

> normal school where pupils are in personal attendance; but it is the next best thing, and can be made of immense benefit to hundreds who could not possibly expend the time and money necessary for completing a regular course in a training school.[9]

The correspondence division offered two courses--one for grade school teachers who had no background in music and one for prospective school music teachers. The aim and contents of each course are outlined below:

> (1) Course for Classroom Teachers--For those teachers who do not understand the rudiments of music. Experience and observation have taught us that the lack of interest in music on the part of the grade teacher and the often inferior quality of her work in this branch is due to the want of method. It is the aim of this course, therefore, to give a knowledge of the theory of music and the ability to read music of ordinary difficulty at sight.
>
> (2) Course for Music Specialists--Prepared more particularly for those who aim to become special teachers and for special teachers who desire assistance in their work. It is supposed that those who enter this course have some musical ability and knowledge. The course embraces theory, history of music, pedagogical principles, sight-reading, and elementary harmony.[10]

Unfortunately the outline of the first course does not reveal precisely what was taught. It was purported to have imparted certain knowledge of music theory resulting in the ability to read "music of ordinary difficulty at sight." However, such an aim for a person with no previous training in music was perhaps unrealistically high,

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[9] Emma Thomas, "Correspondence Division--Normal Training Department," The Concert-Goer, XVI (June 1898), 200.

[10] [Advertisement], The Concert-Goer, XVI (June 1898), 185.

particularly taking into account it was to be accomplished through the mail!

Teachers engaged in the correspondence division were Mrs. Thomas, Frederic W. Root, J. H. Hahn, F. L. York, and Jennie L. Thomas. Root, an eminent voice teacher of Chicago, was employed for a special course of voice lessons; Hahn was in charge of "songs," his duties consisting of criticizing songs sent in by students, selecting suitable pieces for use in school work, and occasionally writing an original song for his pupils to study; York was in charge of harmony; Mrs. Thomas was the methods teacher; and Jennie Thomas, Mrs. Thomas' daughter, took charge of music history.[11] Mrs. Thomas had employed quite a competent staff to serve in the correspondence division, for Root, Hahn, and York were men with eminent reputations at that time.

The correspondence division apparently ceased operation six years later when Mrs. Thomas and her staff severed their connection with the Detroit Conservatory.[12] This took place because the normal training department had grown so much that it became necessary to move into

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[11] Ibid.

[12] After 1904 there was no mention of a correspondence division in the Thomas Normal Training School Announcement. Because the correspondence division was so shortlived, one might speculate on how successful it was. It is not difficult to imagine the problems encountered in giving voice lessons and teaching sight-reading through the mail. However, subjects such as music history, harmony, and "song criticism" might be successfully taught by this method.

a building which provided adequate space for their needs. Thus after 1904 Mrs. Thomas' normal training department became an autonomous institution known as the Thomas Normal Training School.

Thomas Normal Training School (1904-1915)

The status of the Thomas Normal Training School in 1904 was described by the Detroit News as such:

> The Normal Training School, which was established over 15 years ago by Mrs. Emma A. Thomas is today the best established and most widely known institution of its kind in the country. Its rapid progress and great growth is in a large degree perhaps due to the fact that it has helped to open up a new field of work to women. Already Mrs. Thomas has graduated over 700 young women who are filling positions all over the union.
>
> The school formerly had its home with the Detroit Conservatory of Music, but its rapid growth made more room an absolute necessity. Accordingly, Mrs. Thomas leased a commodious and handsome residence on Woodward Avenue, and has it most completely equipped for the work of the school. Among the improvements which have come with the increased facilities are completely equipped departments for the teaching of cookery, sewing, penmanship, gymnastics, and music.[13]

Such a variety of subjects taught at the training school opened the doors even wider for women seeking school teaching careers.

Specific courses offered in the school in 1904 were piano, harmony, music history, sight-reading, ear-training, melodic dictation, chorus-conducting, teaching methods, psychology, practice teaching, drawing, penman-

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[13]Newspaper Clipping, Burton Scrapbook No. 14, Burton Historical Collection, Detroit Public Library, p. 304.

ship, physical-training, domestic science, and manual-training.[14] All courses except the last five were part of the public school music course of study. After completing the sight-reading, ear-training, and melodic dictation, students were expected to be able to "read music at sight readily, and to sing, play or write any melody which he may hear."[15] Certificates were issued at the completion of the entire course of study, and diplomas were granted after one year's successful teaching.

The normal school curriculum was implemented by a course called the Gaynor System of Piano Study for Children. This system was designed so that children learned to read, write, and understand music through piano study. According to Mrs. Gaynor,

> A baby first learns to listen, to hear, then to speak and later to read and write. In music the great mistake has been in teaching reading first, writing not at all, and speaking only by means of a mechanical keyboard. My system aims to put the study of music by children in its logical order and make it a pleasure for the child, not a labor.[16]

Unfortunately the procedure underlying this system was not disclosed. However, the concept of providing the child with aural experiences before visual is sound and might adapt itself well to teaching musical understanding through piano study.

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[14] Thomas Normal Training School Announcement, 1904, p. 15.

[15] Ibid., p. 23.

[16] Ibid.

By 1904 the Thomas School had acquired a national reputation. Following are comments published in the New England Journal of Education that attest to the success of the school:

> Detroit has honor of having the most successful normal training school in music, drawing and physical culture in the country. Here then is a woman of such executive ability, musical talent and pedagogical insight that she is in every way an educational leader, one of the most prominent city supervisors of music, and head of one of the best, and probably the best normal training school of music.[17]

Mrs. Thomas died in 1905, but her work at the school was carried on by her daughter Jennie. The eulogy below is an indication of the love and respect so many had for Mrs. Thomas:

> If Mrs. Thomas of Detroit gave her student teachers one-half of her own enthusiasm and skill in teaching public school music, they will surely win great success.[18]

Mrs. Thomas' abilities were undoubtedly missed, but the school apparently was not any less prosperous after her death. According to an article in the Detroit Saturday Night the school was still flourishing in 1911:

> A school that devotes itself exclusively to the preparation of teachers is the Thomas Normal Training School, one of the oldest and best known schools in Detroit. Thousands of public school music teachers have been trained within its walls and have gone forth to do credit to their alma mater. Its influence is so far-reaching that it is really more than a Michigan institution, but is national in its scope, its teachers being sought from every state in the union.[19]

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[17] Ibid., p. 28.

[18] Michigan School Moderator, April, 1905, p. 23.

[19] Detroit Saturday Night, September 9, 1911, p. 13.

In 1914 the Thomas School gave public school instruction to students enrolled in the Detroit Institute of Musical Art. The Institute Announcement of 1914 issued the following statement on this arrangement:

> We are pleased to announce that special arrangements have been made whereby students of the Detroit Institute of Musical Art who wish to take work in public school music may receive the best of training under the faculty of the Thomas Training School.
>
> The course in public school music at the Thomas Normal Training School is carefully planned to give a thorough training in every phase of the subject which a teacher would need. Theory is balanced and developed with a large amount of practice, much of it in the actual work of teaching. Careful individual supervision and criticism is given each student, and everything possible is done to give the most thorough and practical training possible.
>
> The Thomas Training School enjoys an exceptionally high reputation in training teachers of music for the public schools, and has been very successful in its work. It is now in its twenty-sixth year. Its standards are high and its faculty strong, and we are very glad to offer our students the additional advantage of a course in public school music under its supervision.[20]

The Thomas School closed a year later. According to Elsa Bradshaw the school was a "World War I casualty."[21] Having been for many years the only institution in Detroit where one could receive training in the teaching of public school music, the Thomas School was an invaluable asset to the area. In the 1920's both the Detroit Conservatory of Music and the Detroit Institute of Musical Art developed their own programs in teacher training. However, the impact

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[20] Detroit Institute of Musical Art Announcement, 1914, p. 29.

[21] Elsa Bradshaw, biography of Emma Thomas.

of Mrs. Thomas and her school was felt for many years through the teachers whom Mrs. Thomas and her staff had influenced.

National Summer Music Schools in Detroit

The first summer music school took place in Lexington, Massachusetts, in 1884, and two years later a "National Summer Music School" was started in Boston under the auspices of Ginn and Company.[22] The educational value of these sessions was paramount, for they helped to train many music teachers across the country as well as inspired them to work at upgrading the quality of school music instruction. According to Edward Birge,

> At these summer schools the leading music supervisors of the country exemplified the methods advocated by each school. Not only were the methods thoroughly explained in detail, but valuable instruction was given in the handling of classes, in the art of song leading, and the treatment of children's voices. One of the most potent forces of the summer schools was the chorus singing. The combination of a good director, and a chorus of intelligent singers with well-trained voices, together with the strong bond of a common professional interest produced an unusual and unforgettable quality of choral result. The single inspiration of the chorus sent hundreds of music teachers back to their work with a new realization of the power of choral singing, and a determination to have it in their own schools at any cost.
>
> Though these schools were each devoted to teaching the pedagogy of a particular method, their general atmosphere was no means commercial. Their educational level was high, and one may wonder how thousands of music teachers would have received adequate training without them.
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> One of the valuable features of the summer schools was the opportunity of meeting other music teachers

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[22] Edward B. Birge, History of Public School Music in the United States (First edition), p. 130.

> from all parts of the land, and talking over their common interests. Not only were the various methods analyzed and teaching devices compared, but the values of educational theories were discussed and sifted, all of which tended toward a broader professional outlook. It was this feature of the summer schools which prepared the way for the marvelous development of organizations of music teachers in the twentieth century, and which have had such powerful reactions upon the progress of school music.[23]

Through the efforts of Mrs. Thomas the National Summer Music School held its first session in Detroit in 1891. Subjects taught at the summer school in 1891 were those dealing with public school music, drawing, and physical culture. Aspects of public school music covered at the school were care of children's voices, conducting, harmony, music-reading, and choral drills. The faculty of the school was drawn from different areas of the country and included: Luther Whiting Mason, music educator, Boston; George A. Veazie, supervisor of music, Chelsea, Massachusetts; J. M. McLaughlin, supervisor of music, Boston; W. H. Lott, supervisor of Music, Columbus, Ohio; Mrs. Agnes Cox, superintendent of music, primary schools, Chicago; Mrs. Emma Thomas, supervisor of music, Detroit; F. H. Pease, director of Music, State Normal School, Ypsilanti, Michigan; Miss Myra Jones, supervisor of drawing, Detroit; Miss Nettie Kimberlin, director of physical culture, Detroit; C. R. Bill, music teacher, New York; Miss May Usher Griffin, music teacher, Normal School of Mankato,

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[23]Birge, (New and aug. ed.,1937), pp. 133-134.

Minnesota; A. J. Garutvaant, supervisor of music, Piqua, Ohio; and A. A. Stanley, music director, University School of Music at Ann Arbor, Michigan.[24]

The National Summer Music School in 1891 was held from July 6-12. The opening session was attended by about 100 persons and consisted of a lecture by J. M. McLaughlin on harmony and a demonstration by George Veazie on a series of charts to be used in conjunction with Luther W. Mason's National Music Course.[25] The next session, attended by approximately 125 persons, featured McLaughlin and Veazie who continued their activities, and C. R. Bill. Bill, who had introduced Mason's National Music Course into the public school system of Detroit five years previously, gave a talk on the advantages of Mason's Music Course and its widespread adoption in schools across the country. The third session included an address by F. H. Pease on the work carried on in the Ypsilanti Normal School and on tone production as related to breath control, a chorus drill directed by W. H. Lott, and an address by Mrs. Agnes Cox discussing the care of children's voices. At the end of this session, Clarence Birchard, business manager of the summer school, commented: "This is by far the largest and most enthusiastic summer school ever held in the west."[26] The last session featured a lecture by Miss May Griffin on

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[24] Detroit Free Press, July 2, 1891, p. 9.

[25] Ibid., July 7, 1891, p. 8.

[26] Ibid., July 9, 1891, p. 3.

"Singing and the Speaking Voice," and a lecture by A. J. Garutvaant on "Music in the Public Schools."[27]

The events of the summer school in 1891 closely resemble events of other similar schools described by Edward Birge. With reputable music educators such as Mason, McLaughlin, Veazie, Thomas, Pease, and Stanley on the staff, it seems apparent that this event did encourge teachers, as Birge put it, "toward a broader professional outlook."

There is no evidence that a National Summer Music School was held in Detroit the following summer. However, in the summer of 1893 the Detroit Free Press made reference to the second such event held there:

> The National Summer School held this week in Detroit is the most renowned school of the kind in the world. The purpose is to train teachers of music in the public schools. At former sessions the teachers in attendance from eighteen different states have been conspicuous for their intelligence, enthusiasm and determination. They came with a high purpose and went away satisfied that they had made acquaintances and gathered ideas that would be of lasting benefit to them.[28]

The faculty of the summer school in 1893 was comprised of Luther W. Mason, George Veazie, A. A. Stanley, Miss May Griffin, Mrs. Emma Thomas, F. A. Abel of the Detroit Conservatory of Music, and A. E. Winship who was editor of the New England Journal of Eudcation. The official circular of the summer school that year contained

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[27] Ibid., July 12, 1891, p. 3.

[28] Ibid., June 25, 1893, p. 2.

the following article praising Mrs. Thomas:

> No teacher in the west is more widely known and highly respected than Mrs. Emma A. Thomas, of Detroit. She, more than any other western teacher, has been closely identified with the progress and advancement of school music in America during the last five years. She has trained and placed in responsible positions more than one hundred teachers of music. School officials having found her judgment of a teacher thoroughly reliable, her advice and recommendations are increasingly in demand. The music in the Detroit schools, under her supervision, has been spoken of in terms of high approval by such men as M. E. White, Patrick Gilmore, L. W. Mason, and J. H. Hahn.[29]

On June 28, the opening day of the summer school, Mason spoke on "The Difference Between the Singing and Speaking Voice," and Miss Kimberling, a Detroit music teacher, spoke of her experience in teaching children proper standing and sitting positions for singing.[30] Subsequent sessions included chorus drills, pedagogical approaches to teaching music-reading, and panels discussing various music books.

At the close of the summer school the Detroit Free Press published the following article relating to the success of the school:

> Twenty-one young ladies and two gentlemen were graduated from the National Summer Music School in Whitney's Music Hall last night. The school will have completed its final session this morning and the pupils and instructors will return to their homes all over the country with memories of the most successful and most enthusiastic session the school has ever held. The attendence has far exceeded the anticipations of the faculty, and the

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[29]Cited in The Cabinet, I (March 1893), 13.

[30]Detroit Free Press, June 29, 1893, p. 4.

> results of the work, as shown by the examination of the graduates, was most gratifying. Of the class, no one had a rating below 90%, and the average of the whole class was 97%. So enthusiatic has been the feeling among those in attendence that the future success of the school is assured. Several public school superintendents have visited the school, and the result has been that a number of the graduates have already secured positions as instructors in music in the public schools of the country. The faculty have paid a high compliment to Detroit and its music teachers by deciding unanimously to hold the future sessions of the school in this city, assuring Detroit a permanent summer music school, with pupils from almost every state in the union.[31]

The participants of this final session are shown in Plate IX.

The faculty of the National Summer Music School in 1894 was similar to the faculty of the summer schools in 1891 and 1893; it consisted of Luther W. Mason, George Veazie, James McLaughlin, Miss Eleanor Smith (from Chicago), Mrs. Emma Thomas, A. A. Stanley, Miss Nettie Kimberlin, F. L. Abel, W. F. Lyon (from Detroit), M. E. Coffin (from Detroit), Richard Boone (from Ypsilanti), and Miss May Griffin. As before, the school was held under the auspices of Ginn and Company.[32]

Among the eminent music educators attending the school in 1894 was Osbourne McConathy who, in a letter to Edward Birge, stated: "The first summer school which I attended was the Emma A. Thomas school in Detroit. As I recall it I attended this school in 1894 although I believe it was opened that year before. It is this school to which

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[31] Ibid., July 12, 1893, p. 5.

[32] The School Record, II (May 1894), 19.

PLATE IX



THE NATIONAL SUMMER MUSIC SCHOOL, DETROIT, 1893

Mrs. Clark so recently referred as the meeting of the Pioneers."[33]

Writings of Mrs. Thomas

Convinced of the great need for teacher-training, Mrs. Thomas not only efficiently supervised public school music in Detroit, operated her Normal Training School, and brought several National Summer Music Schools to Detroit, but she also wrote numerous articles in music periodicals making teaching suggestions and relating her thoughts regarding music education. For several years, beginning in 1896, she had a column in the Detroit music periodical, The Song Journal, entitled "Music in the Schools." One of her first columns discussed desirable characteristics of a school music teacher:

> I continually have in mind the ideal teacher, which is a person who, in addition to understanding music as a science and being able to exemplify music as an art, is a person of character and dignity, also possessing general scholarship sufficient to make her acceptable to the educated in other lines. The public school music teacher should also make a special study of pedagogy. She should know the laws that govern the workings of the child mind. She should know the pedagogical relations existing between music and the other branches of education. She should know why music is so necessary in education, and be able to defend her position at any and all times. Before her school she should be full of discretion and dignity, especially the latter. And right here I am ready to say that more teachers fail on account of the lack of womanly dignity than any other reason. Dignity is that incomprehensible something that is always a distinguishing characteristic of a success.[34]

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[33]Birge, (New and aug. ed.), p. 135.

[34]Emma Thomas, "A Higher Standard," The Song Journal, VII (October 1896), 13.

Only four months later Mrs. Thomas again commented on responsibilities of music teachers:

> A higher sense of music must be cultivated through the lofty ideals of the teachers, the mastery of the subject, the introduction into the schools of true music--songs taken from the best composers, through a careful study of the limitations of children's voices, and through a knowledge of what is adapted to the special needs of the different grades.[35]

Mrs. Thomas' expertise in music education was also disclosed in Public School Music, a music magazine published in Chicago. In this publication she had a column called "Practical Questions" in which she answered various questions that had been mailed to her. This column reportedly came about as a result of the popularity of the correspondence division.[36] Following are examples of questions and answers that appeared in the April issue of 1898:

> Question--Why should classroom teachers learn music?
> Answer--I think every grade teachers should be able to teach her own music, and believe that the time will soon come when every teacher will be required to be fitted in that branch, the same as in every other study. Communities everywhere are coming to see the importance of music in the school curriculum, and teachers would be amazed to find out how much easier learning to teach music would make their daily tasks. In training-schools for teachers all over the country, students are required to take a course in music, and it will be very soon asked of an applicant, "can you sing or teach vocal music?"
> Question--How do you arouse pupil's interest in music work?

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[35]"Mrs. Emma Thomas," The Song Journal XVIII (February 1897), 14.

[36]Cited in "Practical Questions," Public School Music, XV (April 1898), 116.

Answer--One thing I particularly impress on my teachers is to be enthusiastic in their work. I have heard more teachers criticized for the lack of enthusiasm than anything else. It is a well-known fact that the lack of it brings failure to many accomplished teachers, and it atones for the defects of others less favored and made their work a success. Be earnest and enthusiastic; put your whole heart and soul into your work and identify yourself with it until others catch your enthusiasm and are inspired with your spirit.

Question--Should music be taught in the high school and if so, should it be compulsory or elective?

Answer--After carefully considering the subject in all its phases I feel that the course in the high schools should be elective. A chorus by the whole school should be held at least once a week. Also a girl's glee club, a boy's glee club, and an orchestra should be organized. In making the music elective, the theory is advanced that it is possible to become acquainted with good music without acquiring great technical skill, just as it is possible to become familiar with good literature without becoming an author, or to learn to enjoy good pictures without any skill as a painter. I think with good chorus singing and an elective course of music in our high schools, we can obtain much success. We will have cultivated the love of good music, familiarity with great composers and masterpieces, the raising of ideals, and this will tend to make a generation of good men and women.

Question--Can you give me some suggestions regarding discipline?

Answer--About discipline--A teacher should understand the philosophy of school management. Very often a special teacher has to take charge of the room. There is no "method" that can discipline a school, just as there is no "method" that can do the teaching. The chief elements of the power of discipline are: ability to win the love of the pupils, skill in appealing to good motives, and force of character to exercise more constraint and restraint over those who can not be reached by the first two. A teacher without force of mind or character can not discipline a school. The purpose of discipline is not to keep order, but to build up character and so to make good teaching possible. The highest power of discipline is that which prevents

> "Offenses" from coming; not that which deals skillfully with offenses after they have come. Cultivate, therefore, force of mind and character. I never begin a lesson until all the room is in order, and never during the music hour do I have any books or materials on the desk except those that pertain to music. On entering a room before a class of pupils do not waste time getting ready. Have the pupils understand what you wish them to do and have it accomplished promptly. Learn to govern by the eye. The first work to be done at the beginning of the term is to see that all pupils sit erect. Sitting erect does not mean leaning back against the seat, but sitting in such a position that the weight of the body is easily poised, and not leaning backward or forward. All drill work must be done in a systematic manner. I find the teachers who do the best work say very little, but work quickly and quietly. Make your work interesting and discipline will soon adjust itself.[37]

There is little doubt that Mrs. Thomas made extraordinary contributions to music education in the Midwest. Her accomplishments with the normal school, the summer schools, and her writings all contributed to upgrading the quality of school music teaching. There is no way one can overestimate the influence of a dynamic woman. At a time in history when women's influence was primarly centered in the home, Mrs. Emma Thomas profoundly influenced the people of Detroit and far-flung educators in the need to train young children in music. Furthermore, her philsosphy, as reflected in her writings, is still the badge of every good music teacher.

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[37] Ibid., 807, 534, 389, 116.

CHAPTER VII

VOCAL MUSIC, HARMONY, AND MUSIC APPRECIATION IN DETROIT'S PUBLIC SCHOOLS

Music Instruction under S. S. Jackson's Supervision (1871-1875)

Detroit was not among the initial cities in the Midwest to incorporate music into the public school curriculum, for according to historian Edward B. Birge, the first were Louisville in 1844, Cincinnati in 1846, Chicago in 1848, Cleveland in 1851, St. Louis in 1852, and Indianapolis in 1866.[1] In the decade following the Civil War, however, many cities, including Detroit, established school music programs. In Detroit this event occurred in 1871 when S. S. Jackson was hired by the Detroit Board of Education to teach music. That year the board recommended that "music and drawing be placed on an equality with other school exercises and that proficients in music be fully recognized in the grading of pupils."[2]

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[1]Edward B. Birge, History of Public School Music in the United States (New and aug. edition; Bryn Mawr, Pa.: Oliver Ditson Co., 1937), pp. 65 and 95.

[2]"Music in the Schools," The Song Journal, I (November 1871), 157.

Jackson' first step in organizing a vocal music program was to set up a special training class for elementary classroom teachers. This class met once every two weeks and dealt with music fundamentals. Such training was essential to the success of the program, for Jackson was only able to visit each classroom for fifteen minutes every three weeks. During these visits, he not only taught songs to children, but left instructions for the classroom teachers to follow. They were then responsible for carrying out Jackson's suggestions--fifteen minutes each day were allocated to this task. Jackson also organized a chorus at the high school.

Apparently the program progressed well the next three years, for according to Jackson's report to the Board of Education in 1874,

> Very satisfactory progress has been made in note-singing, notation and expression; regular lessons have been given to all classes from the first grade through the high school, and pupils in all grades have shown an interest in, as well as a manifest desire for, this subject. In the recent classification of voices in the high school, but one in a hundred who were examined failed to pass the necessary examination. In this school the pupils are making very marked progress in this study which will, in one more year, be positive proof in favor of giving this study a fixed position in all public schools.[3]

A year later, however, Jackson resigned this position to direct the Detroit Institute of Vocal Music. His association with the public schools was brief, but he must

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[3]Sullivan, Irene F. and Gertrude Fleming, History of Public Schools, Detroit: Typewritten, 1929, p. 6.

be given credit for setting up a well-rooted program which was to rapidly become one of the finest in the Midwest.

Music Instruction under E. C. Gore's Supervision (1875-1884)

In 1875 E. C. Gore was appointed to succeed Jackson as supervisor in the Detroit schools. There is no record of specific musical activities the following four years, but in 1880 the Board of Education issued the following report concerning the status of the music program:

> The department of music is in a healthy condition, moving smoothly on without friction, aiding in making the school life of the pupils one of positive pleasure. Under the present administration (J. M. B. Sill) it has never been the aim to make the study of music a science. There are several reasons for this, lack of time being the most essential one. The work is graded the same as other studies which effectively prevents tiresome repetition. The special teacher visits each room of the different schools reviewing the previous lesson and giving new work to be practiced until the next visit, fifteen minutes daily being allowed for that purpose.[4]

The "graded work" alluded to by the board was the result of a study-outline prepared by Gore for grades one through eight, and also was a result of his adoption of L. W. Mason's graded method, the National Music Course, which was published in 1874 by Ginn Brothers. Gore used the National Music Course as long as he was supervisor. Gore's outline was designed to help the classroom teacher, but it was somewhat general in character for this purpose:

> First Grade--The scale and rote-songs; pupils sing any exercises in the succession of sounds, learn to name and write the five notes in common use and to under-

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[4] Ibid., p. 7.

stand the degrees of the staff from the added line below to the fifth line.

Second Grade--Songs by note in the key of C, from the blackboard; practice in the more difficult scale exercises--teach the relations of the notes as to their length; also interval practice; know positions of "do" in keys of C, G, D, and F.

Third Grade--Begin the study of different kinds, divisions, and varieties of time with their accents; advance in practice of the scale and teach the use of dotted notes; also scale practice by skips of thirds and fourths; teach rests, repeat signs and study the keys of C, G, D, F, and A; start two-part singing.

Fourth Grade--Songs from the blackboard; the use of the tie and slur.

Fifth Grade--Mason's Intermediate Music Reader begun; teach the use of accidentals and signatures of all major keys; begin drill in steps and half-steps.

Sixth Grade--The letters in music, preparatory to transposition of the scale; songs from the Music Reader; three-part singing.

Seventh Grade--Transposition of the scale in sharps and flats continued.

Eighth Grade--Study of the different scales--major, minor, and chromatic; key signatures to be studied; drill exercises on difficult intervals and rhythms; three- and four-part harmony.[5]

Gore's outline is evidence of his concern for teaching children to read music, for this was strongly emphasized even in the primary grades. In this respect Gore deviated from the less-taxing rote-song approach which characterized Mason's First Music Reader. His outline suggested that dotted notes and eighth notes be taught in the third grade--this was two years before the children began the Intermediate Music Reader in which Mason introduced the same concepts:

> In Mr. Mason's second book, for intermediate grades, music reading was developed through a study of the scale, first the scale of C, in which key were studied

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[5]Detroit Board of Education, Annual Report, 1880, p. 46.

> the most common intervals, the problems of the two even tones to the beat, the dotted quarter and eighth, and also two-part singing, all in the key of C.[6]

The fact that Gore had children studying other keys than C in the second and third grades is further evidence that his outline progressed more rapidly than did Mason's National Music Course.

The next two years there was no report as to the status of the music department. However in 1883, Gore made the following statement:

> The present teacher is, by avoiding useless technicalities, placing music within the comprehension of the youngest pupil. Notation is begun in the first grade and continued by easy, progressive steps, until the pupils enter the high school, when the faithful scholar is enabled to read understandingly music in sharps and flats. The special teacher desires to say decidedly that much of the success is due to the earnest and cheerful cooperation of the regular teachers.[7]

This statement attests to his attitude concerning the teaching of note-reading to children.

Gore died in 1884, and unfortunately the Board of Education appointed no-one to take his place until 1886. Thus for two years the classroom teachers were without any supervision. Why a music supervisor was not hired in 1884 is not known, but this void created a setback in the music department even though the classroom teachers did their best to keep the program going. As Superintendent of Schools, J. M. B. Sill, pointed out, the lack of music

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[6]Birge, p. 106.

[7]Detroit Board of Education, Annual Report, 1889, p. 48.

supervision took its toll on the program:

> The music department has suffered during the last two years for want of the services of a special teacher. The regular teachers have endeavored to hold their classes to their work and to carry out the requirements of the course of study, and have been as successful as could be reasonably expected. But the lack of supervision and needed assistance has been deeply felt.[8]

Music Instruction under Mrs. Emma A. Thomas' Supervision (1886-1904)

Superintendent Sill's pleas in 1886 for a music specialist resulted in the appointment of Mrs. Emma Thomas as music supervisor and Miss Lizzie Stearns as her assistant. As under Gore's supervision, each elementary classroom was visited for fifteen minutes every three weeks by a music specialist who not only taught but also left the classroom teachers a general outline to follow for each three-week period. Mrs. Thomas' exceptional teaching abilities were recognized her first semester on the job, and she established a fine reputation immediately. Even the renowned orchestra leader, Theodore Thomas, who took time that fall during a concert tour to visit several of her classes, congratulated her on the exceptional job she was doing.[9]

In 1888 Miss Stearns resigned and was replaced by Miss Florence Marsh. Both Miss Marsh and Mrs. Thomas

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[8] Ibid., (Detroit: James Markey, Printer, 1886), p. 113

[9] "Mrs. Thomas' Work as a Teacher," The School Record, (April 1895), 1.

stressed folk songs and classical tunes in their classes, and as before, left the classroom teachers with instructions regarding various work to be done in rote-singing, rhythm, and sight-singing; they also provided teachers with charts to aid in the reading-readiness exercises.[10]

In 1890 Mrs. Thomas made revisions on Gore's course outline. Her outline was similar to Gore's, for both were general and geared primarily to the teaching of music-reading. Two-part singing in both outlines was to commence in the third grade. However, whereas Gore had introduced division of the beat and the use of dotted notes in the third grade, Mrs. Thomas' outline did not introduce these concepts until the fourth grade. Furthermore, whereas Gore introduced the position of "do" in the key of F in the second grade, Mrs. Thomas did not do this until the third grade. In these respects then, her outline did not progress as rapidly as did Gore's. Mrs. Thomas' course outline is shown below:

> First Grade--Scale and interval drill; rote songs for recreation and to establish a proper use of the voice.
> Second Grade--Interval practice; exercise pupils daily in practice on the ladder and with manual signs in the key of D or D; teach the pitch names A, B, C, D, E, F, G; exercises from the staff to illustrate what is known of time and tune; position of "do" in keys of C, D, and G.
> Third Grade--More difficult interval work; pupils to be able to tell readily the pitch names and position of each pitch on the staff; modulation in keys of C, G, D, and F; begin two-part singing.
> Fourth Grade--Division of the beat introduced; select exercises and songs to illustrate previous drill in

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[10] Detroit Board of Education, Annual Report, 1889, p. 48.

time and tune; practice all major scales.
Fifth Grade--Pupils of this grade should understand the signatures of all the major keys; pupils should be able to write correctly all scales; begin drill in steps and half-steps; be able to sing any piece in the Second Reader.
Sixth Grade--Begin practice on intervals of major and minor seconds, perfect fourths and fifths and augmented fourths and diminished fifths; gradually introduce all varieties of time; also learn A, E, and D minor scales and chromatic scale.
Seventh Grade--Review sixth grade work.
Eighth Grade--All major and minor scales understood; all difficulties in time understood; three- and four-part singing; drill in exercises still necessary.[11]

Mrs. Thomas, as did Gore, used Mason's National Music Course as a text to implement her outline.

In 1891 Mrs. Thomas made the following comment concerning the status of music in the schools:

> The progress of music this past year has been very marked. Visits are made to the school once in about three weeks, when the previous lesson is received and new work assigned. We are very glad to notice an unmistakable growing interest in this branch each year by the regular teachers, as we must depend very largely upon them for the success of our work, as well as all special studies. As a rule teachers are pleased to learn how to teach music properly, and we have their hearty cooperation.[12]

The next spring (May of 1892) Mrs. Thomas selected a number of her classes to perform at the annual May Festival held in Detroit. This group of children performed so well that they received the following acclaim in the Musical Courier (a New York publication):

> The children's matinee was healthy, breezy and thoroughly enjoyable. The singing of the large chorus of school children proved uncommonly interesting.

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[11] Ibid., 1890, p. 17.

[12] Ibid., 1891, p. 20.

> There was an entire absence of the screeching and straining of voices generally customary and incidental to this species of vocalism. It is a pleasure to note that the selections were given quietly, with all necessary resonance in piano passages, clearness of attack and with immense effect when the full power of the chorus was required. It requires a well-balanced mind and a direct, comprehensive method to produce the results attained and speaks volumes for the excellent training of Mrs. Emma Thomas, the teacher of music in the public schools.[13]

The Cabinet, a Detroit education periodical, was also very complimentary to Mrs. Thomas that year:

> Mrs. Emma A. Thomas has been teaching in our schools for several years, and her practical and common sense method of handling (with her small army of assistants who also teach the ordinary school curriculum) the 22,000 children committed to her care, has resulted not only in inspiring a love for music on the part of the children at large, but also in inculcating generally correct principles in the proper use of the voice. To read music well at sight, to recognize the importance of proper accent, and to sing naturally and unaffectedly is to accomplish a good deal in music.[14]

Comments in these two publications are evidence of Mrs. Thomas' superior abilities as an inspiring teacher and a competent supervisor. It is incredible that children were able to accomplish so much in one decade with a mere fifteen-minute exposure to a music specialist every three weeks!

In her report to the Board of Education in 1893, Mrs. Thomas gave the following résumé of the year's musical activities:

> This past year, the teachers who have used supplemental music have by direction been supplied with songs

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[13]Musical Courier, June 8, 1892, p. 26.

[14]The Cabinet, December, 1892, p. 2.

written by Mozart, Handel, Schubert, Mendelssohn, and other great composers. We have tried very successfully in a number of grades to have the pupils commit to memory both words and music so that they may give more attention to expressive singing so that their taste may be improved.

Among some rules that should be observed by all teachers, especially those who have not so much musical ability are: an erect position, a correct management of breath, purity of tone, distinct articulation, and expression.

A distinctive feature of the work of this year was the presentation of the scale by numbers one through eight, as well as by syllable.[15]

In 1895 a change in the system of music supervision took place upon the recommendation of Superintendent A. C. Robinson. Hertofore the music specialist had given lessons in each room once every three weeks; because certain regular teachers were able to carry on this work successfully alone, and because there were so many new and inexperienced teachers who needed an extra amount of supervision, it was deemed unwise to try to give lessons in all rooms every three weeks. Moreover, it was obvious that the very limited number of music specialists could no longer possibly meet the increased number of children this often. Therefore, certain of the classroom teachers were given the entire responsibility for teaching music, freeing the music specialists to give more attention to teachers who could not teach music effectively without more help. The music supervisors were still expected to visit each classroom periodically, however, even though these visits were sometimes as much as six weeks apart.

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[15] Detroit Board of Education, Annual Report, 1893, p. 129.

At the same time the new system of supervision was put into effect, the Natural Music Course, published by the American Book Company in 1895 and edited by Frederick H. Ripley and Thomas Tapper, was introduced into the schools as the basis for study. A special attempt that year was made to correlate music with other subjects studied in the elementary school; this was done by careful selection of song material relating to various units of study.[16] Mrs. Thomas stated that the Natural Music Course "furnished teachers with musical material entirely new and most excellent in quality, which has given increased interest in music study, and the Natural Method, when once understood by the teacher, gave them a broader and better view of the subject."[17] According to Ripley, the course was designed " . . . to eliminate the so-called theory of music (now frequently spoken of as technical teaching) and to treat music symbols as the representation of known tone relations, pure and simple, without why and wherefore. It was necessary, then, to emancipate the grade teachers from the definitions with which they were struggling."[18]

In 1897, because of a great cut in appropriations, the Board of Education was forced to dispense with all assistant supervisors of special subjects, leaving Mrs.

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[16] Ibid., p. 10.

[17] Detroit Board of Education, Annual Report, 1886, p. 133.

[18] Birge, p. 123.

Thomas in sole charge.[19] She stated that the loss of her assistant, Miss Marsh, and the addition of news schools greatly increased her work and made it necessary to organize methods classes for teachers. In addition to the teachers who enrolled in these classes at her request, many voluntarily enrolled. The Concert-Goer in 1897 described Mrs. Thomas' rigorous schedule:

> As superintendent of music in the Detroit schools, Mrs. Thomas has 800 teachers and almost 32,000 children under her care. Every day during school hours she drives from one school to another visiting each room and investigating the work that is being done in music. As often as possible she takes the classes personally, and after hearing the recitation, gives directions to govern future work, and passes on to the next room. When the school day is ended, Mrs. Thomas is driven to the Board of Education rooms where she meets the teachers and advises them.[20]

The school music situation in 1897 was precarious, for with Mrs. Thomas' task being doubled due to the lack of an assistant, many classroom teachers were without adequate supervision. In an interview between Mrs. Thomas and a reporter of The Concert-Goer, it was disclosed that due to the appropriations cut and the subsequent release of assist-

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[19]It should be pointed out that when Grover Cleveland took office in 1893, there was an inadequate gold reserve in the U.S. Treasury, which threatened the gold standard. This situation resulted in a three-year depression. Money was still very tight in 1897 when McKinley took office, even though prosperity was beginning to return. Gold discoveries in Australia, South America, and the Yukon contributed to this improvement. This depression, sometimes referred to by historians as "The Panic of 1893," undoubtedly had its effect on school budgets across the country and was, at least partially, responsible for the cut in appropriations in the Detroit schools in 1897.

[20]"Mrs. Emma Thomas," The Concert-Goer, IV (June 1897), 179.

ants of special subjects, she was only able to spend twelve minutes in each class per month. The interview went as follows:

> Reporter--It must keep you young in spirit to be so constantly and sympathetically in touch with the children.
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> Mrs. Thomas--Indeed, it does. I have become so sensitive to all the needs of the children in this work that I can tell almost invariably what a child is thinking of when I enter the room. I feel for the time as if I were a playmate instead of a teacher, and I rarely make a mistake in choosing the right song to drive away a bad temper, or soften a rebellious little heart. My one regret is that we are not allowed more time for music study in the schools. In Germany music study occupies an hour a day, while in Detroit twelve minutes in each room is all the time I can spare. That is not sufficient. And yet it is surprising how much is accomplished in this time. I have tried to so systematize the work as to make the most of our few minutes, and we really do a great deal. But music can never be what it ought in our schools until it is given more time and we have more music teachers.
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> Reporter--Have you seen something of an evolution in the methods of teaching music in the schools during the eleven years of your service?
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> Mrs. Thomas--Oh, yes. We pay far more attention to the psychological side of teaching now than we used to do. We study constantly the workings of the child mind, and the effects that will be produced upon it by the songs that we give. In the schools I allow the children to sing nothing but words of the healthiest sentiment, and as far as possible we select songs that are in themselves educative. There is a pedagogic side to our work also, and our songs assist in the children's other studies. You have no idea what a potent factor is music in the schoolroom for purposes of discipline. When the children become restless and unmanageable, the teacher has the studies put aside and chooses some quiet, restful song to sing. When it is finished, there is an entirely different atmosphere in the room, and the children pick up their work again, refreshed and happy.[21]

After the interview, the reporter made the comment that "when one hears Mrs. Thomas speak of her work among her

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[21] Ibid.

army of children, and observes the motherly affection that she bears them, it is not hard to tell why she has been so eminently successful. No child could resist such sympathy and enthusiasm."

The interview bears out that Mrs. Thomas had a sincere interest in and genuine love for children, and moreover it revealed that in addition to this affection she had an unusual instinct about children, enabling her to control and inspire them as few others could. Her extraordinary abilities accounted for the music department's continued progress despite a lack of sufficient money to support the program adequately. Part of Mrs. Thomas' success with teaching children to sing was due to the numerous songs she wrote for her classes. These songs were an inspiration to the children--they were proud to sing songs their teacher had especially written for them. In 1897 her songs were published by the American Book Co. under the title, Songs for Children. This book then supplemented the Natural Music Course for the remainder of the time Mrs. Thomas was supervisor.

At the turn of the century Mrs. Thomas combined a number of her classes for the presentation of several concerts. On Decoration Day in 1900--in conformance with what had by then become an annual event--a chorus of several hundred children contributed a number of patriotic songs to the memorial exercises. The same spring, on the occasion of Admiral George Dewey's visit to Detroit, about fifteen

hundred children sang.[22] In the spring of the following year two more successful concerts were given: one for the benefit of the entertainment fund of the National Educational Association; and one in which four hundred pupils from the various sixth grades sang for the Memorial Day exercises.[23] The large participation in these concerts was a reflection of the success which Mrs. Thomas had achieved, and furthermore was evidence that the music program was faring well despite the fact that the department was undermanned.

Beginning in 1902 Mrs. Thomas assigned various colors to notes, hoping to enhance her children's understanding of tone relationships and to help make oral-written dictation lessons easier: red, orange, yellow, green, light blue, dark blue, and heliotrope symbolized the notes, do, re, mi, fa, sol, la, and ti.[24] Another method Mrs. Thomas incorporated that same year was the symbolization of each scale tone by what she called the "musical family." In the musical family, "do" was the father--strong and self-reliant; "mi" was the mother--gentle and full of sympathy; "sol" was the eldest son--the possessor of a clear, ringing voice and a joyous disposition; "fa" was the younger brother--possessing a serious attachment

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[22]Detroit Board of Education, Annual Report, 1900, p. 128.

[23]Ibid., 1901, p. 111.

[24]Sullivan and Fleming, p. 10.

to his mother, "mi"; "la" was the eldest daughter--sad and tearful; "re" was the younger sister--possessing a hopeful disposition; and "ti" was the baby who was continually crying for father, "do," in a very high, shrill voice.[25] Mrs. Thomas said that in addition to helping children in dictation lessons, these two devices were an asset in terms of providing the classes with variety and stimulating interest.

The steps Mrs. Thomas used in presenting the dictation lessons were: (1) vocal drill; (2) oral dictation; (3) general chart drill; (4) presentation of the new problem from the chart; (5) the application of the problem in exercises and songs; and (6) written dictation exercises.[26] According to her report to the Board of Education in 1902, the dictation drills had been successful:

> This past year has been very successful owing to the desire on the part of the teachers to acquire skill in music. The teachers have endeavored to teach music intelligently. In the songs, they have striven to have beautiful tones, and to have the quality of tones express the sentiment of the words. Children naturally love songs better than the regular drill, but the majority of teachers have reached the point where their pupils are attentive, make a proper effort, and enter heartily into the earnest, indispensable drill work.[27]

In 1903 Mrs. Thomas revised the outline she had made in 1890. This revision delineated more specific procedures to be followed than the earlier one and, in this respect,

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[25]Detroit Board of Education, Annual Report, 1902, p. 132.

[26]Sullivan and Fleming, p. 10.

[27]Detroit Board of Education, Annual Report, 1902, p. 252.

was of greater help to the teachers. The outline, like its predecessors, covered grades one through eight, but unlike earlier outlines, was published in order that teachers throughout Detroit and Michigan could take advantage of it. Prefacing this outline, Mrs. Thomas set forth the overall goal toward which teachers should strive:

> Beautiful songs, sung with interest and appreciation and with sweet, naturally controlled voices. This is the leading object in a course in school music, and to attain this result should be a steadfast aim. Every song should be an example of the light tone belonging naturally to the child, and in words and music should have some element of interest which draws upon the child's imagination and emotions or touches some element prominent in the activities of the season.[28]

Mrs. Thomas' outline revision was as follows:

> First Grade--Songs and scale by rote. Without any sort of representation, develop the scale by sections, rows, etc., until each normal child in the room can sing it alone. Begin to develop intervals--use ladder and hand signs. Call for tones, by single tones or in groups of 2, 3, 4, or 5 tones. In the second half of the year, after intervals are well learned, use the staff with notes to represent the scale and have the class sing it with pointer as guide. Make the song-singing the most prominent feature of the year's work.
>
> Second Grade--Rote song work prominent throughout the year. Review work of first year. Help the slow ones in learning the scale and intervals. Individual work in intervals. Class should acquire great proficiency in concert interval work. Staff work in all keys. Reading simple exercises from chart or book. Simple exercises in oral dictation. Sight reading as provided for in the first section of the primer.
>
> Third Grade--Rote singing. Review all previous work on staff and intervals. Oral dictation. Begin study of staff by lines and spaces in all keys. Study the position of do-mi-sol, ti and re, and fa-la-do, with do in all positions. A short drill on this every day will be necessary. Individual proficiency in reciting do-mi-sol, ti and re, and fa-la-do should be

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[28] Emma Thomas, "Music Outline," School Music Monthly, IV (March 1903), 23.

secured with pupils pointing to the lines and spaces on blackboard or in book. Insist on getting good work in this at each recitation, but have the recitations short. Occasionally take more time for individual testing and recitation. Teach marking time, using the down movement of the first finger, with hand on desk. Review first section of primer quickly. While reviewing this, take up the two-tones-to-one-beat movement, and practice the slow beat and quick tones until all can beat steadily while singing two tones to one beat. Use familiar melody for this practice. Sight-singing, chromatic tones, and rhythm as provided for in the second section of the primer.

Fourth Grade--Review all previous work, especially the work on staff in all keys. Class should also be very bright in interval work in concert and individually, diatonic and chromatic both. Oral dictation work. Names of notes. Time signatures. Name them and state what they mean. Pitch names of lines and spaces. Sight-singing, chromatic tones, minor exercises, rhythm, and dictation as provided for in the first reader.

Fifth Grade--Intervals, staff, and notation work of previous grades continued. Names of notes, rests, pitch names accurately learned individually, as shown by written tests. Sight-singing, chromatic tones, minor exercises, rhythm and dictation exercises as provided for the second reader.

Sixth Grade--Interval, staff, and notation work of previous grades continued. Form and meaning of bar, double bar, tie, slur, hold, sharp, flat, natural, double sharp and flat. Diagram of signatures and keys presented and signatures written on the staff. Sight-singing, chromatic tones, minor exercises, rhythm and dictation as presented in the second reader, finishing the same.

Seventh Grade--Review all work of lower grades, making written work in notation prominent. Individual excellence in diagram of keys, in writing the signatures in all keys, with written tests. Locating the relative minor keys, sight-singing, chromatic tones, minor exercises, rhythm dictation, and two- and three-part singing as presented in the third reader.

Eighth Grade--General review of all the written notation work with frequent written tests to secure individual proficiency. Study of the relative minor keys, and the formation of the three forms of minor scales. General dictation and written work. Sight-singing as applied to supplementary music and finishing the third reader.[29]

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[29] Ibid., pp. 28-29.

This outline reveals that Mrs. Thomas was again using Mason's National Music Course as a text instead of the Natural Music Course she adopted in 1895. The outline also indicates that rote singing was emphasized in the first three grades (following Mason's intention in his First Music Reader). This was not the case in her outline of 1890 in which rote songs were only mentioned in the first grade's work. The outline of 1903 gave the classroom teacher much more of an idea of what was to be covered in the grade than did the previous outlines. However, none of the outlines gave the teachers specific procedures to follow in carrying out the work to be accomplished in each grade, and all of them seemed to presuppose a good deal of musical knowledge on part of the classroom teacher.

Because of ill health, Mrs. Thomas resigned her school music position in 1904. During the eighteen years she had served as music supervisor in the Detroit schools she apparently had won the love of many children, as well as the respect of her fellow-workers in the field of music education. In fact, she had earned such a reputation with her teaching that an elementary school in Detroit was named in dedication to her in 1905.[30] One of her pupils thought so much of her that almost forty years later (in 1943), he wrote the following nostalgic article in the Detroit News:

> As a boy who fell under the spell of Emma Thomas' charm and who helped her sing a welcome to the admiral,

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[30] Detroit Journal, October 3, 1911, p. 2.

> I recall her as a woman of great personal magnetism and boundless energy. You may search the old files of the newspapers and the music specialty magazines and find many tributes to her skill, but her greatest tribute was the love the children bore her. Lots of them, now gray-haired members of the barber shop quartets, still do. They remember that she used to drive around to the schools via horse and buggy. But when the machine age dawned on Old Detroit, she drove an early auto. Old Timers claim she was the first and best woman driver.
>
> The songs she taught were simple and helpful and when the repertory ran low, she wrote songs herself, both music and lyrics. This was wonderful. All the children sang. When there were special occasions, the children became pictorially articulate. Like that time Admiral Dewey visited Detroit on the grand tour. Mrs. Thomas had 1,500 school children on the high platform at the old Armory, the boys in blue suits and the girls all in white. They sang and waved little American flags and the admiral brushed away a tear. Those were sweet times in Old Detroit. Her work attracted country-wide attention and pretty soon specialists from all over were coming here to see how she did it.[31]

This article is a reflection of the love and respect so many had for Mrs. Thomas. It is indeed rare that a teacher would influence a pupil to the extent that he would bother to write such a tribute. Because of her love and unique understanding of children and her paramount ability to inspire them, she attained accomplishments few supervisors could claim.

Music Instruction under Thomas H. Chilvers' Supervision (1904-1930's)

Mrs. Thomas was succeeded by Thomas H. Chilvers. Upon taking office Chilvers adopted the Harmonic Basic Series (by Ripley and Tapper) which placed a strong emphasis on music-reading. His concern for teaching children to read

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[31]George W. Stark, "Towntalk," Detroit News, February 23, 1943.

music is reflected in the following recommendations he made for classroom teachers:

> In the lower grades, ear-training is an important phase of the work. Children who are unable to sing on key are to be trained to reproduce tones properly. Children's voices are most readily corrected by the use of drill which includes a sustained tone sung softly and repeated several times. Humming is also used as a corrective exercise, using the syllables loo or no. Teachers exercise great care in order that the voices of the children may not be strained or forced. Sight-reading is to be given a prominent place in the work in music and is to begin as early as the latter part of the first grade. In the second grade individual sight-reading is required, and in the third grade the Harmonic Music Primer is placed in the hands of the children. Part-singing is begun in the fourth grade, in which grade one or more two-part songs are taught. In the upper grammar grades, two- and three-part songs are to be sung.
>
> The daily twelve-minute period assigned to music is to be devoted to vocal drill, dictation, sight-reading and songs. At least two pleasing songs are taught each semester and every effort is made to have the music period a pleasurable and happy one for the pupils. At the close of each semester it is expected that pupils of each grade be able to sing well the songs which they have memorized and that they also show ability to read at sight the work outlined for the grade.[32]

The following decade Chilvers supervised the musical activities in the elementary schools and organized glee clubs and choruses in the high schools. During this period phonographs were purchased for many schools to implement music teaching. By 1915 Chilvers had acquired three assistants to help him, and to coordinate their efforts, he issued to them, as well as to the classroom teachers, a pamphlet titled "General Instructions in Music." These instructions, listed below, functioned as a general guide only and were not intended to replace Mrs. Thomas' outline of 1903.

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[32]Detroit Board of Education, Annual Report, 1910, p. 116.

(1) This division of time is suggested as a daily plan, but it may be changed to suit conditions:
   (a) vocal drill--two minutes
   (b) sight-reading--two minutes
   (c) new songs--four minutes
   (d) old songs--four minutes
(2) Always use pitch pipe in giving pitch.
(3) Vocal drills should be taught either by rote or by note at the beginning of the term, starting with those new to the class and reviewing the old ones.
(4) Individual singing should be encouraged by taking a few pupils each day and progressing through the room.
(5) The lower grade teacher should give much attention to monotones. The best drill is a sustained tone sung softly and repeated several times until all agree, using the syllable no.
(6) Select only true voices for the part songs.
(7) The technical result desired is to give the pupil the power to work out a tune for himself. Rapid sight-reading is accomplished only by reading at sight numberless exercises or songs.
(8) General results expected: songs memorized and well sung in a musical manner and with pleasing tone quality.
(9) Textbooks used and assigned as follows:
   Third Grade--Harmonic Primer
   Fourth Grade--Harmonic First Reader
   Fifth Grade--Harmonic Second Reader
   Sixth Grade--Harmonic Third Reader
   Seventh Grade--Harmonic Fourth Reader
   Eighth Grade--Harmonic Fifth Reader[33]

In the fall of 1918 the Progressive Music Series (by Osbourne McConathy, W. Otto Miessner, Edward B. Birge, and Horatio W. Parker) and the Hollis Dann Music Course were introduced in many of the elementary schools. Both series provided instructions for the classroom teacher, and both emphasized music reading. That year Chilvers also placed Meissner's Art Song Cycles (Nos. I and II) in each elementary school. Thus these materials replaced the Harmonic Series which had been in use since 1904.

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[33]Sullivan and Fleming, p. 14.

The same year Chilvers revised his "General Instructions in Music" to include the adoption of these materials; other changes or additions were as follows:

(1) In the first and second grades: tone-matching, individual work, ear-training and songs.
(2) Use of blackboard exercises and flash cards in the second grade.
(3) The introduction of rhythm tunes composed by Mr. Chilvers to be used as applications of the various vocal drills in grades three through eight.
(4) A minimum requirement of five songs each semester.[34]

These instructions were published a year later under the title Outline Course in Music for the Detroit Public Schools and were distributed to all elementary teachers.

The year 1918 was particularly significant because at that time the Board of Education employed Mrs. Laura Meeker to conduct classes in music appreciation. Listening was the basis of instruction in these classes, as the phonograph by this time was available in most of the schools and had proved to be a valuable tool in teaching music. Mrs. Meeker particularly stressed symphonic works and the recognition of orchestral instruments in her classes.[35]

An accounting of musical activities in the schools in 1921 indicated that 3,361 students had participated in chorus, 419 in girls' glee, and 301 in boys' glee that year.

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[34]T. H. Chilvers, Outline Course in Music for the Detroit Public Schools (Detroit: Heitman-Garand Co., 1919), p. 2.

[35]"Music Appreciation Taught in Detroit," Christian Science Monitor, April 18, 1918, p. 3.

Other events included the production of the following Operas: Greek Slave; Ruddigore; Maid and the Middy; and The Sorcerer.[36]

The unrelenting emphasis in the latter part of the 19th century and the early portion of the 20th century on teaching children to read music had been somewhat relaxed by the 1920's to accommodate more "singing of songs." As Chilvers put it in 1921, "In music, much drill was on tone studies, scales and reading, but without much real singing. Since about 1900 they have been generally abandoned for the far simpler, easier procedure which leads earlier and more directly to actual singing and to a childish appreciation of the values of this special art."[37] This trend was reflected by tune books such as Songs of the Child World (Gaynor), Art Song Cycles (Meissner), and Songs in Season (George, Coonley, Conrade and Gaynor), which were used to supplement the other texts used in the 1920's, and by the daily eight-minute allotment suggested by Chilvers for singing songs.

In 1922 Miss Clara Starr, music supervisor in Detroit, addressed the Music Supervisors' National Conference held in Nashville, Tennessee. In her address she stated, "The phonograph has proved quite successful in Detroit and has become a standard tool in the teaching of

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[36]Detroit Board of Education, Annual Report, 1921, p. 20.

[37]Sullivan and Fleming, p. 12.

music there."[38] By 1922 Chilvers had purchased a phonograph for every music room in the city.[39]

In February of that year the "Justine Ward system" of teaching elementary music was introduced in Detroit. Mrs. Justine Ward, of New York City, had originated the method, and many Detroit music teachers were exposed to her system when Miss Alice Stoddard, a music teacher in Detroit's St. Leo's parochial school, traveled to New York and persuaded Mother G. Stevens--leading exponent of the Ward system--to come to Detroit to demonstrate the plan to the teachers there.

The demonstration took place in the auditorium of the Convent of the Sacred Heart. Preceding the demonstration Mother Stevens presented the following explanation of Mrs. Ward's system:

> The course begins with the lowest elementary grades and teaches the child music as fundamentally as he is taught reading and writing. It begins with a single note--"no". This note, out of which the whole system develops, must be pure in quality that the voice may be well-placed and the tone beautiful from the start. The child is taught to recite on this note, keeping it true and steady.
>
> At the same time the children are taught to beat, wave their arms, skip to two- and three-time, thus experiencing the difference between free rhythm and metronomic time. Gradually the diatonic scale is built up, special emphasis being laid upon the first, third, and fifth notes, which produce the tonic chord. After

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[38]Clara Ellen Starr, "An Ideal Music Curriculum for a Large City School," Journal of Proceedings, Music Supervisors' National Conference, 1922, held in Nashville, Tennessee, March 20-24, 1922 (Ann Arbor, Michigan: Ann Arbor Press, 1922), p. 68.

[39]"Delegates Approve Detroit Phonograph Music Teaching Plan," Detroit Times, April 18, 1922, p. 42.

its character has become familiar, the children go on to the dominant. As soon as they learn to read and to sing do, re, mi, they are required to make musical sentences with those three notes in various juxtapositions. When the whole scale is learned, the pupils' attention is called to the tendencies of certain notes to rise and fall; the seventh rises to the octave, the fourth falls to the third, unless there is good melodic reason, and this is taken into account in the melodies composed at this point.

In the second year, the three great chord families are studied, the chord of the dominant seventh opening the way to modulation from one key to another. The minor scale is learned in its relation to the major. The sixth tone becomes the tonic, head of a new family; the ear realizes without difficulty that the fifth, being turned into the seventh, has to be raised a semitone to suit its new position of leading note. Four-four time is taught with doubling of beats and the melodies composed become freer and of a more rhythmic character. Repetition of phrases for purpose of musical construction, sequence, both exact and modified, prepare the pupil for the phrase of the Gregorian chant, which, in turn, serves as foundation to the divine polyphonies of Palestrina and Bach.

The third year work for children of eight and nine is devoted to developing familiarity with the modern key signatures, modulation, augmented and diminished intervals, chromatic scales and more elaborate composition. A phrase is sung, or played, by the teacher, and the class is asked to write a melody founded upon it. Throughout the course memory has been trained and stimulated. Musical phrases are written on the blackboard, the class looks at them silently for a moment, then turns its back to the board and sings the phrase.

Nothing is done by rote. The child is not made to sing what it cannot read or write for itself. Sing a song and the child will write it for you, and vice versa. The Ward System uses numerals for notation for the greater part of three years. The staff is not excluded but is taught gradually. Beginning in the first year with one, two and three lines, the children become familiar with the "movable do," and slowly, with modern key signatures.[40]

It is interesting to note that in 1910 Chilvers had also recommended that teachers use the syllables "loo" or "no"

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[40]"Music Easier by Ward Plan," Detroit Free Press, February 5. 1922, p. 32.

in helping children to sing in tune; he also mentioned this in his "General Instructions in Music" issued in 1915. Furthermore, Mother Steven's allusion to the tendancy of the seventh degree of the scale to rise to the octave and the fourth degree of the scale to fall to the third is very similar to Mrs. Thomas' analogy of "ti" and "fa" in her "musical family." However, the Ward approach varied considerably from Mrs. Thomas' approach in that Mrs. Thomas stressed rote-singing in the lower elementary grades, whereas Mrs. Ward apparently did not.

After the explanation, Mother Stevens demonstrated the Ward system with one of her groups from New York and with one of Miss Stoddard's classes. Mother Stevens then concluded the session with the following remarks:

> To my mind, the Ward system is simplicity itself. It is not meant as a forcing ground for geniuses, but to cultivate the power of musical appreciation and expression latent in the average child. The music hour to the average child is a bugaboo. This attitude of the child toward instruction in music has been due to faulty method of teaching.
>
> Objections are raised sometimes to such long postponement of the exclusive use of the staff, which is, as we all know, the universal musical symbol, but it has been found that children get a more accurate sense of tone relation from the numberals 3-4 and 7-8 always representing semitones, and all other progressions whole tones, while the staff offers no such stable distinction.
>
> One has only to hear the children maintain perfect pitch a capella through a long series of arbitrary modulations, dictated on the fingers, to be convinced that there is great virtue in the Ward method. Numerals are used because music is founded on numbers, and numbers are signs that children know perhaps earlier than anything else they visualize.[41]

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[41] Ibid.

Mrs. Ward's system placed a great deal of importance upon aural training and eurhythmics in the primary grades and was similar to George B. Loomis' Progressive Music Series (First Book) in which the music reading process was begun with a one-, two-, and three-line staff. It is not known how many music teachers in Detroit actually incorporated this approach into their routines, but the demonstration was reported to have been enthusiastically received.[42]

Another event which took place the same February was the Music Memory Contest. This contest, instituted to implement and stimulate the music appreciation program, involved students of all grades in the study of music literature for a period of ten weeks. After ten weeks of intensive listening, students in grades one through eight were asked to identify twenty-five selected numbers; older students had to identify fifty. All the selections were performed by the Detroit Symphony. The test required that students, upon hearing a theme or themes, not only be able to identify the selection, but also be able to write down the composer and his nationality with correct spelling. The Detroit News offered $1,000 in prizes to the winners of the contest. Among the prizes were phonographs, music instruments (costing up to $55.00), and $10.00 worth of records.[43] In March Chilvers made the following comment

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[42] Ibid.

[43] Detroit News, February 27, 1922, p. 36.

relating to the content:

> The Music Memory Contest was of great assistance in stimulating pupils. And in these days when we have splendid orchestras in our best picture-show houses, and good organ recitals, the listener usually wants to know what is being played. It is a part of real education to be able to recognize or name the composition. The Detroit Board of Education made it possible for 75,000 school children to hear, free of charge, twenty-five concerts given by the Detroit Symphony Orchestra. The compositions selected for these concerts were used as the basis for the contest.[44]

A further enhancement of music appreciation in the schools was effected by special concerts of the Flonzaley Quartet, the New York Symphony, and the Detroit Symphony. In respect to the latter, a series of fine morning concerts were arranged for students, and at each concert different instruments were individually demonstrated.[45]

Other aspects of the school music program that year were described by Chilvers in his report to the Board of Education:

> Each school has a music teacher who teaches singing, ear-training, sight-reading, and appreciation of music. Sixty to ninety minutes per week are given over to music, according to the grades. The platoon schools have a music teacher for each building, a music room, and equipment. Fifteen operettas were sung in the platoon schools during the year. All high schools formed a chorus of 400 singers and sang the Largo by Handel and the Sextette from Lucia by Donizetti.[46]

At the Music Supervisors' National Conference held in Cleveland in 1923, Louise Conklin, a Detroit music

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[44]T. H. Chilvers, "Music Education," Detroit Journal of Education, March, 1922, p. 48.

[45]Sullivan and Fleming, p. 21.

[46]Detroit Board of Education, Annual Report, 1922, p. 36.

teacher, gave an address concerning the teaching of harmony in Detroit schools. In her address she stated that harmony had been introduced into some of the schools after Dr. A. A. Stanley succeeded in getting the Board of Regents at the University of Michigan to accept three units of music for entrance requirements and after the Detroit Board of Education agreed to accept four units in music for graduation from high school; Miss Conklin started the first school harmony class in 1916, and by 1923 four more schools had incorporated two-year harmony courses into their curricula.[47]

In her talk, Miss Conklin disclosed that she spent the first ten weeks of her harmony class introducing rudiments of music such as scale structure, major-minor relationships, intervals, etc. One period each week was devoted to keyboard work, while the remainder of the time was spent on harmony (the text used was Heacox and Lehman's Lessons in Harmony) and aural training. The second year's work included modulation, chromatic harmonies, and more aural training.[48] Miss Conklin was convinced that harmony classes were a main avenue for teaching students the essence of music and instilling in them a new respect for its complexities. This attitude is reflected in her final remarks at the conference:

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[47]Louise W. Conklin, "Seven years of Harmony Teaching in Detroit Schools," Journal of Proceedings, Music Supervisors' National Conference, 1923, p. 213.

[48]Ibid.

> In closing, I make a plea for harmony in all of our high schools, taught by thorough, competent teachers, not only musically but pedagogically, so that it may be given the dignity which is due the subject. A thorough knowledge of harmony is necessary to develop real musicianship in the student. America will only be a musical America when music in these solid branches is taught in every high school in the country. It will then be as uniformly presented as is possible with the other subjects in the high school curriculum, and no longer will the uninterested man look upon it as a subject a student elects when he fails all others.[49]

In 1924 Miss Edith M. Rhetts was employed by the Board of Education to assist Miss Starr in teaching music appreciation. Miss Rhett's specific job was to initiate a series of lectures in connection with school concerts. Miss Starr explained this arrangement in a lecture on "Music Appreciation in the Junior High Schools of Detroit" given at the Music Supervisors' National Conference held in Kansas City in 1925:

> Each year 20,000 tickets to Detroit Symphony concerts are given away to junior high pupils in music appreciation classes. Miss Rhetts, educational director of the symphony and music teacher, gives classroom teachers a list of numbers to be performed at these concerts, and they then, by use of the phonograph, indoctrinate the students on the numbers to be performed. Students can only attend the free concerts if they had studied the numbers to be performed and if they had shown interest in attending the concerts. At least four weeks before each concert Miss Rhetts meets with each class and further discusses the numbers with the students.[50]

Miss Starr further explained that in addition to this unique aspect of the music appreciation classes, notebooks were kept, composers and orchestral instruments studied, and

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[49] Ibid., p. 216.

[50] Clara Ellen Starr, "Music Appreciation in the Junior High Schools of Detroit," Journal of Proceedings, Music Supervisors' National Conference, 1925, p. 120.

rhythm, melody, harmony, and form discussed.[51] The concerts Miss Starr alluded to culminated in the Music Memory Contest which took place in Orchestra Hall. Only students who had written a perfect score in preliminary tests were allowed to participate in this final event. Winners of the final contest in 1925 were awarded little gold pins for their achievement.

Miss Starr concluded her talk at the conference with the following three points dealing with music appreciation classes:

> First--Keep a balance between learning and listening. With adult audiences I have been stressing the slogan "take just as much time to learn as you do to listen." If the adult audience would spend even half as much time learning as listening, it would transform fine concerts from a social function to a musical feast. To the schools, may I reverse the slogan and plead that you take as much time to listen as to learn about music. I do not mean the type of listening for informational or analytical purposes. I mean the type that should come after that; and for which the other process is supposed to be preparing.
>
> Second--May we connect music appreciation courses with appreciating music. To be specific, it is amazing how many teachers sit in the classroom and say words about modern music while Stravinsky plays in their immediate vicinity.
>
> Third--Utilize music to synthesize. More than any force in the world, music has the power to unite and balance forces that otherwise are separate; to appeal equally intellectually and aesthetically.[52]

In relation to Miss Starr's second point, teachers and school children in Detroit were very fortunate to have the strong backing of the Detroit Symphony which presented special concerts for the schools and which gave away thousands

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[51] Ibid., p. 121.

[52] Ibid., p. 125.

of free tickets each year, enabling many to hear live performances. Furthermore, with the impetus of the Music Memory Contest, with phonographs in all the music classrooms, and with competent teachers such as Miss Rhetts and Miss Starr, students in Detroit schools were able to take advantage of one of the best music appreciation programs in the country. Miss Rhetts, incidentally, was among the first to write a music appreciation textbook--she and Mabelle Glenn published Reading Lessons in Music Appreciation in the 1920's.

In the spring of 1926 Chilvers made the following summary of the year's musical activities in the schools:

> The elementary and intermediate schools played a very active part in the program presented before the Music Supervisors' National Conference held this spring in Detroit. There were demonstrations of regular classwork in the 7th, 8th, and 9th grades. An 8th grade class in music appreciation was demonstrated before the music appreciation section meeting. In connection with the junior high school section meeting, a program of vocal and instrumental music was given in the Cass Technical auditorium at which a chorus of 300 7th grade girls, a chorus of 300 7th grade boys, and a mixed chorus of 350 performed. In addition, a selected chorus of 550 boys and girls from the various elementary schools performed.
>
> The music appreciation course of study was outlined, and printed themes based on junior concerts given by the Detroit Symphony were circulated. In addition to the class lessons presented by the regular music teachers, the educational director of the Detroit Symphony has given an illustrated lecture to the student body in each school.
>
> Group singing has been extended to evening school and summer school pupils. The purchase of song slides has made it possible for a better type of music to be presented, and the value of this activity increased. A class in voice-training, sight-reading, and chorus has been given at Cass evening school.
>
> Operettas have been given in most of the elementary schools and the pupils have taken part in many commu-

> nity programs. A chorus was assembled for the annual Decoration Day service, and a chorus of 1,500 led the singing for a Spelling Bee.[53]

His report gives an indication of the highly organized program which had been developed by that time. Moreover, with the large participation in performing groups, an unique music appreciation program, and a well-qualified staff, Detroit's music department had become a firmly-established aspect of the school curriculum. The demand for music instruction had become so great by 1926 that special evening classes were made available at Cass Technical High School.

The organization of the public school music program in the late 1920's was implemented by a course of study in music of unprecendented detail. In the summer of 1926 a course of study was outlined by Detroit music teachers called Course in Elementary School Music, and later in 1928 and 1929 this course guide was further refined in the attempt to yield even more helpful suggestions to the classroom teachers. After two years of working with the revised outline, it was agreed that it fitted the needs of the teachers and students very well; it was, therefore, finally published in 1932 and entitled Course of Study in Music Education. Chilvers, along with supervisors Fowler Smith, Gertrude Fleming, and Irene Sullivan, was primarily responsible for the outline's revision, although other music teachers in the city also made many contributions.

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[53]Detroit Board of Education, Annual Report, 1926, pp. 40-41.

The first section of the Course of Study in Music Education dealt with the materials to be used and with the aims and attainments that were to result from musical activities in the first six grades; portions of the first section appear in Appendix H. Prefacing the Course of Study were the following recommendations for teachers:

> Most of the songs in the elementary grades will be presented by rote. In the first three grades, all of the songs are presented in this manner. In the latter half of the third grade, when the pupils are able to read words with some fluency and have had some experience in staff notation, the rote songs are learned more quickly by having the books in the hands of the children, while the teacher sings the songs. A later advance in method may be employed in the fourth grade, when the teacher presents a song with the books in the hands of the children singing the melody with a neutral syllable and having the pupils repeat with the words. This places a larger responsibility upon the class and diverts some attention to the observations of staff notation.[54]

These instructions reflect a changing attitude in the 1920's towards teaching more rote songs rather than emphasizing the reading of music notation, as was done earlier.

The second portion of the Course of Study related to listening lessons to be used in conjunction with music appreciation classes. Included in this section were specific listening lessons for each grade, along with topics, aims, and specified recordings to be used for each lesson; also included were the following four objectives:

(1) To provide a larger experience in music than that provided by a program of song-singing only.

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[54]Fowler Smith, et al, Course of Study in Music Education (Detroit: Board of Education, 1932), p. 11.

(2) To cultivate the power of attentive listening to the salient features of musical structure as a basis for the development of musical judgment.
(3) To foster creative self-expression by the employment of the natural responses in rhythmic movement, mimetic play, and other activites when the music is heard.
(4) To provide for the children a means of appraising their own musical performance, not only by hearing good music but by developing the listening ear in connection with their own singing or playing.[55]

The last section of the Course of Study concerned instrumental music (to be described in Chapter VIII).

This curriculum guide was quite detailed and was a product of the efficient organization which characterized Detroit's public school music department in the late 1920's. Moreover, the Course of Study was just one of many musical undertakings in the public schools which accounted for the superior results produced. The Course of Study not only provided teachers with procedures for teaching music and specific goals to be accomplished for each grade level, but it also helped them to organize their thinking, to codify their purposes, and to thereby improve their teaching methods. Chilvers' report to the Board of Education in 1928 discussed the manner in which the Course of Study would be utilized:

> The course of study in music for elementary grades has been revised. Several teachers have contributed to this work. The course will be multigraphed and checked further during the coming year before it appears in printed form. Meetings were held for elementary, intermediate, and high school teachers. In the elementary division, one meeting of all teachers was held to discuss policy and plans for the year. There were

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[55] Ibid., p. 52.

> twelve meetings of a general nature for new teachers, six demonstration meetings for new teachers, and five meetings for auditorium and music teachers in the elementary and intermediate schools. The purpose of the demonstration meetings for new teachers was to show, under actual working situations, the application of the principles of music education as set forth in the course of study. All music teachers new to the system attended all these meetings. Visits were made to schools for the purpose of aiding principals and teachers in the interpretation of the course of study, effecting organization, direction, and preparation of programs and demonstration lessons, and observing needs and improved procedures. All new teachers were visited. All visits were supplemented by conferences with the principals and with the teachers.[56]

This report is an indication of the emphasis the music department placed on teacher training and organization, for the music supervisors well knew that the department as a whole would not be unified in its philosophy and goals without close supervision, communication, and a well-planned course of study.

The fact that interest in school music rose steadily in the late 1920's was reflected in the increasing number of children who participated in annual events such as the May Festival, and in organization of faculty music groups. By 1929 approximately 5,000 students participated in the May Festival; the year before approximately 4,000 had participated, and the year before that, 3,500 were involved. Moreover, in 1929 a women's faculty chorus, a men's faculty chorus, and a teacher's Symphony Orchestra

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[56] Detroit Board of Education, Annual Report, 1929, p. 50.

were organized.[57] These faculty groups met regularly and presented several programs during the year.

The depression did not affect public school music as drastically as it did the conservatories. However, a shortage of funds in 1929 did prohibit the hiring of new teachers and resulted in some curtailment of the music budget. The depression years actually affected the instrumental program more than the vocal program, for the lack of money in 1929 and early 1930's undoubtedly made it impossible for many parents to afford instruments for their children.

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[57] Ibid., 1929, p. 97.

CHAPTER VIII

INSTRUMENTAL MUSIC IN DETROIT'S PUBLIC SCHOOLS

Early Instrumental Instruction (1904-1919)

It is not possible to say exactly when instrumental music entered the schools of the Midwest; from the time a student or teacher may have brought a Jew's harp or an harmonica into the classroom, perhaps for enjoyment at recess, instrumental music was certainly present. At what time the first instrumental ensemble was organized is not known. It has been stated, however, that small orchestras were formed at Wichita, Kansas in 1896 by Jessie Clark; at Indianapolis, Indiana in 1898 by Charles E. Emmerich; and at Richmond, Indiana in 1898 by Will Earhart.[1] A decade later a band was organized at Connersville, Indiana (in 1909) by W. Otto Miessner, and at Cincinnati, Ohio (in 1913) class piano was initiated in a high school. These incidents, though isolated around the turn of the century, quickly spread to other cities in the Midwest; as early as 1915 Kansas City was reported to have had forty grade school orchestras, and the same year a band was started in Joliet, Illinois by

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[1] Edward B. Birge, History of Public School Music in the United States (New and aug. edition; Bryn Mawr, Pa.: Oliver Ditson Co., 1937), p. 166.

J. M. Thompson.[2]

Detroit came into this picture in 1904 when the Board of Education spent $2500 for pianos to be used for class instruction as well as for the accompanying of songs.[3] At the time, Thomas Chilvers had just become the city's school music supervisor. Piano instruction continued to be offered on a very limited basis during the following decade, and by 1916 classroom piano had been introduced into Detroit's Central High School.[4] These classes gained in popularity, and subsequently other schools in the city followed suit.

In February of 1918 Saul Abramowitz, violin instructor at the Detroit Conservatory of Music, asked the Board of Education permission to give violin and piano lessons to public school students for a small fee. His request was denied, but this event was not without consequence, for the following year the board decided to employ three violin teachers to give free instruction twice a week in several of the city's high schools. School credit was given for these lessons, and at the end of each semester short recitals were performed. Details concerning this were cited in the Detroit News:

> A new and popular subject recently introduced into several of the city's high schools is violin

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[2] Ibid., pp. 186, 187, 189, and 201.

[3] Detroit Board of Education, Annual Report, 1904, p. 20.

[4] Ibid., 1916, p. 17.

> instruction. Pupils who wish to learn how to play the violin may take lessons and receive credit the same as for any other subject. The course begins with training in elementary technique. The work is done in the classroom.
>
> In Eastern and South Eastern High Schools and in the Joyce High School the violin teacher is Arthur A. Kuecken. He received his musical education in Detroit institutions under some of Detroit's best professors of violin. Mr. Kuecken is also well known for his work with the Apollo Symphony Orchestra of the Woodward Avenue Baptist Church. Other violin teachers in Detroit high schools are Miss Mary Sleeper who gives lessons at Central High School, and Miss Mary Forbes, at Nordstrum High School.[5]

This event, along with the inception of piano instruction, constituted a large step in the development of the Detroit instrumental program. Even though school instrumental activities were quite meager between 1904 and 1919, they did perpetuate an interest in and support of a program which was rapidly to become one of the finest in the area.

Cass Technical High School Music Program

Undoubtedly one of the most potent influences upon the development of instrumental music the Detroit schools (as well as upon the development of similar programs in other cities) was the music program at Cass Technical High School. Edward Birge characterized the Cass Tech music program as "impressive and an incredible advance in music education."[6] Clarence Byrn, who came to Cass Tech in 1919

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[5] "Violin Taught Public School Pupils," Detroit News, November 5, 1919, p. 18.

[6] Birge, p. 207.

and organized the city's first high school orchestra and band, was responsible for this program.[7]

At the time of his arrival the only instrumental activity at Cass Tech was a small thirteen-piece orchestra which convened after school twice a week under the supervision of Marshall Byrn (a younger brother of Clarence) who taught in the commercial department there. Clarence Byrn's first step in organizing the music program at Cass Tech was to persuade his administrators to allow music instruction during school hours. The following article describes some of the difficulties he encountered in accomplishing this feat:

> From the first, Mr. Byrn insisted that every American boy and girl had a perfect right to musical training in the public schools during regular school hours. Of course he was assailed with the usual criticism and objections and many were the seemingly insurmountable obstacles which had to be overcome before curriculums and class schedules could be readjusted to permit the assembling of music students in groups sufficiently large to warrant the employment of a teacher. Mr. Byrn was informed that there wasn't demand enough for music at Cass to justify a full time teacher of music and it was suggested that he teach two periods in the Social Science Department.
>
> Mr. Byrn demurred, however and the prinicpals agreed to waive all possible formalities and technicalities consistent with good administration and give him complete freedom as to musical policies, subject matter, and methods of instruction. Being thoroughly routined in all phases of vocal and instrumental music teaching, Mr. Byrn adopted the socialized plan of class procedure and proceeded to give to each student whatever training seemed to be most fitting and helpful. Upon this principle of service, the department was

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[7]Rodney Blood, private interview held at Cass Technical High School, Detroit, Michigan, February 26, 1968. Blood has taught instrumental music at Cass Tech since 1925.

established and its growth has been constant and phenomenal.[8]

After the Cass Tech administration agreed to let Byrn develop his program during school hours, he immediately organized a forty-two piece band. A photograph of this band taken in 1919 (shown in Plate X) shows that its instrumentation was fairly well-balanced: one piccolo, two flutes, eight to nine clarinets, four saxophones, two bassoons, seven to eight cornets, four horns, five to six trombones, one baritone, one tuba, and four percussion. After only five months of existence, this group had made several public appearances, including a Memorial Day Parade in 1920.[9]

In 1921 Byrn made the following comments concerning his program:

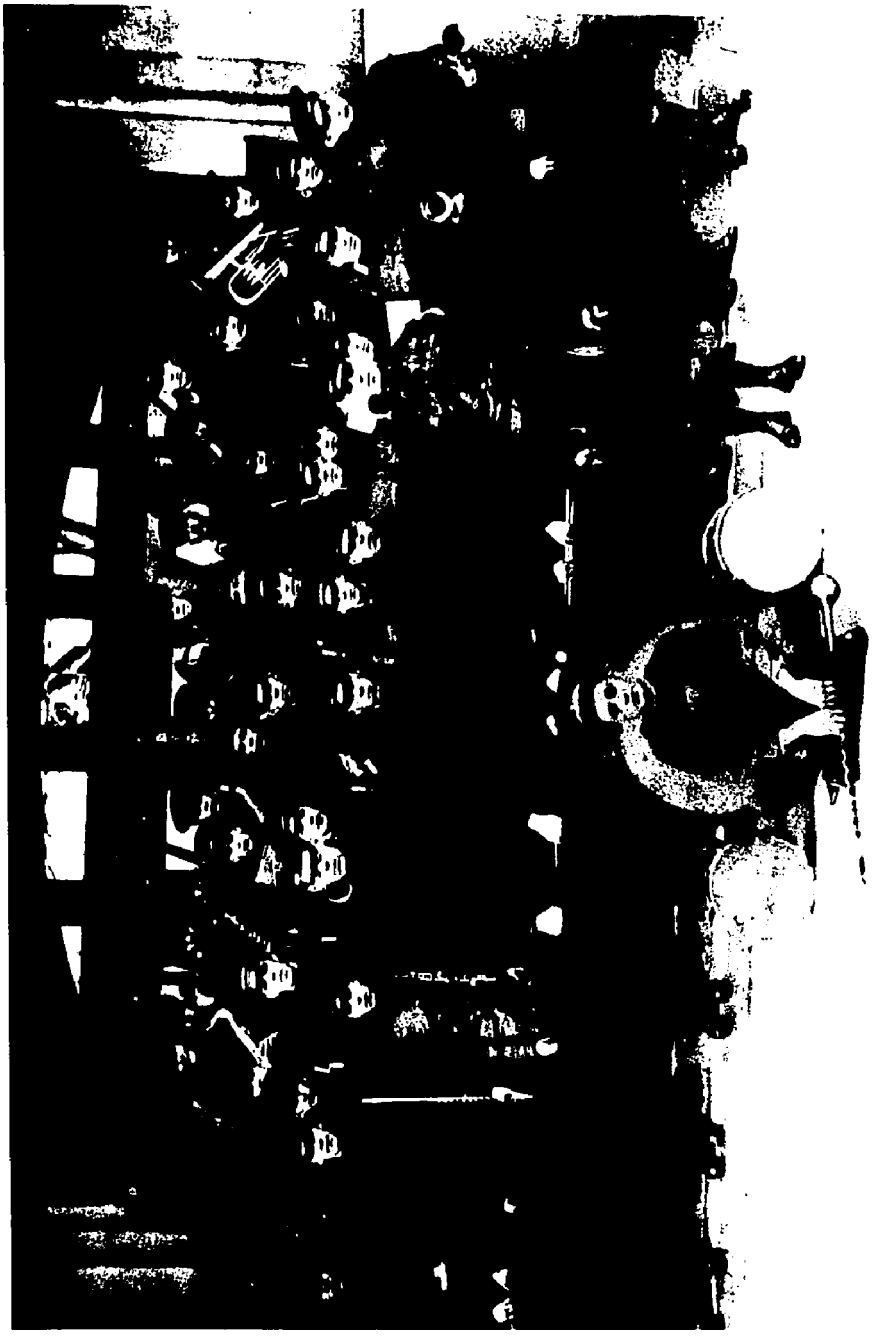
> Besides the symphony orchestra there has been established a piano department, a violin department, two concert orchestras, a dance orchestra, a string quartet, a chamber music ensemble of seven woodwind instruments, and a fifty piece band.
>
> The symphony orchestra is perhaps the highest point of interest to the music students, but the demand made upon it for banquets and public gatherings is so great that the twenty-five best players have been selected from the larger organization and formed into a special orchestra which can give concerts upon short notice and take up less room.
>
> The string quartet is in charge of the violin department. It meets daily, has a standard repertoire and is always available for concerts or special numbers.
>
> The dance orchestra is the money maker of the music department. Through the courtesy of its members, all

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[8]Clarence Byrn, "The Musical Miracle of Detroit," newspaper clipping in Rodney Blood Scrapbook.

[9]Jacob's Band Monthly, August, 1926, p. 1.

PLATE X



FIRST CASS TECHNICAL HIGH SCHOOL BAND, 1919

> money taken in is contributed to the orchestra fund, from which instruments and general supplies are purchased.
>
> The band is the big democratic feature of the entire music department. In it are all students of the wind and percussion instruments of the school. The band has an appeal that no other source of music can approach. It is in itself a splendid and virile organization and is the one place where we can keep the younger students interested and active while preparing for the symphony.
>
> A student enrolling in the music course is given daily instruction in various instruments and his individual practice is supervised. English is the only outside subject he is required to take, sufficient credits being obtained in music to entitle him to graduation.[10]

The music course Byrn alluded to was the "cultural curriculum" he had devised that year. Students pursuing this course of study could apply three to six hours daily to instrumental study and could obtain instruction in piano, voice, string and wind instruments, music history, harmony, orchestration, and ensemble.[11]

Another course of study set up by Byrn in 1921 was referred to as the "special curriculum." This program was available to students beyond school age and allowed free instruction in those music classes wherein their presence would not hamper the progress of the regular students.[12]

The third course of study Byrn devised was called the "vocational curriculum." This was by far the most

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[10] Detroit Board of Education, Annual Report, 1921, p. 20.

[11] Vocational Music Program, Cass Technical High School (Detroit: Cass Technical High School Print Shop, 1926), p. 5.

[12] Ibid.

popular of the three, and because students from any school in Detroit were allowed to pursue it, Cass Tech acquired the name "The Vocational Music School of Detroit."[13] The vocational music course of study took four years to complete and had a three-fold requirement for graduation:

> First, the student was required to make a careful study of piano, voice, harmony, music history, and orchestration as a background; second, the student was required to master at least one of the orchestral or band instruments; third, the student had to secure a thorough knowledge of all the instruments in the orchestra and band, to learn how to write for them, and to have at least two years' daily practice in group playing and singing in order to develop the necessary sense of ensemble balance and unity.[14]

Specific courses to be elected in the vocational course of study were as follows:

First Year

First Semester	Hours Credit
English	5
Mathematics	5
Commercial Geography	5
Orchestral Instrument	2½
Physical Training	1
Piano-Theory-Ear-Training	5
Second Semester	
English	5
Mathematics	5
Economics	5
Orchestral Instrument	2½
Physical Training	1
Piano-Theory-Ear-Training	5

Second Year

First Semester	
English	5
Mathematics	5

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[13] Rodney Blood, interview, February 26, 1968.

[14] Vocational Music Program, Cass Technical High School, p. 5.

	Hours Credit
History	5
Piano-Theory-Ear-Training	5
Orchestral Instrument	2½
Chorus	2½
Second Semester	
English	5
History	5
Orchestral Instrument	2½
Chorus	2½
Orchestra or Band Ensemble	5
Piano-Theory-Ear-Training	5

Third Year

First Semester	
English	5
Harmony	5
Orchestral Instrument	2½
Chorus	2½
Orchestra or Band Ensemble	5
Music History	5

Second Semester--Same as first semester

Fourth Year

First Semester	
English	5
History	5
Physics	5
Orchestra or Band Ensemble	5
Orchestration	5
Second Semester	
Orchestral Instrument	2½
Chorus	2½
History	5
Physics	5
Orchestra or Band Ensemble	5[15]

Each student in this program elected approximately twenty-five hours of classes per week each semester or approximately 200 class credits in four years. Almost half of these credits (ninety-two) were in classes other than music. The orchestral, band and choral organizations provided opportunities for students to study music written

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[15] Ibid., pp. 6-7.

for the larger ensemble, but chamber ensembles were also available for those students wishing to become exposed to other repertoire. An unique feature of the vocational course of study was the opportunity for students to practice under the supervision of a teacher one or more periods daily. Upon completion of this four-year course of study, a diploma was granted which entitled the student to enter a college or conservatory.

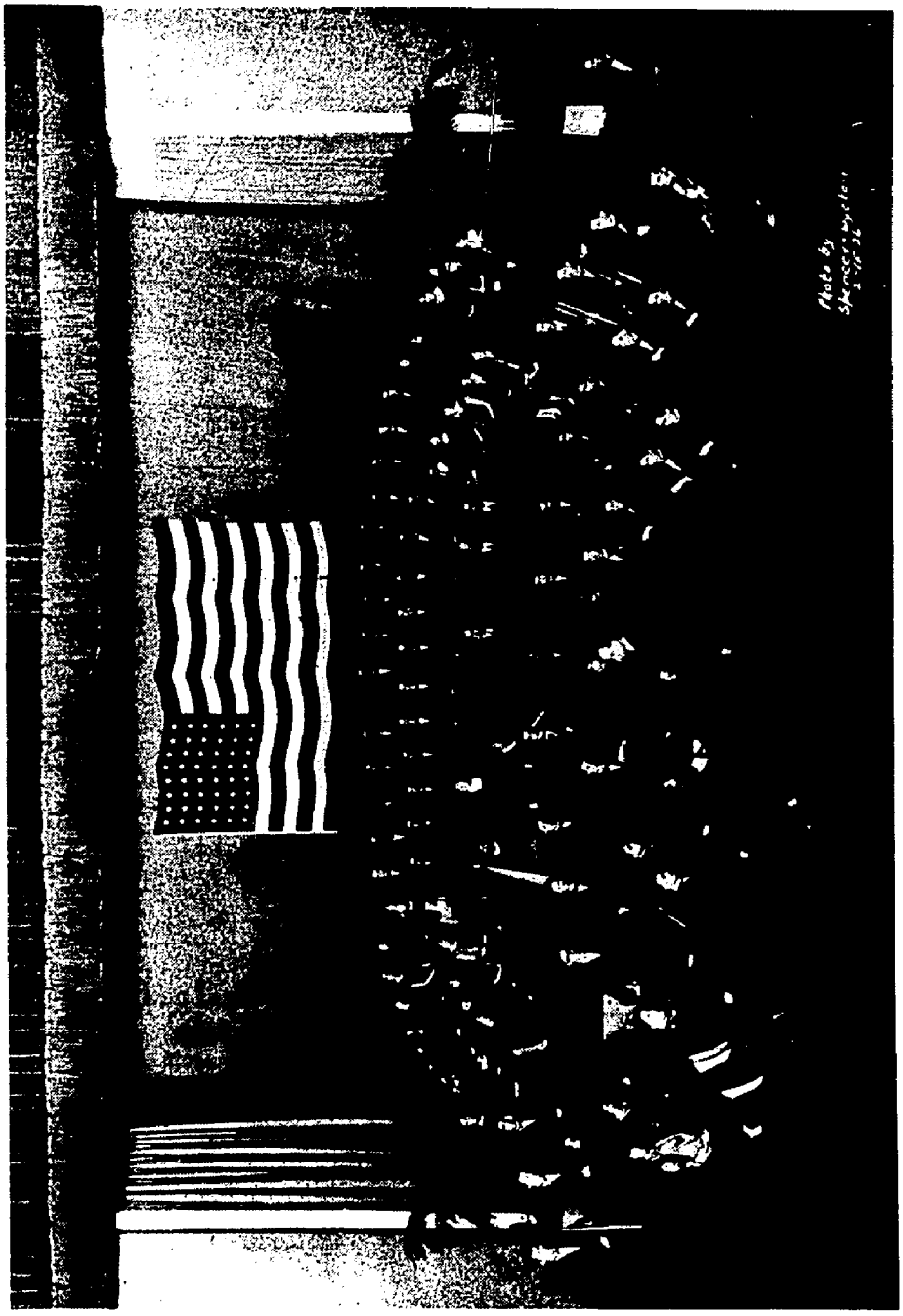
Another phase of the Cass Tech music program was evening music courses available to students unable to enroll in the day classes. The evening classes included: elementary band which was held on Mondays from 7:00 until 10:00 p.m.; a concert orchestra which met on Tuesdays from 6:30 until 9:30 p.m.; a special orchestra which met on Wednesdays and Fridays from 6:00 until 9:30 p.m.; a chorus; classes in harmony; and lessons in voice, violin, clarinet, saxophone, piano, cello, oboe, bassoon, brass, and percussion.[16] Various musicians from the city's conservatories were hired to assist with the evening program. Regular performances of the ensembles were given throughout the year. A picture taken of the Cass Technical High Evening Chorus and Orchestra after one of their performances is shown in Plate XI.

An additional aspect of the Cass Tech music program was an organization called the Society of Music Historians. Students in this organization met several times

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[16] Ibid., p. 7.

PLATE XI



THE CASS TECHNICAL HIGH SCHOOL EVENING CHORUS AND ORCHESTRA

each week during school to study music history. The students participating delivered oral reports, attended concerts, compiled scrapbooks containing illustrations and articles pertaining to music, wrote essays on music, and listened to recordings.[17]

The music program at Cass Tech was excellent, affording a wide variety of musical opportunities to the students. Few schools in the country at that time had comparable programs, and even today many school bands would be hard-pressed to match the standard set by the Cass Tech performing groups. Signor A. Liberati, famed cornetist and conductor, told the Cass band after conducting it on a Midwest tour in 1922, "I consider it a distinction to be permitted to act as your guest conductor. This is the best organization I conducted on this tour."[18]

In 1922 Byrn established a concert band of forty members and increased the enrollment in the symphony orchestra. The instrumentation of the band consisted of two flutes, two oboes, seven clarinets, three saxophones, one bassoon, nine cornets, five French horns, four trombones, one baritone, two tubas, and four percussionists.[19] This was the group Liberati had praised in November of that

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[17] Ibid., p. 9.

[18] "Guest Conductor Praises Cass Band," Detroit News, November 23, 1922.

[19] Instrumentation cited on concert program, November 22, 1922.

year. The enrollment of the orchestra in 1922 had reached fifty-two, the instrumentation consisting of twenty-eight strings and twenty-four wind and percussion instruments.[20]

By the mid-1920's the Cass Tech music program was well established and had acquired an outstanding reputation. In 1924 John Philip Sousa conducted the Cass Tech band and declared it "the best school organization I have ever conducted or listened to."[21] In 1925 the band played forty-five public engagements and was heard by at least 350,000 people. According to Jacob's Band Monthly,

> The band appeared fifteen times on local and national news reels, in every instance adding to the prestige of Cass Technical School, the city of Detroit, and the state of Michigan. It played at the dedication of the James Scott Fountain at Belle Isle Park; it gave concerts on the maiden voyage of the Greater Buffalo, the finest ship on the Great Lakes, on which trip the mayors and city officials of Buffalo and Detroit and the band members were the guest of Commodore Schantz of the D. & C. Navigation Co.; Sousa conducted the band at one of his matinee concerts; it played at the big Spelling Bee conducted by the Detroit News, attended by thirty-thousand people; it led the Armistice Day Parade, being selected for that honor by Colonel Hutton, parade marshal, over all other Detroit bands because he considered it the best drilled and most excellent musically; and it broadcasts frequent programs through WWJ, and the Detroit News Station.[22]

In the summer of 1925 a harp department was added to the music program at Cass Tech. Miss Laurietta Kenk, who had been a pupil of Enrico Tramonti (solo harpist of

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[20] Vocational Music Program, Cass Technical High School, p. 16.

[21] Clarence Byrn, "The Musical Miracle of Detroit."

[22] Jacobs Band Monthly, August, 1926, p. 1.

the Chicago Symphony), was employed to head the department. She gave daily forty-five minute lessons during the school day on six Wurlitzer harps which had been donated to the school by F. C. Johnstone, manager of the harp department of the Wurlizter Company. She started with a class of twenty students that summer; at the end of the school year, twenty-five more were studying with her.[23] The only prerequisite for her class was some background in piano. (The class is shown in Plate XII). As was attested by the Detroit News in 1926, Miss Kenk's classes were an immediate success:

> That the harp is not an unusually difficult instrument to master, especially to those who are acquainted with the piano, was proved last year when an experimental class of harp students, all having previous knowledge of piano, was conducted with remarkable success. In seven weeks this class was able to give a public recital of ten harp solos, harp ensemble numbers and accompaniments. Last winter, Miss Kenk developed a harp ensemble consisting of nine high school girls and this organization appeared before several clubs and organizations in Detroit.[24]

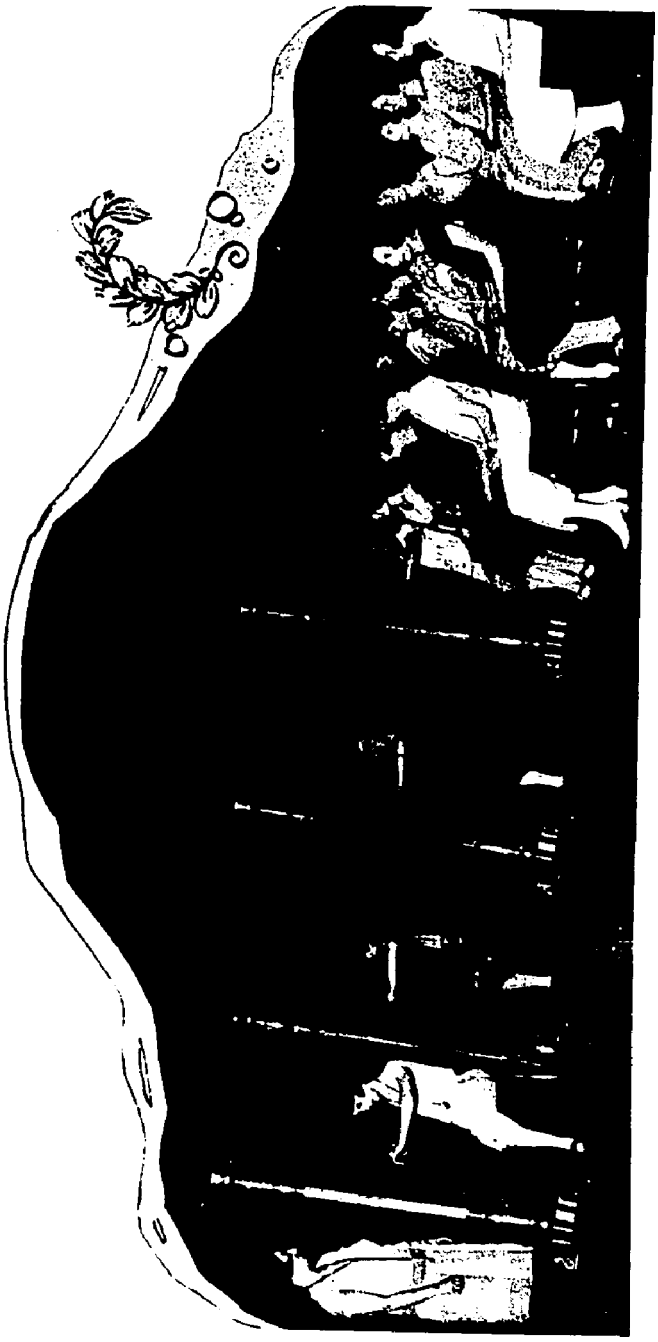
The harp department was a feature which further distinguished the Cass Tech music program, for it was rare in 1925 for students to have the opportunity to study harp in school. The addition of the harp department signified the determination of Byrn and the Cass Tech administration to make the vocational music program one of the most outstanding in the country. Concerning this addition Byrn

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[23] "Novel Harp Class is Organized," Detroit News, Rodney Blood Scrapbook.

[24] Ibid.

PLATE XII



DAILY HARP CLASS, MISS L. A. KENT, INSTRUCTOR, 1925

said,

> Contrary to the general belief, harps are not overly expensive. Since April, seven harps have been purchased by Cass students. The time is coming when every high school large enough to maintain a symphony orchestra will have harps available. Besides completing the instrumentation of the symphony orchestra, they are ideal for chamber music groups and voice.[25]

In the six and one-half years since its beginning, the music department at Cass Tech had grown from a small thirteen-piece orchestra meeting twice a week after school under the supervision of a commercial teacher to a large free public school conservatory of music operating day and night twelve months a year. By 1926 the music department had acquired seventeen music teachers for the day program and sixteen music teachers for the evening program. Equipment at their disposal consisted of twelve class rooms, four offices, five practice rooms, two storage rooms, and $16,000 worth of instruments. An average of 2000 free music lessons were given daily in harp, piano, voice, orchestral instruments, theory, and music history, and from 1921 to 1926, Cass Tech music organizations appeared forty-eight times on local and national news reels.[26]

Not the least of these accomplishments was the strong administrative support backing the department. The following statements made by various administrators attest to the marvelous attitude they had towards music in the

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[25] Ibid.

[26] Vocational Music Program, Cass Technical High School, p. 8.

mid-1920's:

> Frank Cody, Superintendent of Schools--
> Music is an essential part of the core of our curriculum, both in the elementary and higher schools. There is nothing which we can teach which has a more humanizing and uplifting influence. In addition to the general value of the study of music for all pupils, our music departments have established advanced courses upon a vocational basis. These classes are among the most interesting and valuable of our projects in the field of vocational education. One of the most interesting things we are doing today and one which will, in my judgment, be of great importance in the training of American citizens, will be found in the work which we are doing in our elementary schools in the training of boys and girls in instrumental music and in the organization of these boys and girls into bands and orchestras.
>
> Benjamin Comfort, Principal of Cass Technical--
> For many years I have been an advocate of musical instruction in the public schools. A student who has talent and wishes to follow the profession of music has as much right to prepare himself for his vocation in the public schools as another who chooses to elect engineering, science, law, medicine, or any other of the many professions which may be learned from beginning to end in our colleges and universities. There is a need for good music today which can be supplied only through proper and general establishment of musical training in our schools throughout the nation. The ever increasing popularity of the Cass Technical Band and Orchestra, which are founded upon daily class instruction in instrumental music, prove beyond doubt that the expense of installing and maintaining our big Vocational Music Department is being endorsed and justified by the people of this dynamic city and its able administrators.[27]

The change of attitude of the administration from 1919 when Byrn started the program to 1926 was commendable and necessary if the program was to succeed. However, it is easy to understand their attitude concerning the music program in the mid-1920's when one considers the reputation

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[27] Ibid., p. 13.

Cass Tech and Detroit acquired due to Byrn's unusual accomplishments.

In an address to the Music Supervisors' National Conference in Detroit in 1926, Byrn explained the program at Cass Tech and related his general feelings about instrumental music:

> We must not spend all our time and money teaching oratorio, opera and music appreciation. We need bands, street bands, concert bands, lodge bands, industrial bands and civic bands. We need orchestras, symphony orchestras, concert orchestras, church orchestras, theater orchestras, opera orchestras, movie orchestras and dance orchestras.[28]

This statement is evidence of Byrn's strong conviction concerning a need for the creating instrumental groups both inside and outside the framework of the school. Further substantiation of his feelings was reflected by the number of performances his orchestra and band had given from 1920 to 1926, for in this period the Cass Tech band had performed in public 266 times and the orchestra 230.[29] It was Byrn's contention his many public performances played a key role in the perpetuation of a broader civic interest in music.

Much of the excellence Byrn was able to obtain in his groups was due to his ability of grasping the complete attention of his players while on the podium. Comments he

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[28]Clarence Byrn, "Vocational Music Program," Proceedings of the Music Supervisors' National Conference, 1923, p. 241.

[29]Vocational Music Program, Cass Technical High School, p. 23.

made in an article in Jacobs Orchestra Monthly are evidence of his belief that musical performance required discipline of the highest order and that an important role of a conductor was to instill this characteristic in all his players:

> When the conductor seeks attention he gets it instantly with a single tap of his baton. He never allows conversation while he is giving instructions. He never lets alibis take the place of necessary equipment. He is too busy to tolerate absence or tardiness. Any student who works in this kind of atmosphere is bound to carry it over into his other class-work and into life.[30]

A noteworthy event which took place in 1927 was the Common Council's adoption of John P. Sousa's Pride of the Wolverines as the official march of the city. A week prior to this occasion Sousa had been in Detroit performing with his band and writing a series of articles on music education for the Detroit News. During this time he invited the Cass Tech band to present a joint concert with his band in the Michigan Theater. The Cass band was then further honored when Sousa asked it to perform his march at the adoption ceremony.[31] (Plate XIII illustrates this occasion).

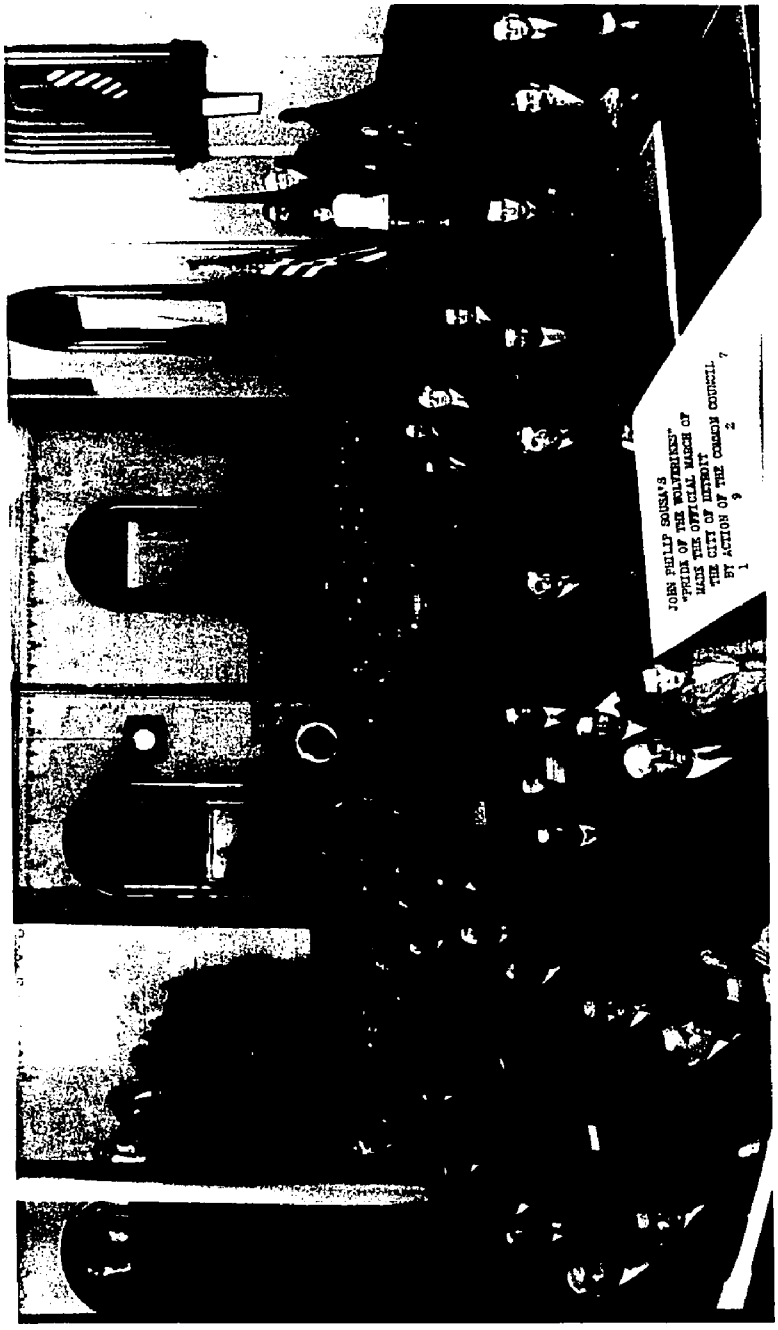
Byrn's activities at Cass Technical High School were the impetus behind the entire instrumental phase of the school music program in Detroit. His instrumental groups

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[30] Clarence Byrn, "The School Band--An Educational Institution," Jacobs Orchestra Monthly, January, 1926, p. 6.

[31] "City Now Has Official Song," Detroit News, April 27, 1927, p. 28.

PLATE XIII



DEDICATION OF SOUSA'S "PRIDE OF THE WOLVERINES" MARCH

set a standard of excellence that was unprecedented in Detroit. Their high-quality performances not only influenced young instrumentalists in the various schools in Detroit but also indoctrinated the public in general as to what could be accomplished through fine teaching and competent leadership. Furthermore, the opportunities made available by his vocational music program produced some fine musicians, including men as Roy Miller and Bert Carlson. Both these men met with professional success, for Miller played clarinet with Sousa's band for several years and Carlson played oboe with the Detroit Symphony Orchestra. Moreover, many of Byrn's students played with the National High School Orchestra. No one can question the validity of a line in the poem To Clarence Byrn (written in 1926 by R. J. McLauchlin, music editor of the Detroit News), in which Byrn was referred to as "wise and most astute and one whose genius came in inspired rule."

School Instrumental Activities in the Twenties (1920-1929)

The enthusiasm derived from the Cass Tech music program served as an inspiration to other Detroit schools. In fact, the hiring of three violin teachers in 1919 was partially due to the musical activities at Cass Tech that fall; a newspaper clipping in Rodney Blood's scrapbook alluded to this correlation:

> In this great vocational institution, all the legitimate band and orchestral instruments are

> taught in class along with the study of harmony, orchestration, and the regular academic studies. This course in music is offered to any student in Detroit, and is open day and night. It is very popular, and because students of the grade schools have made so many requests for admission, only to be met with the impossible barrier of distance and class instruction in violin to a few schools as a feeler. These classes were started in nineteen-nineteen. The demand was astonishing, soon there were three special teachers of violin giving all their time to this elementary violin work.[32]

The tremendous demand for instrumental instruction was evidenced by the high enrollment in school instrumental activities, for by 1921 there were 649 students studying piano, 260 studying violin, twenty-two studying clarinet, 299 participating in orchestra, and fifty in band.[33]

In 1922 Chilvers reported that small orchestras had been organized in Russell, Dwyer, Franklin, Monterth, and March Elementary Schools, and that violin and piano teachers were added to several junior and senior high schools.[34]

In the spring of 1923 an All-City High School Orchestra was organized. The Detroit News described its first performance as well as the performance of a violin ensemble made up of various grade school students:

> In 1923 the high schools of the city put on a most effective May Festival program, one part of which was played by the combined All-City High School Orchestra. As usual, there were many splendid violin

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[32] Newspaper clipping, Rodney Blood Scrapbook, p. 3.

[33] Detroit Board of Education, Annual Report, 1921, p. 20.

[34] Ibid., 1922, p. 36.

> players in all the various high schools, and a very fine violin choir was soon rounded up, but when it came to the other instruments of the orchestra, they were conspicuous only by their absence. However, the Vocational Music Department of Cass Technical High School furnished all the instruments. The entire orchestra was then welded together by Arthur H. J. Searle, music supervisor at Northern High School and under his direction played the immortal Overture to William Tell with such a sureness of attack, and perfection of tonal balance, that the old line doubting Thomases were all shocked into loud expressions of praise and approval.
>
> But, when it came to the combined grade school orchestra, there simply wasn't any. Yet there was one inspiring feature, namely, a remarkable choir of violins selected by Mr. Saul Abramowitz from the different grade schools where the violin had been taught--their playing was smooth and mellow, and their intonation nearly flawless, but a world of violins could not make an orchestra--and once more our progressive supervisors were set to thinking.[35]

Instrumentation in most of the high school orchestras was not complete in 1923; therefore the organization of the all-city group was an outlet providing many students with their first exposure to playing in a complete symphony orchestra. Since membership in this group was based upon audition, its organization also provided a new outlet for competition.

The lack of opportunity for grade children to study instruments other than violin and piano had been a drawback to the program, and so the next fall Fowler Smith, former supervisor of music in Boise City, Idaho, was hired to initiate instruction in cello, flute, clarinet, cornet, trombone, and percussion in the grade schools. The Detroit News described how he started this program:

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[35] Detroit News clipping, Rodney Blood Scrapbook, p. 11.

> He secured without cost to the school board, the voluntary service of the J. L. Hudson Company's Symphony Orchestra, under the direction of Mr. Earl Van Amburg for a series of thirty demonstration concerts in as many different grade schools. These concerts were given to the young pupils in order to acquaint them with the various instruments of the orchestra, and to dispel the old impression that only the violin and piano are worth while to the serious student of music.
>
> After each concert a questionnaire was passed to each pupil with instructions to take them home and after discussing with their parents, decide which of the instruments (excepting the violin) they wished to study. They were told the prices of the various instruments, and instructed to report on a certain date to Mr. Smith for examination (musical) before going to the expense of buying an instrument. After giving each boy or girl the careful tests as to their musical ability and physical fitness to play the instrument of their choice, they were each told to report again at a certain time and place to be organized in classes by Mr. Smith. These classes in flute, clarinet, cello, cornet, trombone, and drums are being formed in thirty schools this week, and the school board is furnishing, under specially training teachers, two free lessons per week to each student.[36]

In the spring of 1924 160 grade school students were enrolled in instrumental classes. To help stimulate enthusiasm in these classes, Smith organized an eighty-piece All-City Elementary School Orchestra, an All-City Elementary Band, and a Drum and Bugle Corps. These groups met for two and one-half hours each Saturday morning under the supervision of Smith and five other teachers who assisted with section rehearsals.[37]

In September of that year class instruction in band and orchestral instruments was offered on an extensive

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[36] Ibid. p. 12.

[37] Detroit Board of Education, Annual Report, 1924, p. 28.

basis in all the junior high schools in Detroit; over 500 students participated in this phase of the program. This instruction, however, as well as the instrumental instruction in the elementary schools, took place entirely after school (Cass Tech High School was the only school in the city at the time which offered instrumental instruction during the school day).

The incorporation of instrumental instruction in the junior high schools resulted in the organization of an All-City Intermediate Orchestra in the spring of 1925. As with the All-City Elementary School Orchestra and Band, this group met once a week for a full rehearsal and sectionals. Membership in this organization was based upon audition and the recommendation of instrumental supervisors.[38]

In the summer of 1925 the instrumental department was given another boost when the Board of Education agreed to experiment with a summer program. The justification for such a program was expressed by Fowler Smith:

> Our principal purpose in conducting a summer musical program for elementary school pupils is to carry on the work we started last year. In nearly every grade school in the city we have organized a school orchestra, but many of the members of these groups have been lost by graduation. And, ordinarily, the enthusiasm aroused last winter would dwindle to almost nothing by next fall. But with representatives from practically every school taking the work this summer, we are assured of a nucleus to begin with next fall in every building. Every year these summer groups will grow larger. What will be the result? Why, eventually every grade school

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[38] Ibid., 1925, p. 40.

> will have an excellent, well-disciplined band with every basic instrument represented. And you can imagine what will be achieved when these pupils get into the high schools of the city. As a by-product, think what it will mean for the growth of music appreciation in Detroit.[39]

The Detroit News that summer provided a detailed description of this new endeavor:

> Slightly less than two years ago, special training in the basic orchestral instruments was begun in the elementary grades, under the supervision of Fowler Smith, supervising instructor of music. The interest in this instruction has grown until today it is an important and significant part of the elementary schools' curricula.
>
> Most significant was the desire, on the part of 350 pupils, to continue this instruction during the summer, resulting in the establishment of the summer classes at Cass Technical High School. These 350 are all pupils of the elementary grades who have had instruction during the past school year and whose interest impelled them to seek additional training. They range in age from 10 to 14 years and are divided about equally between boys and girls. Ever since June they have been studying violin, flute, clarinet, cornet, trombone, horn, string bass and percussion, entirely without credit toward graduation, but because they have become too interested to permit their studies to be interrupted.
>
> The classes have been held at Cass Tech, daily from 1:30 to 4:30 p.m. Each pupil has attended three one-hour classes a week in his chosen instrument. The instruction has employed 14 teachers. As a matter of fact, an orchestra has been organized out of the summer classes, an organization of 60 pieces, a complete symphonic ensemble except for the double-reeds. There has also been a second orchestra of about 50 and a band of 40.
>
> The activity has been under the guidance of Mr. Smith, who has also conducted the various ensembles. As an outgrowth of this work and of its popularity, it is planned to establish next fall, two full-time instrumental teachers in one of the public school districts. They will teach in four schools. This is experimental but undoubtedly prepares the way for an expanded activity later one, opening the road toward

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[39] "Music Course Proves Magnet," Detroit News, August 1, 1925, p. 5.

> the general introduction of instrumental music into the annual program of the Board of Education. Heretofore, such instruction has been obtainable only after school and on Saturday.
>
> Some of the results already achieved by the establishment of this instruction has been the organization of two all-city orchestras, the all-city band, the purchase of over $2,000 worth of instruments which are lent to the pupils and, most important, the gradual moving upward through the school system of well-grounded musical students who take their places in the instruction and activity of the intermediate schools and later the high schools, contributing immeasurably to the importance and success of music in the entire public school system.[40]

By the fall of 1925 all elementary and junior high schools in Detroit offered instrumental instruction. Much of this was still on an after-school basis, although lessons were given during school hours in two school districts.[41] One result of instrumental instruction in all the elementary and junior high schools was a large increase in the number of ensembles. Chilvers described this situation in his report to the Board of Education in 1926:

> In the elementary division there are approximately sixty orchestras, three district orchestras, and two district bands. Many of these are new organizations in addition to the established All-City groups. Classes in orchestra and band are continued during the summer.
>
> In the intermediate division each school has an orchestra, and in three of the larger schools it has been necessary to organize district orchestras. There are two school bands, a Senior All-City Intermediate Orchestra and a Junior All-City Orchestra of one hundred and twenty-five pieces recruited from the instrumental classes.
>
> In the high school division training in all orchestral and band instruments is available. Each high school has developed an orchestra and band and four

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[40] Ibid.

[41] Detroit Board of Education, Annual Report, 1926, p. 51.

bands have been uniformed.[42]

Thus, in just six years the school instrumental program in Detroit had expanded from limited instruction in violin and piano in a few schools to the offering of wind and string instrument instruction in all the public schools. The only ensembles in 1919, other than those at Cass Tech, were small violin groups in several of the elementary schools. However, by 1925 most every school had an orchestra, many had bands, several district groups had been formed, and five all-city organizations were in existence. Tremendous dedication and enthusiasm on part of the students, teachers, and administrators made all this possible in such a short period time. The pace-setting cultural achievement made in the 1920's then was not limited to the conservatories, for the public school music department was also responsible for this surge of interest in music.

In January of 1926 an All-City High School Band was organized by Arthur H. Searle, supervisor of high school instrumental music. (In 1923 he organized the All-City High School Orchestra.) There were 125 members in this group, over half of whom were students at Cass Tech. Clarence Byrn conducted this band; his job was made considerably easier with the assistance of seven teachers who took over the responsibility of sectional rehearsals, library duties, etc. According to an article

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[42] Ibid.

in the Detroit Free Press, the following rules governed membership in the band:

> All members must be recommended by the music teacher in the school from which they come and must be co-operating 100 per cent with the conductor of their own school band and orchestra. Every member must be in his place and ready to play at 2:30 p.m. every Wednesday at Cass Tech High School.[43]

The seven teachers assisting Byrn were Robert Welsh (librarian and double-reed specialist), Philbert Hargrave (woodwind specialist and assistant conductor), Howard Frenzel (trumpet specialist), Virgil Barr (string-bass specialist), and Theodore Armstrong (instrument curator).[44] Byrn described the weekly rehearsal procedure as such:

> At two thirty o'clock the separate groups assemble in their section rehearsal rooms with instruments and music stands, tune to A-440, and under the direction of the sectional leaders, practice over the various difficult passages which have been previously assigned by the conductor.
>
> At 2:55 the various sections start for the auditorium. They are so routed that they arrive on the stage one group at a time. This prevents confusion and disorder in getting into their proper chairs, which have been arranged by the band's stage manager.
>
> At 3:00 the principal musician takes the stand, checks the tuning and conducts a march. The assistant conductor then steps quickly into place and drills the players on the music which they have just studied in their sectional meetings. At 3:15 the conductor, who has been listening and observing, takes the baton for the remaining fifteen minutes. Having fresh in mind all that has been developed, he has a clearer vision of what is most needed, and with intense concentration sums up the entire hour with a definite accomplishment which is always an advance over the preceding rehearsal. From beginning to end, the rehearsal period is one of intense hush and

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[43] "All-City High School Band Has Auspicious Beginning," Detroit Free Press, February 14, 1926, p. 24.

[44] Ibid.

> systematic concentration on a definite objective- a vibrant group of highly motivated classes met with a common will to achieve an ideal. This is education at its best, typical of the up-to-date school curriculum of this dynamic city.[45]

This statement is more evidence of the meticulous, regimented approach Byrn took in effecting perfection in his groups. It is also proof of his minute organization and his belief that students must highly discipline themselves in order to perform music well.

One of the band's first performances was in the May Festival of 1926. After this event seventeen players from the band were chosen for the National High School Orchestra, which performed for the National Meeting of Superintendents at Dallas, Texas in 1926.[46] Such an honor spoke highly of the standards of instrumental instruction that existed in Detroit's schools in the 1920's.

The spring of 1926 was musically highlighted with the Music Supervisors' National Conference held in Detroit, and the music department capitalized on this occasion to demonstrate performing groups from various schools. Performing groups from the elementary schools included the All-City Elementary Band, the All-City Elementary Orchestra, a boys' chorus, and a selected chorus of 550 boys and

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[45] "Detroit's All-City High School Band," Jacobs Orchestra Monthly and the Cadenza (January 1926), p. 5.

[46] Detroit Board of Education, Annual Report, 1926, p. 51.

girls.[47] The intermediate schools presented their All-City Intermediate Orchestra, a chorus of 300 seventh-grade girls, a chorus of 300 seventh-grade boys, a combined girls' glee, and a chorus of 350 boys and girls with orchestral accompaniment.[48] The high schools of Detroit presented their new All-City High School Band, the All-City High School Orchestra (which, incidently, performed Rossini's Overture to William Tell), a combined high school boys' glee, and a combined high school chorus.[49]

The following year Chilvers reported training in all instruments had been made available to all elementary children by the establishment of ten centers for after-school classes and by the establishment of three districts in which this training was given during school hours. Seventy-five elementary schools had their own orchestras in 1927 as compared to sixty in 1926. By that time all the junior and senior high schools had orchestras.[50]

Instrumental events in the May Festival that year were given much emphasis according to the Detroit Free Press:

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[47] Journal of Proceedings, Music Supervisors' National Conference, 1926, p. 24.

[48] Ibid., p. 30.

[49] Ibid., p. 22.

[50] Detroit Board of Education, Annual Report, 1927, p. 34.

> The annual May Festival is under the direction of Fowler Smith, Clara E. Starr, and Philbert Hargrave, supervising instructors of music in the elementary, intermediate, and high schools of Detroit. The instrumental phases of music instruction are being emphasized this year, the Senior All-City Elementary School Orchestra being supplemented by the Junior Elementary Orchestra and the All-City Junior Band. The senior orchestra, under the direction of Mr. Smith, and the junior orchestra under Philbert Hargrave, together number 150 players, while the band has 55 members. One of the special features of the program will be the combining of the two orchestras, the band, and 100 trumpeters, with a chorus of 500 voices, while the audience joins in singing the Star-Spangled Banner.[51]

The next fall a survey was made to compare the numbers of elementary students in the public schools studying music privately with those studying instruments in classes. It was learned that 1,611 pupils were studying violin in class and 1,608 via private instruction. As far as other instruments were concerned, 1,502 were studying in class and 362 were studying privately. Therefore approximately fifty per cent of the violin instruction and eighty per cent of the instruction on other instruments were provided through the public schools.[52]

Instrumental groups had increased in number during 1927 school year to include orchestras in seventy-five elementary schools, four elementary district orchestras, three elementary district bands, two all-city elementary orchestras, two all-city elementary bands, three junior

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[51] "Schools Plan Music Fiesta," Detroit Free Press, May 15, 1927, p. 32.

[52] Detroit Board of Education, Annual Report, 1928, p. 50.

high orchestras, a junior high band, and three all-city high school organizations amounting to a girls' band of sixty-three players, an all-city orchestra of ninety-eight, and an all-city band of seventy-eight.[53] These statistics reveal the increasing numbers of students that were participating in the instrumental program by 1928; in just three years approximately ten more orchestras had been organized in elementary schools, one district orchestra and band had been added, and three new all-city groups had been formed. Furthermore, thirty-three students that year from the all-city groups were accorded the honor of performing in the National High School Orchestra which suggests that the increase in student participation did not affect the quality of instruction given.[54]

The following year the number of instrumental groups were still rising, for in 1929 there were four elementary district bands (there were three the preceding year) and four junior high orchestras (compared to three the preceding year).[55] Part of the reason perhaps for the continual increase of these groups was due to the fact that by 1929 many schools offered instrumental instruction during school hours, making it more convenient for students

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[53] Ibid.

[54] "Thirty-three Players Chosen to Play with National High School Orchestra," Detroit News, April 13, 1928, p. 45.

[55] Detroit Board of Education, Annual Report, 1929, p. 98.

to participate. Thus instrumental music in most of the Detroit schools by 1929 was no longer considered an extra-curricular subject but an important phase of the total curriculum.

Fowler Smith was in charge of the May Festival in 1929. The event encompassed three concerts, the first program given by the elementary schools, the second by the junior high, and the third by the high schools. The concerts were arranged in this order to exemplify to the public the progress that was made in music from the elementary stage to the high school level. The various ensembles included a drum and bugle corps of fifty players, a percussion orchestra of 160 third-grade children and district and all-city groups.[56]

The Course of Study in Music Education briefly described in the preceding chapter included a section concerning the policies and aims of the instrumental program and concerning recommendations relating to teaching procedures. In this section it was mentioned that wind-instrument training was to commence in the fourth grade, and that, if possible, instruction in violin was to begin in the third grade. The aims of the school orchestra and band were as follows:

> (1) To develop appreciation of music through participation (to be able to play any instrument even very slightly provides a new interest in all instruments and ensemble performances which are heard from time to time).

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[56]"In Charge of May Festival," Detroit Free Press, May 5, 1929, p. 28.

(2) To develop desirable emotional responses through the playing of good music.
(3) To train in the fundamentals of music and the technique of note-reading coordination and practical performance (a musical instrument in the hands of the pupil provides a motivation to acquire fundamentals and to read music which is not found in vocal classes).
(4) To develop social consciousness and group solidarity through a pleasant activity under group control.
(5) To promote school spirit.
(6) To establish public contacts through public performances.[57]

The aims outlined for the all-city groups were:

(1) To provide a larger experience in ensemble playing than that found in the school unit organization.
(2) To set up homogeneous groupings on the basis of talent and playing ability to the end that faster progress and a higher standard of performance be set up as an incentive to school orchestras.
(3) To improve the school orchestras by additional training of their members (no one is accepted in the all-city orchestra who does not play in his own school orchestra; he must be recommended by his teacher).
(4) To serve the community in public performances, concerts, and festivals.[58]

The Course of Study also listed general recommendations for instrumental teachers concerning rehearsal procedures, tuning, intonation, conducting, discipline problems, etc. Three of these are given below to serve as examples:

(1) An hour period for rehearsal is preferable to shorter periods. Plan each rehearsal carefully in advance. Have chairs, racks, music, and all other details arranged before pupils appear. The names of pieces to be rehearsed, as well as any announcements to be made, should be placed in order upon a blackboard. Allow no one to "toot"

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[57] Course of Study in Music Education, 1932, p. 104.

[58] Ibid., p. 105.

or practice individually before the rehearsal begins or during pauses for special directions.

(2) For tuning, first let all pupils be seated in their places. With beginners, each instrument must be tuned alone at the beginning of the rehearsal, and perhaps again at intervals during the hour. The director, with such assistants as he may be able to appoint, will have to do this himself, or at least closely supervise. Have the players tune their own instruments as soon as they can do so without undue loss of time. First let individuals, then groups, such as the first violin section, learn to tune together; then all the strings; and so on until the whole orchestra can tune simultaneously.

(3) Intonation, or playing in tune, is not entirely possible for beginners. It is the obligation of the teacher, however, to make early and positive effort to teach young players how to secure perfect pitch. Continued out-of-tune playing will soon set low ideals of concerted music. A perfect unison is the first thing that a pupil should learn to recognize. The next step is to recognize imperfect and perfect concords. The third step is remembering the sound of distances or intervals. The large majority of children can learn to hear the beats which occur when two or more instruments play the same pitch with slight variation, and to note the absence of beats which means that the unison is perfect and that the same number of vibrations per second are produced by the different instruments. Perfect intonation (and the ability to hear it) is the real key to music appreciation.[59]

The curriculum guide for instrumental music was much shorter than the guide for elementary vocal music, for in contrast to the latter, the instrumental guide neither outlined each year's objectives nor listed materials to use. Perhaps the reason for this was due to the fact that most of the vocal music was not taught by music specialists but by others who needed specific course guides, whereas all the instrumental music was taught by specialists who were

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[59] Ibid., p. 110.

less dependent upon such a guide.

The proliferation of instrumental activities in the 1920's was remarkable, for in just one decade (1919-1929) the Detroit school instrumental program had grown from an embryonic stage to one of the best established programs in the country. The school instrumental program in 1919 was limited to violin and piano instruction on a very small scale and the Cass Tech band and orchestra. Just six years later instrumental activities encompassed wind, percussion, and string instruction in most schools and five all-city instrumental organizations. By 1927 1,611 students were receiving school instruction on violin and 1,502 were being instructed on wind instruments; six years earlier only 260 were studying violin in the schools and only seventy-two were in the band program. Thus in this short time, the number of students studying violin in the schools had increased over six times, while the number of students studying wind instruments had increased over twenty times. These statistics reflect the great enthusiasm over the band and orchestra movement in the 1920's. By 1929 much of this instruction took place during school hours, which enabled even more students to participate. Such accomplishment was possible because of the great demand for bands and orchestras, and because of the fine organization, administrative support, and competent leadership which characterized the Detroit school music department throughout much of the period encompassed by this study.

APPENDIX A

1884 TUITION RATES IN THE DETROIT CONSERVATORY OF MUSIC

	Per Term
Mr. Platt--Piano, Theory and Composition	
Class of three pupils	$20.00 each
Private lessons	30.00
Private classes in harmony, four pupils per class	10.00 each
Mr. Pease--Voice	
Class of three pupils	$25.00 each
Class of two pupils	37.50 each
Private lessons	45.00
Mr. Batchelder--Organ and Piano	
Private lessons, organ	$50.00
Private lessons, piano	40.00
Mr. Hahn--Piano, Theory, and Composition	
Class of three pupils	$25.00 each
Private lessons	50.00
Miss Baker, Miss Sill, and Miss Wiley--Piano	
Class of two or three pupils	$10.00 each
Private lessons	15.00
Private lessons (half-hour)	10.00
Miss Jacobs--Piano	
Class of two pupils	$15.00 each
Private lessons	20.00
Private lessons	15.00
Miss Andrus--Piano	
Class of three pupils	$15.00 each
Private lessons	30.00
Private lessons (half-hour)	15.00
Mr. Speil--Flute, Brass	
Private lessons	$20.00
Private lessons	15.00
Mr. Abel--Voice, Piano, and Cello	
Class of three pupils	$15.00 each
Class of two pupils	20.00 each
Private lessons	30.00
Mr. Cole--Piano and Organ	
Private lessons, organ	$40.00
Private lessons, piano	30.00
Piano class, two pupils	15.00 each

	Per Term
Mr. Schultz--Violin, Viola	
Class of three pupils	$12.00 each
Private lessons	24.00
Mr. Luderer--Violin	
Private lessons	$24.00
Private lessons (half-hour)	18.00

APPENDIX B

1907 TUITION RATES IN THE DETROIT CONSERVATORY OF MUSIC

	Per Term
Mr. York--Piano	
Private lessons, two lessons per week, forty minutes	$60.00
Private lessons, two lessons per week, thirty minutes	50.00
Mrs. Craig, Miss Johnson--Piano	
Private lessons, two lessons per week, forty minutes	$50.00
Private lessons, two lessons per week, thirty minutes	40.00
Miss McDonald, Mr. Archer, Miss LeBaron, and Miss Deering--Piano	
Private lessons, two lessons per week, forty minutes	$30.00
Private lessons, two lessons per week, thirty minutes	20.00
Miss Doty, Miss Richardson, Miss Lokie, Miss Scovill, Miss Pratt, Miss Troy, Mrs. Christie, Mrs. Dennis, Miss Gretton--Piano	
Private lessons, two lessons per week, forty minutes	$20.00
Private lessons, two lessons per week, thirty minutes	15.00
Miss Horger, Miss Hinton, Miss Lewis, Mr. Kilem, Miss Jominy, Miss Smith--Piano	
Private lessons, two lessons per week, forty minutes	$15.00
Private lessons, two lessons per week, thirty minutes	10.00
Mrs. Norton, Mr. Yunck--Voice	
Private lessons, two lessons per week, forty minutes	$50.00
Private lessons, two lessons per week, thirty minutes	40.00
Mrs. Clements--Voice	
Private lessons, two lessons per week, forty minutes	$40.00
Private lessons, two lessons per week, thirty minutes	30.00

	Per Term
Mr. Killeen, Miss Bennett--Voice	
Private lessons, two lessons per week, forty minutes	$30.00
Private lessons, two lessons per week, thirty minutes	20.00
Miss Coleman--Voice	
Private lessons, two lessons per week, forty minutes	$20.00
Private lessons, two lessons per week, thirty minutes	15.00
Mr. Yunck--Violin	
Private lessons, two lessons per week, forty minutes	$50.00
Private lessons, two lessons per week, thirty minutes	40.00
Class lessons of four pupils, one lesson per week, sixty minutes	20.00 each
Miss Schroeder--Violin	
Private lessons, two lessons per week, forty minutes	$25.00
Private lessons, two lessons per week, thirty minutes	20.00
Miss C. McDonald, Mr. Briglia, Mrs. Yost, Mr. Dick, Mr. Megantz--Violin	
Private lessons, two lessons per week, forty minutes	$20.00
Private lessons, two lessons per week, thirty minutes	15.00
Miss Bryant--Violin	
Private lessons, two lessons per week, forty minutes	$15.00
Private lessons, two lessons per week, thirty minutes	10.00
Mr. Motto--Cello	
Private lessons, two lessons per week, forty minutes	$30.00
Private lessons, two lessons per week, thirty minutes	20.00
Miss Emma McDonald--Cello	
Private lessons, two lessons per week, forty minutes	$20.00
Private lessons, two lessons per week, thirty minutes	15.00
Mr. Whitely--Flute, Clarient, Cornet	
Private lessons, two lessons per week, forty minutes	$25.00
Private lessons, two lessons per week, thirty minutes	20.00
Mr. Napolitano--Mandolin and Guitar	
Private lessons, two lessons per week, forty minutes	$20.00
Private lessons, two lessons per week, thirty minutes	15.00

	Per Term
Miss Heintzen--Harp	
Private lessons, two lessons per week, forty minutes	$40.00
Private lessons, two lessons per week, thirty minutes	30.00
Mr. York--Organ	
Private lessons, two lessons per week, forty minutes	$60.00
Private lessons, two lessons per week, thirty minutes	50.00
Mr. Archer, Mrs. Christie--Organ	
Private lessons, two lessons per week, thirty minutes	$20.00
Mr. York--Harmony and Composition	
Private lessons, two lessons per week, forty minutes	$60.00
Private lessons, two lessons per week, thirty minutes	50.00
Mrs. Dennis--Public School Music	
Private lessons, two lessons per week, forty minutes	$20.00
Private lessons, two lessons per week, thirty minutes	15.00
Class lessons in kindergarten	10.00 each
Full public school music course	150.00
Mr. Owen--Piano Tuning	
Full course, four months, lesson daily	$100.00

APPENDIX C

1921 TUITION RATES IN THE DETROIT CONSERVATORY OF MUSIC

	Per Term
Mr. York--Piano	
Private lessons, two lessons per week, forty minutes	$100.00
Private lessons, two lessons per week, thirty minutes	80.00
Miss Johnson--Piano	
Private lessons, two lessons per week, forty minutes	$100.00
Private lessons, two lessons per week, thirty minutes	80.00
Miss Cragg--Piano	
Private lessons, two lessons per week, forty minutes	$80.00
Private lessons, two lessons per week, thirty minutes	60.00
Mr. White, Miss Doty, Miss Strong, Miss Sutz, Mr. Brown, Miss Glock--Piano	
Private lessons, two lessons per week, forty minutes	$60.00
Private lessons, two lessons per week, thirty minutes	50.00
Mr. Zuidema, Miss Littell, Mrs. Cranson, Mr. Bradshall, Mrs. Scheid, Mr. Lichtwardt--Piano	
Private lessons, two lessons per week, forty minutes	$50.00
Private lessons, two lessons per week, thirty minutes	40.00
Miss Wagner, Miss Kay, Miss Morrison, Miss Elizabeth Bennett, Mrs. Montgomery, Mrs. Pimlott, Mr. Schenk, Mrs. Partello, Miss Burlingame, Miss Sincock, Mr. Mundt, Mr. Fowler, Mrs. Short, Miss Stubensky, Miss Simpson, Mrs. Haviland, Miss Mason--Piano	
Private lessons, two lessons per week, forty minutes	$40.00
Private lessons, two lessons per week, thirty minutes	30.00

	Per Term
Miss Morehouse, Miss Calkins, Miss S. Bennett, Miss Marshall, Miss Gruel, Miss Sippel, Miss Copeland, Mr. Reaume, Miss Werner, Miss Cambell, Miss Werbe, Miss Werfel, Mrs. Noll, Miss Wheelock, Miss Grant, Miss Miller, Miss Sheppard, Miss Dupuis, Mrs. Guttentag, Miss Pringle, Miss Locher--Piano	
Private lessons, two lessons per week, forty minutes	$30.00
Private lessons, two lessons per week, thirty minutes	20.00
Mr. Jackson, Mrs. Clements, Miss E. Bennett, Mr. Protheroe--Voice	
Private lessons, two lessons per week, forty minutes	$80.00
Private lessons, two lessons per week, thirty minutes	60.00
Mr. Mann, Miss Grace Davis--Voice	
Private lessons, two lessons per week, forty minutes	$60.00
Private lessons, two lessons per week, thirty minutes	50.00
Mrs. Travers, Miss Lorch--Voice	
Private lessons, two lessons per week, forty minutes	$50.00
Private lessons, two lessons per week, thirty minutes	40.00
Miss Morehouse, Miss Wells--Voice	
Private lessons, two lessons per week, forty minutes	$40.00
Private lessons, two lessons per week, thirty minutes	30.00
Mrs. A. M. Davis--Voice	
Private lessons, two lessons per week, forty minutes	$30.00
Private lessons, two lessons per week, thirty minutes	20.00
Mr. DeNronski--Operatic Singing	
Private lessons, two lessons per week, forty minutes	$100.00
Private lessons, two lessons per week, thirty minutes	70.00
Class lessons (six in class), sixty minutes	35.00 each
Class lessons (ten in class), sixty minutes	20.00 each
Mr. Morse--Violin	
Private lessons, two lessons per week, forty minutes	$100.00
Private lessons, two lessons per week, thirty minutes	85.00

	Per Term
Mr. Abramowitch--Violin	
Private lessons, two lessons per week, forty minutes	$80.00
Private lessons, two lessons per week, thirty minutes	60.00
Mr. Caplan--Violin	
Private lessons, two lessons per week, forty minutes	$60.00
Private lessons, two lessons per week, thirty minutes	50.00
Mr. Tkaczyk, Mr. Powell, Mrs. Brow, Mr. Kucken, Miss Kersten--Violin	
Private lessons, two lessons per week, forty minutes	$40.00
Private lessons, two lessons per week, thirty minutes	30.00
Mr. Engel--Violin	
Private lessons, two lessons per week, forty minutes	$30.00
Private lessons, two lessons per week, thirty minutes	25.00
Mr. Poll--Mandolin and Guitar	
Private lessons, two lessons per week, forty minutes	$50.00
Private lessons, two lessons per week, thirty minutes	40.00
Mrs. B. Weaver--Cornet and Band Instruments	
Private lessons, two lessons per week, forty minutes	$40.00
Private lessons, two lessons per week, thirty minutes	30.00
Mrs. Cylnick Buysee--Harp	
Private lessons, two lessons per week, forty minutes	$60.00
Private lessons, two lessons per week, thirty minutes	50.00
Mr. York--Organ	
Private lessons, two lessons per week, forty minutes	$100.00
Private lessons, two lessons per week, thirty minutes	80.00
Mr. Zuidema--Organ	
Private lessons, two lessons per week, forty minutes	$60.00
Private lessons, two lessons per week, thirty minutes	50.00
Mr. York--Theory and History of Music	
Private lessons, two lessons per week, forty minutes	$100.00
Private lessons, two lessons per week, thirty minutes	80.00

	Per Term
Mr. Zuidema--Theory and History of Music	
Private lessons, two lessons per week, forty minutes	$50.00
Private lessons, two lessons per week, thirty minutes	40.00
Class lessons, two persons in class, one lesson per week	10.00 each
Class lessons, three persons in class, one lesson per week	7.50 each
Public classes, two lessons per week, each subject	5.00 each
Miss Lorch--Sight-singing and Ear-training	
Private lessons, two lessons per week, thirty minutes	30.00
Class of four or more, two lessons per week, thirty minutes	7.50 each
Miss Morrison--Children's Classes in Rote-singing and Ear-Training	
Two class lessons, thirty minutes per week	$10.00 each
Miss Lorch--Public School Music	
Full Course, Public School Music	$200.00
Full Course, Public School Music and Drawing	250.00

APPENDIX D

1914 TUITION RATES IN THE DETROIT INSTITUTE OF MUSICAL ART

	Per Term
Mr. Howland--Voice	
Two thirty-minute lessons per week	$90.00
One forty-minute lesson per week	50.00
Mrs. Reed, Mrs. Taylor--Voice	
Two thirty-minute lessons per week	$50.00
One forty-minute lesson per week	35.00
Edison Laing, Mrs. Williams--Voice	
Two thirty-minute lessons per week	$40.00
One forty-minute lesson per week	27.00
Mrs. Bigelow--Voice	
Two thirty-minute lessons per week	$30.00
One forty-minute lesson per week	20.00
Miss Trible--Voice	
Two thirty-minute lessons per week	$20.00
One forty-minute lesson per week	15.00
Mr. Howland--Voice Pedagogy	
Class lectures, twenty lectures per term	$10.00
Mr. Morse--Song Interpretation	
Two thirty-minute lessons per week	$30.00
One forty-minute lesson per week	25.00
Mr. Williams--Piano	
Two thirty-minute lessons per week	$50.00
One forty-minute lesson per week	40.00
Mr. Morse--Piano	
Two thirty-minute lessons per week	$40.00
One forty-minute lesson per week	27.50
Mrs. Bentley, Mrs. Parke--Piano	
Two thirty-minute lessons per week	$30.00
One forty-minute lesson per week	20.00
Miss Mannebach, Mr. Aiken--Piano	
Two thirty-minute lessons per week	$25.00
One forty-minute lesson per week	18.00
Miss Blunden, Mrs. Christie, Miss O'Leary, Miss Ross, Miss Whitbeck--Piano	
Two thirty-minute lessons per week	$20.00
One forty-minute lesson per week	15.00

	Per Term
Miss Gehrke, Miss Griswold, Miss Lorgion, Miss Quick--Piano	
Two Thirty-minute lessons per week	$15.00
One forty-minute lesson per week	10.00
Miss Guirlinger, Miss Higgins, Miss Irvine, Miss Mildner, Miss Roesser, Miss Zike--Piano	
Two thirty-minute lessons per week	$10.00
One forty-minute lesson per week	7.50
Miss Blunden, Miss Whitbeck--Piano Sight-reading	
Classes of four, two thirty-minute lessons per week	$5.00
Miss Mannebach--Art of Accompanying	
Classes of four, two thirty-minute lessons per week	$5.00
Mr. Williams--Piano Pedagogy	
Thirty class lessons for senior pupils only .	$15.00
Miss Griswold--Burrowes Course of Music Study	
Class lessons, two sixty-minute lessons per week	$12.00
Private lessons, two thirty-minute lessons per week	15.00
Mr. Morse--Organ	
Two thirty-minute lessons per week	$50.00
One forty-minute lesson per week	35.00
Mrs. Christie--Organ	
Two thirty-minute lessons per week	$20.00
One forty-minute lesson per week	15.00
Mr. Wrigley--Violin	
Two thirty-minute lessons per week	$40.00
One forty-minute lesson per week	27.50
Miss Snyder--Violin	
Two thirty-minute lessons per week	$20.00
One forty-minute lesson per week	15.00
Miss Lorgion--Violin	
Two thirty-minute lessons per week	$10.00
One forty-minute lesson per week	7.50
Mrs. Brand--Concert Harp	
Two thirty-minute lessons per week	$30.00
One forty-minute lesson per week	20.00
Mr. Hill--Mandolin, Guitar, Banjo, and Balalaika	
Two thirty-minute lessons per week	$20.00
One forty-minute lesson per week	15.00
Mrs. Duffey--Mandolin, Guitar, Banjo, and Balalaika	
Two thirty-minute lessons per week	$15.00
One forty-minute lesson per week	10.00
Mr. Manville--Theory and Composition	
Classes of eight, one sixty-minute lesson per week	$5.00
Classes of four, one sixty-minute lesson per week	10.00

	Per Term
Private lessons, one thirty-minute lesson per week	$20.00
Mr. Morse--History of Music Classes of eight, one hour per week	$5.00

APPENDIX E

1911 TUITION RATES IN THE GANAPOL SCHOOL OF MUSICAL ART

	Per Term
Mr. Ganapol--Voice	
Two thirty-minute lessons per week	$50.00
Two forty-minute lessons per week	60.00
Mr. Hughes--Piano	
Two thirty-minute lessons per week	$50.00
Two forty-minute lessons a week	60.00
Mrs. Ganapol--Piano	
Two thirty-minute lessons per week	$50.00
Two forty-minute lessons per week	60.00
Mr. Lichtenstein--Violin	
Two thirty-minute lessons per week	$40.00
Two forty-minute lessons per week	50.00
Mme. Ruegger--Cello	
One forty-minute lesson per week	$30.00
Two thirty-minute lessons per week	50.00
Mr. Tyler--Organ	
Two thirty-minute lessons per week	$40.00
Two forty-minute lessons per week	50.00
Miss Stridiron--Accompanying	
One thirty-minute lesson per week	$15.00
Mme. Ruegger--Student Ensemble (one pianist, one violinist and one cellist)	
One forty-minute lesson per week	$12.00
Mr. Lichtenstein--Student Ensemble (same as preceding)	
One forty-minute lesson per week	$8.50
Mme. Ruegger and Mr. Lichtenstein--Artist Ensemble (class for one pianist playing with Mme. Ruegger and Mr. Lichtenstein)	
One forty-minute lesson per week	$50.00
One thirty-minute lesson per week	35.00
Mr. Tyler--Theory and Music History	
Two hours per week, four pupils in class, each	$10.00
One hour per week, four pupils in class, each	7.50
Two hours per week, three pupils in class, each	12.50
One hour per week, three pupils in class, each	10.00
Two hours per week, two pupils in class, each	17.50
One hour per week, two pupils in class, each	12.50

APPENDIX F

1918 TUITION RATES IN THE GANAPOL SCHOOL OF MUSICAL ART

	Per Term
Mr. Ganapol--Voice	
Two thirty-minute lessons per week	$70.00
Two forty-minute lessons per week	90.00
Mrs. Ganapol, Mr. Boothroyd, Mr. Chiapusso--Piano	
Two thirty-minute lessons per week	$70.00
Two forty-minute lessons per week	90.00
Miss Thomas--Violin	
Two thirty-minute lessons per week	$60.00
Two forty-minute lessons per week	80.00
Mr. Kershaw--Cello	
Two thirty-minute lessons per week	$35.00
Two forty-minute lessons per week	45.00
Mr. Fishwick--Organ	
Two thirty-minute lessons per week	$40.00
Two forty-minute lessons per week	50.00
Mr. Ganapol, Mr. Boothroyd--Theory	
One hour per week, four pupils in class	$15.00
One hour per week, three pupils in class	20.00
One hour per week, two pupils in class	30.00
Mr. Boothroyd, Mr. Chiapusso--Music History, Musical Analysis	
Public classes, one hour per week for thirty weeks	$15.00
Mrs. Boris Ganapol--Piano Pedagogy	
One hour per week, five pupils in class	$20.00
One hour per week, four pupils in class	25.00
Miss Thomas--Study of Sonatas (for violin and piano)	
One forty-minute lesson per week	$30.00
Ensemble--from four to ten violinists or cellist in a class	
One hour per week for thirty weeks	$10.00
One hour per week for ten weeks	5.00
Miss Thomas--Study of Trios	
One sixty-minute lesson per week	$15.00

APPENDIX G

1900 TUITION RATES IN THE HANMER SCHOOL OF MUSIC AND LANGUAGES

	Per Term
Mrs. L. C. Hanmer--Piano	
Private lessons, two lessons per week, sixty minutes each	$30.00
Mr. Arthur Depew--Piano	
Private lessons, two lessons per week, forty-five minutes each	$30.00
Mrs. Mattie Beattie-Bloom--Piano	
Private lessons, two lessons per week, forty-five minutes each	$20.00
Lillian Wiley, Alice Button, Jane Dwelle, Lola Gillete--Piano	
Private lessons, two lessons per week, forty-five minutes each	$15.00
Bessie Colfax, Eleanor Smith, Florence Munro--Piano	
Private lessons, two lessons per week, forty-five minutes each	$10.00
Arthur Depew--Organ	
Private lessons, two lessons per week, forty-five minutes each	$40.00
Arthur Depew--Harmony	
Class lessons, four or more in class, two sixty-minute lessons per week	$10.00
Samuel Slade--Voice	
Private lessons, two lessons per week, thirty minutes each	$30.00
Mark Keintz--Violin	
Private lessons, two lessons per week, forty minutes each	$30.00
Ensemble playing, class of ten or more, one two-hour lesson per week	$5.00
William Leggett--Violin	
Private lessons, two lessons per week, forty minutes each	$20.00
Daisy Rhines--Cello and Double-Bass	
Private lessons, two lessons per week, sixty minutes each	$20.00

	Per Term
Paul Sinz--Guitar, Mandolin, Banjo	
Private lessons, two lessons per week, forty-five minutes each	$30.00
Florence M. Woolfenden--Mandolin	
Private lessons, two lessons per week, forty-five minutes each	$15.00
Nettie Wiley--Mandolin	
Private lessons, two lessons per week, forty-five minutes each	$10.00
Charles Graul--French Horn and Flute	
Private lessons, two lessons per week, forty-five minutes each	$20.00
Frank Shearer--Cornet	
Private lessons, two lessons per week, forty-five minutes each	$30.00
Jane Dwelle--Musical Kindergarten	
Class lessons, children 6 to 12 years of age, two sixty-minute lessons per week	$10.00

APPENDIX H

COURSE OF STUDY IN MUSIC EDUCATION IN DETROIT, 1932

Rote Songs in the First Three Grades

(1) Direct the children to watch your lips, and make theirs go with yours.
(2) Ask them not to sing with you.
(3) Sing the song through three times in the tempo and with all dynamic and other art values you expect in the finished product.
(4) If interest is maintained, do not try other motivation such as dramatization. It transfers attention to a field other than music. Explain the words only if necessary.
(5) Let the children attempt to sing the complete song, helping them with an occasional note when they are losing their way.
(6) Build up the song synthetically; sing phrase by phrase, having the children repeat.
(7) If further drill is needed on the smaller music units such as measure, interval, or if a rhythm difficulty arises, set up the habit of having the children repeat three times the part you sing, and insist upon unvaried tempo.
(8) When the whole song has been sung with fairly good results, i.e., when the tone and rhythms are correctly reproduced, drop it for this time and turn to other songs.
(9) For the next lesson give further drill on rhythm difficulties, words, tempo, dynamics, etc.
(10) A good device for verifying words is to sing the phrase, omitting the word you wish to drill on, and have the children supply it with the correct tone. If this does not answer, repeat the words slowly and distinctly, line by line, omitting the word you wish to verify, and allow the class to supply it.

Note Songs in Fourth and Fifth Grades

(1) Direct the children to hold the books in the upright or singing position.
(2) Direct them to read the title.
(3) Direct them to read the words of the whole song.
(4) Sing the song through three times using the words or a neutral syllable.
(5) Let the children attempt to sing the complete song. Ask them not to break the rhythm until they have reached the last word. Help them with an occasional note to keep them going.
(6) Build up the song synthetically as directed for procedure in the first three grades.

Part Songs in Fifth and Sixth Grades

(1) Direct the attention of the children to the most difficult part. This is usually the second part in both two- and three-part work. Teach this part by rote, using the syllables, words, or a neutral syllable.
(2) When they are familiar with the second part, teach the weaker two-thirds of the class the third part. Let them follow your voice while the rest of the class continues to sing the second part.
(3) Teach the weaker half of the latter group the first part as above, the other groups singing their parts softly.

Observation Songs

Songs designated as observation songs are taught for the purpose of analyzing certain melodic phrases with syllables. The songs are taught by rote, the syllable names being used as a second verse. A neutral syllable "no" or "loo" may be used as an intermediate step if needed. Tonal groups from these familiar songs are used in the introduction of staff notation.

Ear-Eye Songs

The process of note-reading is an imitative one. The pupil can only translate notes on the staff into melody when he is familiar with the sound of the intervals represented in the notation. He is imitating from memory the combination of intervals which he has previously heard when he reads a song unaided by the teacher. To provide a larger experience in song-singing taught by rote, and at the same time to show the picture in staff notation of songs too difficult to read independently, the ear-eye

was devised. The songs labeled E. E. are to be taught by rote as the children read the words and follow the staff notation. Attention of the children may be called to phrase repetition, form and certain rhythmic patterns.

Study Songs

Songs labeled S. S. are to be used as study songs. The children study the notation of the song, phrase by phrase, under the direction of the teacher. The children sing each phrase as studied with syllables or when possible with words directly. Pupils must do this sight-singing unassisted by the teacher. Children should be stimulated to keep on singing through each phrase or other unit of study even though they meet with a difficulty in the middle of it. The point of difficulty is then brought up for explanation through the use of oral dictation or blackboard work. This activity should be carried on constantly all through the grades.

Ear-training

Ear-training has an important place in our procedure. Attention is directed not only to the abstract beauty to be found in music but to an analysis of the elements of music--including tonality and tonal relationships found in our major, minor, and chromatic scales, tonal grouping, time values, meter, rhythm, dynamics, and phrasing. Every problem in music must be presented through the ear first, and as they become aural realities the symbols of notation should present no more difficulties than the symbols of language. Dictation is a valuable activity for training the ear. Dictation may be given in two ways:

(1) The teacher may sing tonal groups with neutral syllable and ask the children to respond with sol, fa syllables.
(2) The teacher may give the dictation directly by asking the children to sing do, mi, sol, etc. A combination of the two methods is to be used with the tone groups which the children will be asked to read later.

Rhythmic problems are attacked in the same manner as tonal problems. Experiences in rhythm response are begun in the kindergarten by means of:

(1) Rhythmic plays in which the children do whatever the music suggests: running, prancing horses, jumping rope, elephants, etc. These plays are accompanied by piano or phonograph.

(2) Percussion orchestra--instruments of percussion are used, such as small cymbals, triangles, drums, blocks, sticks, bells, castanets, etc. The teacher plays some composition that is attractive to children and adaptable to the musical effects of toy instruments. After the children have listened to the playing and have become familiar with the tune, felt the rhythm, and sensed the mood, they are permitted to play on their instruments, keeping time to the music or keeping silent in places where their particular instrument is not appropriate. At first, tonal instruments are not included, but as progress is made, bells, etc., may be added. This activity is extended into the second and third grades, where the class may read from printed scores the rhythmic patterns written for various types of instruments.

(3) The more formal analysis of note values and rhythmic groupings. Through the early experiences in music, children have learned that some tones are long, some tones are short, some tones are accented, and some have little stress. Through beating and counting, the children analyze the duration of notes into 1, 2, 3, and 4 tones to the beat, and 1, 2, 3, and 4 beats to one tone. This is done aurally as the pupils hear or sing familiar songs.

Music Reading

Preliminary music reading in the first and second grades includes:

(1) Imitative singing of scale tonal groups and known songs by syllable
(2) Recognition, aurally and visually, of note and measure values
(3) Preliminary blackboard reading of familiar material.

The best way to acquire technique in music reading is to read as much music as the time permits. The music must be sufficiently easy to insure a fairly good result from the pupils. Repeated failure discourages to the point of creating an unfavorable attitude toward music. If the class is unable to read to the end of the exercise or small song, and keep the rhythm going without a break, at a moderate tempo, one of two things is wrong: the material is too hard; or preliminary drill is necessary.

When conducting the music reading lesson, direct the class to determine the value of the beat note and the measure; to give the letter-name of the key, and when the key

note is sounded, to respond with the first note of the song; to tap two measures to feel the count, to continue to tap, to begin to sing and keep going in time to the end, regardless of mistakes. Before reading through a second time, call attention to mistakes or have th class name them. If they are not corrected on the second reading, isolate the problems for blackboard drill. In case too many mistakes are made, give an observation lesson on the whole song.

First Year Music

Aims:

(1) To give the child the use of his singing voice and pleasure in song as a means of expression.
(2) To cultivate the power of careful, sensitive aural attention
(3) To provide the pupils, through accompaniments to some of their songs and the hearing of much good music, an experience richer than that afforded by their own singing
(4) To give every child enjoyment of music as something heard as well as something expressed.

Materials:

First Year Music, Hollis Dann
Universal School Music Series, Book One
Small Songs for Small Singers, Neidlinger
One Hundred Rote Songs, Concord Series No. 7
Introductory Music, Ginn & Co.
Piano
Chromatic pitch pipe
Phonograph and suitable records

Attainments:

(1) Ability to sing pleasantly a repertory of rote songs appropriate to the grade, including one stanza of "America"
(2) The reduction of the number of out-of-tunes to ten per cent of the total number of pupils, or to the lowest per cent possible
(3) Ability of the in-tune group to sing individually, freely, and correctly, five of the songs sung by the class as a whole
(4) Preference on the part of the children for good tone, and the disposition to love the best of the music they have sung or heard

Second Year Music

Aims:

(1) To develop the power to recognize aurally simple tonal groups found in observation songs.
(2) To develop the power to recognize these same groups visually from blackboard and flash cards
(3) To develop the power to recognize from hearing and from staff notation two- and three-part measure and one-beat, two-beat, and three-beat notes.

Materials:

First Year Music, Hollis Dann
Second Year Music, Hollis Dann
Universal Music Series, Book I
Songs of the Child World, Book II, Gaynor
Introductory Music, Ginn & Co.
Piano, Phonograph, etc.

Attainments:

(1) Extension of song repertoire to include two stanzas of "America" and many new songs as well as several carried over from the first grade
(2) Ability to sing with pleasing tone quality and expression
(3) Ability of a majority of the pupils to sing individually and correctly some of the songs sung by the class
(4) A definite reduction in the number of out-of-tune singers
(5) The development of correct vocal habits and music enjoyment in singing
(6) Ability to recognize aurally and visually tonal groups contained in the observation songs, and ability to sing these groups from the blackboard and flash cards
(7) Ability to recognize and name two- and three-part measure from hearing compositions played
(8) Ability to listen with increased enjoyment to good music played by the phonograph

Third Year Music

Aims:

(1) To develop free and beautiful singing of songs, extension of song repertoire, further development of appreciation with attention to the expressive beauties of music

(2) To continue the development of aural power and extend it to new features
(3) To develop an elementary degree of power and skill in music reading expressed in the ability to read individually any simple melody appropriate to the grade
(4) To introduce music reading from books, ear-eye songs, and rhythm studies of measure patterns to be met in music reading
(5) To teach the names and meaning of the more familiar symbols of staff notation; namely--staff, clef, bar, sharp, flat, dot, tie, whole, half, quarter notes, and rests

Materials:

Second Year Music, Hollis Dann
Universal School Music Series, Book I
Universal School Music Series Teachers' Book of Accompaniments
Art Song Cycles, Book I, Meissner
First Book of Songs, Foresman
One-Hundred-Forty Folk Songs, Concord Series No. 7
Songs for Children, Laura Brant

Attainments:

(1) Continued development of power to recognize and sing tonal groups from dictation, and power to recognize by sight tonal groups which are known by sound
(2) Ability to sing at sight with syllables, simple melodies containing step-wise progressions and intervals of the tonic chord, and employing the use of notes and rests of one, two, three, and four beats in length
(3) Knowledge of the more familiar symbols and terms used in connection with staff notation
(4) Development of the appreciation of music as evidenced in increased pleasure in song singing and interpretation and in enjoyment afforded by listening to good music

Fourth Year Music

Aims:

(1) Continue the general aims of the previous years, namely, to develop the correct use of the voice, to develop and extend the song repertoire with attention to musical interpretation, to develop power in music reading, and to develop aural power

(2) To introduce two-part singing
(3) To establish sharp chromatic "fi"
(4) To establish two even tones to the beat
(5) To teach letter names of lines and spaces
(6) To teach rules for finding the position of "do"

Materials:

Third Year Music, Hollis Dann
Fourth Year Music, Hollis Dann
Universal Music Series, Teacher's Book of Accompaniments
Art Song Cycles, Book I, Meissner
Art Song Cycles, Book II, Meissner
Songs of the Child World, Book II, Gaynor
Second Book of Songs, Foresman
One-Hundred-Forty Folk Songs, Concord Series, No. 7

Attainments:

(1) Extension of song repertoire to include many new songs including the first stanza of "The Star Spangled Banner" and four stanzas of "America"
(2) Continued development of pleasing tone quality and of correct vocal habits
(3) Further development of power to recognize and sing tonal groups from dictation
(4) Development of the power to appreciate music as evidenced in increased pleasure in song singing, in musical interpretation, and in interest and enjoyment afforded by listening to good music
(5) Development of interest in music reading
(6) Ability to read from staff notation, music of a slightly greater degree of difficulty than that of the previous grades

Fifth Year Music

Aims:

(1) To carry on all the general aims of previous years
(2) To develop a finer appreciation, as a result of a broader understanding, of beauty in music and the elements that cause it
(3) To perfect tonal beauty in singing and the free and correct use of the voice
(4) To effect a closer coordination of the power of ear and eye
(5) To develop further the enjoyment gained by listening to good music
(6) To review thoroughly and completely all of the technical phases of pitch and rhythm, presenting them with greater definiteness and with insist-

ence on initiative and understanding.
(7) To present new rhythm: the dotted quarter note followed by the eighth in quarter measure
(8) To develop fluency in two-part singing

Materials:

Fourth Year Music, Hollis Dann
Fifth Year Music, Hollis Dann
Universal Music Series, Teachers' Book of Accompaniments
Art Song Cycles, Book I, Meissner
Art Song Cycles, Book II, Meissner
Songs for Children, Laura Bryant
One-Hundred-Forty Folk Songs, Concord Series, No. 7
Third Book of Songs, Foresman

Attainments:

(1) Continued development of song singing and extension of repertoire
(2) Power which enables the pupils to know by sound that which they know by sight, and vice versa
(3) Increased power and skill to sing from staff notation music appropriate to this grade in unison and in two parts
(4) Increased ability of the majority of pupils to listen with intelligence and enjoyment to compositions played or sung

Sixth Year Music

Aims:

(1) To continue the development of free and beautiful singing of songs
(2) To provide an increasingly wide musical experience
(3) To develop increasing power of eye and ear in correlation
(4) To develop power to discern musical beauty and the elements that cause it
(5) To develop increased power and interest in music reading
(6) To definitely establish two-part singing
(7) To present and develop a practical knowledge of the following problems: sharp chromatics; minor mode; six eight measure; four even tones to the beat

Materials

Fourth Year Music, Hollis Dann
Fifth Year Music, Hollis Dann
Sixth Year Music, Hollis Dann

Art Song Cycles, Books I and II, Meissner
Fourth Book of Songs, Foresman
A Book of Songs, Concord Series, No. 14
Songs for Children, Laura Bryant

Attainments:

(1) Ability to sing well with enjoyment a repertoire of songs of musical, literary, community, national, or other worthy interests
(2) Ability to employ, with good vocal habits, the developed head tone which is found at its best in this grade under favorable conditions
(3) Ability to sense aesthetic and interpretative values in music and express them in performance
(4) Ability to recognize and name the compositions comprising the programs of the current series of school children's free concerts
(5) Ability to read with a degree of fluency studies and songs of the sixth year outlined for this purpose

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