THE CONTRIBUTIONS OF PHILIP CADY HAYDEN TO MUSIC EDUCATION IN THE UNITED STATES

by
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A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Education in the
University of Michigan
1958

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PREFACE

The writer is deeply indebted to a number of individuals and institutions for generous aid in the preparation of this study. He is highly appreciative of the courtesy extended to him by the friends, colleagues, and former students of Philip C. Hayden in personal interviews. Especially indebted is he to Van Brocklin Hayden, younger son of P. C. Hayden, who was most kind and cooperative in supplying and verifying many details. The writer sincerely regrets that Van B. Hayden is not living to read the completed study.

Grateful acknowledgement is due to C. V. Buttleman and his gracious staff at the Chicago headquarters of the Music Educators National Conference for access to their files of School Music Monthly, School Music, Music Supervisor's Journal, Music Educators Journal, and the Yearbooks of the Music Supervisors' National Conference and the Music Educators National Conference. To the library staffs of Oberlin College, the University of Michigan, State University of Iowa, the Quincy Public Library, and especially to Miss Opal Williams and her staff at the East Texas State College Library, the writer wishes to express his thanks. The managements of the Quincy Daily Herald-Whig, Quincy, Illinois, and of the Gate City Daily, Keokuk, Iowa, were most kind in giving access to files of the early papers in Quincy and Keokuk.

The writer is particularly grateful to the members of his doctoral committee. Dr. Allen P. Britton and Professor Marguerite V.

Hood worked closely with him at all times, and especially during the preparation of the final draft. Each was responsible for many suggestions leading to the elimination of certain infelicities and ambiguities of expression and opinion. Professors David Mattern, Claude Eggertsen, and Wiley Hitchcock all placed themselves at the writer's disposal for advice and criticism in regard to form, approach, and style adopted.

A debt of gratitude is owed to Charles and Elizabeth Eaton and to Victor and Eunice Ulrich for their interest and encouragement. Grateful acknowledgement is also made to President James G. Gee and to Dr. James E. Richards, East Texas State College, for granting the writer the necessary leaves of absence to permit the completion of this study. To his colleague, Dr. Paul W. Barrus, he is especially appreciative for the proof-reading of the manuscript and for offering valuable criticism.

The difficult task of typing the final draft has been admirably performed by Jean Taylor Smith. And for her patience and constant encouragement during the entire study, the writer is more grateful than words can express to Ethel Channon, his wife.

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Commerce, Texas

November 12, 1958

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CHAPTER I

THE EARLY LIFE OF HAYDEN

Philip Cady Hayden was born at Brantford, Ontario, November 20, 1854, and died at Keokuk, Iowa, May 15, 1925.

Philip was the son of Joel Babcock and Fanny J. Van Brocklin Hayden who lived on a farm on Lake Skaneateles in New York state, not far from Geneva. He was born in Canada while his mother was visiting relatives in Brantford. His father was a prominent and influential man in the countryside, whose means of livelihood were various: merchant, schoolmaster, farmer. He instilled in his five sons and two daughters the importance of an education, the love for good books, and a deep religious feeling.

Philip Hayden's mother was among other things a lover of music, possessing a good voice and having some skill at the keyboard. She was organist for the Congregational Church in the village of Skaneateles, where the children, including Philip, sang in the choir. She insisted on Sunday afternoon family sings around the harmonium in the parlor. For the most part these songs consisted of hymns, but some songs of a lighter nature were usually included.

Philip Hayden spent his formative years in and around Skaneateles where he attended the public school, took part in church activities, helped on the farm, and roamed the countryside absorbing the beauties and wonders of nature to be found in abundance there in

the lake country.[1] During this time he developed his great interest in baseball and swimming. Joel Hayden believed in group play after the day's chores were done, and what better than baseball? He also firmly believed that everyone should know how to swim. At nearby Lake Skaneateles Philip and his brothers were taught to swim and to handle a boat. These interests were later passed on to his own boys and to the boys of Quincy, Illinois, and Keokuk, Iowa.

When he finished the grammar school at Skaneateles, Hayden was enrolled in Penn-Yan Academy at Penn-Yan, New York, fifty miles from home.

The course of study at Penn-Yan followed by Hayden gave him a solid foundation in Latin and Greek, in addition to algebra, geometry, astronomy, English grammar and rhetoric, English literature, ancient history, geography, and nature study. He graduated from Penn-Yan Academy in 1873 at the age of nineteen.[2]

Shortly thereafter, Joel Hayden moved his family to Hempstead, New York, on Long Island. The boys helped in the operation of the Hayden Dry Goods Emporium. Here, Philip was expected to help with the accounts, thus getting a grounding in business which was to stand him in good stead later in life.[3]

In the fall of 1876 Hayden entered New York University. He spent a year there during which time he was initiated into Zeta Psi social fraternity.[4]

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[1]Philip C. Hayden, "Reminicences," SMM, IV (January 1903), 16.

[2]Personal interview with Van Brocklin Hayden June 29, 1956.

[3]Ibid.

[4]Who's Who. (1916). New York: The MacMillan Co., 1916.

In 1878 he enrolled at Oberlin College, Oberlin, Ohio. He satisfactorily passed the entrance examinations in Greek and Latin, but received a condition in Greek Literature. This condition was later removed.[5] He took only two courses each term of 1878-79 in the college, but must have taken some work in the Conservatory for his name appears as a member of a vocal group on a program dated February 20, 1879,[6] and he sang a tenor solo in a Conservatory "Exhibit" in June 1879.[7]

At Oberlin Hayden became a member of Phi Kappa Pi literary society and served at one time as vice president. Throughout the years spent at Oberlin, Hayden was a very active member of Phi Kappa Pi, taking part in debates and giving orations both for the regular meetings and for the "quarterlies" (quarterly exhibits of each of Oberlin's literary societies). He was also active in the Oberlin Oratorical Association and the Oberlin Rhetorical Exercises as speaker, debater, critic, and officer.[8] Participation in these activities developed in Hayden confidence and poise as well as a sureness of expression in addressing groups. This background greatly aided him as speaker, discussion leader, and officer in local, state, and national organizations with which he later became affiliated.[9]

In his junior year Hayden was elected second chorister for his

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[5]Official records, Oberlin College, Oberlin, Ohio.

[6]Oberlin Review, VI (February 1879), 170.

[7]Oberlin Review, VI (June 1879), 216.

[8]Oberlin Review, VII and VIII (September 1879 to June 1881 inclusive).

[9]Statement by Van Brocklin Hayden, personal interview, August 3, 1956.

class,[10] and represented the class on a committee to compile an Oberlin song book.[11] There was much ado about this song book, but nothing seems to have been accomplished, for a year later the committee was taken to task for not having submitted a report on it.[12]

In the fall of 1880, Hayden was elected treasurer of the Musical Union.[13] This group sang the first two parts of Handel's Messiah for a Christmas program, and later presented Mendelssohn's Elijah and Haydn's Creation.

During this school year Hayden became a member of the Orpheus Club.[14] This was a male quartet and a group of instrumentalists. The Orpheus Club performed at many functions during the year both in and out of Oberlin. In a review of the concert of January 14, 1881 the Oberlin Review said: "The Orpheus Club concert of last week was a financial success and proved to be a very pleasing entertainment. . . . Mr. Hayden's singing was much praised, and the Cornet Band (cornets, clarinets, piccolo) did themselves much honor."[15]

In the fall of 1881 Hayden enrolled in the Oberlin Seminary.[16] Always deeply religious, possessing ability in forensics, and having a good tenor voice, he felt that in the ministry it would be possible for

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[10]Oberlin Review, VII (September 1879), 10.

[11]Oberlin Review, VII (November 1879), 45.

[12]Oberlin Review, VIII (November 1880), 47.

[13]Oberlin Review, VIII (October 1880), 26.

[14]Oberlin Review, VIII (December 1880), 69.

[15]Oberlin Review, VIII (February 1881), 117.

[16]Official records, Oberlin College.

him to find himself.[17] He continued some of his musical interests and was elected secretary of the Musical Union.[18] He was also honored by the seventy-voice choir of the Second Congregational Church at Oberlin when they selected him as one of the two Choristers (soloists).[19]

In November 1881 Hayden left Oberlin to accept the position of music teacher in the public schools at Mt. Vernon, Ohio.[20] In addition to his teaching at Mt. Vernon, he founded a choral society which he directed.[21] It is not clear why Hayden left Oberlin in the middle of a term to accept this position. His son, Van Brocklin, suggested two possible reasons: financial difficulties (for Philip's brother, Joel, enrolled at Oberlin in September 1881), or perhaps due to a lack of conviction that the ministry was his life work.

However, Hayden returned to Oberlin in the fall of 1882 and enrolled in the Conservatory.[22] No records were kept in these years of the registrations in the Conservatory.[23] As a result, it is impossible to know his course of study in music. Nevertheless it is safe to assume that he studied voice for here again the Oberlin Review comes to our aid with reviews of recitals on which Hayden appeared. "Mr. Hayden's voice has gained much in richness during this past year"--

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[17]Statement by Van Brocklin Hayden, personal interview, August 3, 1956.

[18]Oberlin Review, IX (September 1881), 17.

[19]Oberlin Review, IX (October 1881), 36.

[20]Oberlin Review, IX (November 1881), 60.

[21]Oberlin Review, IX (March 1882), 158.

[22]Oberlin Review, X (September 1882), 10.

[23]Statement made by John C. Kennedy, Registrar, Oberlin College, personal interview, July 23, 1956.

reviewing a recital of October 1882.[24] He later regretted not having studied piano while at Oberlin, as he felt this held him back in other things he would have liked to do.[25] During this year Hayden was a member of the Men's Glee Club which made an extended tour through Illinois, Wisconsin, and Minnesota.[26]

Baseball, both intercollegiate and intramural, seems to have been the only major sport practiced on the campus, and Hayden was actively engaged in this, his favorite sport, during his years at Oberlin. Team-work, sportsmanship, fair play, as well as wholesome recreation were the aims of the college in promoting baseball. Some of the most pleasant memories of his college days at Oberlin were those spent playing ball.[27]

Philip Hayden left Oberlin at the close of the school year in 1883 at the age of twenty-nine with neither a degree nor any record of a diploma or certificate.[28] Though the Conservatory may have awarded him such, there is no evidence either at Oberlin or in the family records. Commenting on this, John C. Kennedy, registrar at Oberlin College, pointed out that students of that day came to college to acquire knowledge, not to amass a certain number of credits or grade points, and that they left school when they were satisfied with what they wanted of an education. School boards were not as interested in

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[24]Oberlin Review, X (October 1882), 34.

[25]Personal interview with Van Brocklin Hayden, August 2, 1956. SM, Editorial, XIX (March 1918), 42.

[26]Oberlin Review, X (April 1883), 179.

[27]Statement by Van Brocklin Hayden, personal interview, June 29, 1956.

[28]Official records, Oberlin College.

degrees and diplomas as in how many years a prospective teacher had attended college, for usually only those who had a real desire for an education went on beyond the academy or the high school.[29] As Hayden had remained at home keeping the accounts in his father's store for three years before first entering college, and for two other years (1877-78 and 1882-83) had found it necessary to interrupt his schooling, he was older than many of his classmates when he left Oberlin.

From Oberlin, Hayden went to Quincy, Illinois where he remained until the fall of 1900. He set himself up as a "Teacher of Voice Culture and Singing."[30] To augment his income he also worked as an advertising man and reporter, especially of musical events, for the Quincy Daily Journal.[31] For a time he was city salesman for a paper firm in Quincy.[32]

In the Quincy Daily Whig for Thursday September 18, 1884, there appears an article concerning the formation of a church choral union. The purpose was "to revive interest in sight-reading as was formerly done in the old singing-school. . . . Classes are open to any who desire their advantages, on the payment of a small fee, and all who desire to learn to read music intelligently are urged to join one of the classes." These classes were taught by Hayden.

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[29]Statement by John C. Kennedy, registrar at Oberlin College, personal interview, July 23, 1956.

[30]Quincy Whig, January 3, 1885, paid advertisement.

[31]Statement by James N. Brown, Quincy business man and musician, a personal friend of the Hayden and Ralston families, personal interview, June 17, 1956.

[32]Statement by Lillian B. Inghram, Hayden's assistant in the Quincy Schools, personal interview, June 16, 1956.

This choral union, which had quite a successful existance, was backed by some of the cultural leaders of Quincy and led by E. J. Parker, an influential banker.[33]

Hayden also started a similar organization in Hannibal, Missouri, at this time.[34] Still later he organized singing groups and classes in Hamilton, Liberty, Clayton, and Camp Point, Illinois, and in Keokuk, Iowa.

This was the era in church music of the paid professional quartet. Hayden was tenor in the quartet at the First Congregational Church in Quincy, 1884-1898. Part of this time he was the director of the chorus choir at this church and at the Church of the Good Shepherd (Episcopal).[35]

By 1886 Hayden had firmly established himself in Quincy as an enterprising young man, a first rate musician and teacher of singing, a choir director and vocal soloist, a good salesman, a journalist, and a man of high Christian character and integrity. His place in the community was further strengthened by his marriage to Mary Neely Ralston, the daughter of Dr. Joseph W. Ralston, a prominent physician and civic leader in Quincy.[36]

The two children of this marriage, Joseph Ralston and Van Brocklin, never followed their father's interest in school music teaching. J. Ralston became eminent in the field of political science, and

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[33] Ibid.

[34] Quincy Whig, December 6, 1884.

[35] Inghram, op. cit.

[36] Quincy Whig, October 13, 1866. Statement by Mildred McKee Tarpley, family friend of the Haydens and pupil of P. C. Hayden in Quincy, personal interview, June 27, 1956.

at his death in 1943, was on the faculty of the University of Michigan. Van Brocklin remained in Keokuk where he established a successful insurance agency and assisted his father in publishing School Music. He conducted the former until his death in September 1956. Both sons served in the army during World War I, a fact of which their father was extremely proud.

Philip C. Hayden continued actively in selling music to the community in and around Quincy so successfully that in 1888 he was appointed the first supervisor of music in the Quincy public schools.[37] At this time there were probably only three supervisors of music in Illinois: Orlando Blackman, Chicago; Mr. Green, Peoria; and Mr. Housel, Rock Island.[38] Almost immediately other cities began to appoint music teachers.

Early in 1890 Hayden was appointed chairman of a committee to organize a music section in the Illinois State Teachers' Association. In 1891 it was duly organized and Hayden was elected president, and re-elected the following year.[39] Thaddeus P. Giddings, then in Oak Park, and Mrs. Frances E. Clark, then in Monmouth, were active members in this organization. Commenting on the meeting in Springfield June 18-21, 1900, Hayden says "The Illinois Association has done work of the highest order for years, and the meeting this year was one of the best

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[37]Statement by Lida M. Collins, former principal of Adams School, Quincy, Illinois, personal interview, August 24, 1955.

[38]Ralph L. Baldwin, "The Evolution of Public School Music in the United States," Music Supervisor's Journal, X (December 1923), 10.

[39]Ibid.

ever held."

When the Central Illinois Teachers' Association met in Quincy in 1899, the schools of Quincy were represented by two choruses, one from the high school of one hundred voices, and one from the grammar grades of two hundred and fifty voices. These were both directed by Hayden. The high school chorus sang three groups of songs of a patriotic and historical character. The grammar grade chorus sang "Lullaby" by Brahms, "The Angel" by Rubinstein, "El Capitan" by Sousa with patriotic words by Hayden, and "Anchored" by Watson.[41] These were sung at the general sessions. At the Music Section Hayden gave a demonstration of sight-reading by a group of thirty seventh and eighth grade pupils who were selected from two rooms. Constance B. Smith of Jacksonville in writing of this states, "They read one-two-and three-part exercises first in the key of F, then in D, and next in B flat. A three-part song was read in A. After singing with syllables, the words were sung. This was an interesting and exciting demonstration for the attentive audience of music teachers and supervisors."[42]

Hayden was also active at this time in the Southeastern Iowa State Teachers' Association in promoting a music section. In this he was again associated with Frances E. Clark who had moved from Monmouth, Illinois to Ottumwa, Iowa. Their combined energies did much to give the Southeastern Iowa Music Teachers' Association the excellent programs for which it became famous, as well as being a vital force in

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[40]Philip C. Hayden, "Illinois Music Teachers Association," SMM, I (June 1900), 19.

[41]Quincy Herald, February 20, 1899.

[42]Constance B. Smith, "Central Illinois Teachers Association," SMM, I (April 1900), 19.

stimulating interest in school music throughout the entire state.[43]

From 1892 Hayden was active in the affairs of the Music Education Department of the National Education Association, in which he served as an officer, as a member of various committees, as discussion leader, and as reporter through his journal, School Music Monthly, which he founded in Quincy in 1900 and continued to edit and publish until his death in 1925.

In the spring of 1907, desiring that other supervisors might see the work he was doing in teaching music reading through a combination of rhythm and melody ("rhythmic forms"), Hayden invited a group of outstanding supervisors to inspect his work in the Keokuk schools.[44] Out of this grew and developed the Music Supervisors' National Conference of which he was the first president. He was an active force in the development of the Conference and served it in many capacities until his death.

In 1892 Keokuk, Iowa, on the Mississippi river forty miles north of Quincy, had become so music conscious that Hayden was elected supervisor of music on a part-time basis.[45] The spade work for music in the Keokuk schools was done by Hayden in a similar pattern to that in Quincy.[46] He interested the educational and civic leaders through his work with a church choral union, recitals, concerts, and a willingness to sing himself or provide duos, trios, etc., for church, school,

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[43]Philip C. Hayden, "Southeastern Iowa Teachers Association," SMM, I (April 1900), 22.

[44]SMM, VIII (January 1907), 6. Copy of letter reproduced.

[45]Keokuk Gate City, August 5, 1892.

[46]Statement by Van Brocklin Hayden, personal interview, August 3, 1956.

and civic programs. Back in Quincy he trained Lillian Brown Inghram as an assistant so that the work in Quincy did not suffer when he had to be in Keokuk.[47]

When the Quincy Board of Education discontinued the positions of supervisor of music, of art and of physical culture in the spring of 1900, Hayden moved his family to Keokuk where he was put on a full-time basis as supervisor. The cause given by the Board of Education at Quincy for discontinuing these positions was the need for funds to finance two new elementary school buildings and an addition to another to accommodate an increase in enrollment and alleviate overcrowded conditions in the existing schools.[48] However, the Quincy Herald claimed that the elimination of the supervisory positions was "due to the penuriousness of the Board of Education."[49]

Hayden's largest community enterprise in Quincy was the founding of the Quincy Music Association in April 1898. Again he had the backing of influential civic leaders and other musicians of the town.[50] This was more than just another choral union, for it sponsored monthly organ recitals, concerts by the various church choirs, and occasional recitals by outstanding musicians of the area, as well as having its own chorus of about two hundred voices under Hayden's direction. This organization's largest undertaking was the sponsorship of a May Festival.[51] Singers and singing groups were invited from Keokuk,

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[47] Inghram, op. cit.

[48] Quincy Herald, June 22, 1900.

[49] Quincy Herald, July 13, 1900.

[50] Quincy Herald, May 9, 1898.

[51] Ibid.

Clayton, Champaign, Springfield, Liberty, Jacksonville, and "other towns in the area." The festival, which lasted two days, included vocal and piano solos and choral groups. These activities were judged by out-of-town judges. The concert portion included recitals by local and visiting artists and a group of songs or a cantata sung by the chorus of the Quincy Music Association.[52]

"Professor" Hayden, as he began to be called, took an active interest in outdoor life, and interested others as well as himself in civic beauty and improvement in both Quincy and Keokuk especially in their park systems. For years in the summertime he conducted swimming schools down on the Mississippi river in Keokuk and at Wyaconda, Missouri, a summering spot where people from Keokuk, Quincy, Carthage, and the surrounding area had summer cottages.[53] His great love of baseball and other sports prompted him to organize many happy play hours among the children of the schools and community in both Quincy and Keokuk.[54]

Throughout his mature life, Hayden was an influence in church life and church work. From his childhood days at Skaneateles on through the years at Oberlin, Quincy, and Keokuk, he was an active member of the Congregational Church.[55] However, this did not deter him from working with choral groups in other churches or from singing solos or taking part in ensemble numbers for programs in the various churches of the

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[52]Quincy Herald, May 27, 1893.

[53]Statement by Sue Marsh Emmons, family friend of the Haydens and a pupil of P. C. Hayden in Keokuk, personal interview, June 25, 1956.

[54]Keokuk Gate City, May 15, 1925.

[55]Ibid.

community.

Philip C. Hayden was a "born teacher," but with such an inquisitive mind that he was never content with merely imparting established ideas. In common with other leading music educators of his day, he believed that every child should be taught to sing for the joy of singing. He felt keenly the inanity of much of the musical material and did not hesitate, when he considered it necessary or desirable, to write his own songs or make suitable arrangements for his singing group.

He was a genial, optimistic man, always with a word of encouragement and commendation for a student, a teacher, or a fellow supervisor. His character was strong, self-reliant, and ruggedly honest. Although aggressive in putting across his ideas, Hayden's personality was simple, and vibrant with energy and deep feeling. He was a thorough student of everything that pertained to public school music.

This study aims to show Philip C. Hayden as a successful music supervisor, who, because of his understanding of the needs in the field of music education in the United States, not only edited and published the first successful periodical devoted to the field of school music--School Music Monthly--, but also rallied the supervisors of the country together to form their own organization--the Music Supervisors' National Conference, now the Music Educators National Conference.

CHAPTER II

HAYDEN'S PHILOSOPHY OF MUSIC EDUCATION

Philip C. Hayden held that music "is nature's way, is God's way, of appealing to the deeper nature, to the finer feelings of man."[1] He felt that through music, creation speaks to the individual and calls out for the race. "The rhythm that controls the movement of music is the same that controls the movement of the spheres, and it touches the heart because it is part of God's great plan. . . . The things that really move and mold humanity are the things that touch the common heart and lay hold of the great common feelings of mankind."[2] He believed that "nothing that is the common property of man does this so completely as music. Music appeals to an appreciation and love of the beautiful which exists in every heart and which should be assiduously cultivated by all men."[3]

All the lessons in all the books are not so important, Hayden argued, as to learn to live happily, drawing pleasure from the "free gifts of the universe."

> Teach a child to love the sun and breeze of the day, the sunset and coming of the night bringing the moon and stars, all the

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[1]Philip C. Hayden, President's Address, Department of Music Education, "The Ultimate Object of Music Study in the Schools," Addresses and Proceedings of the National Education Association, Los Angeles, California, 1899, XXXVIII. (Washington: National Education Association, 1899), p. 975.

[2]Hayden, "The Ultimate Object of Music Study," p. 975.

[3]Hayden, "The Ultimate Object of Music Study," p. 975.

> beautiful gifts of God, and you make this world an abode of happiness and his life a benefaction to himself and his fellows. It is this element of nature, this message from the heart of God, that music puts into the school course, puts into the home, and puts into the community. You cannot tell what this element is nor describe its workings, but we all feel it swaying our emotions, speaking for our heaven-given intuition, appealing to the best that is in our being.[4]

The aim of education, according to Hayden, is to "train the heart and soul as well as the intellect; a training that will fit one for the enjoyment of life as well as for its maintenance."[5] He felt that this is the most practical education, "for the happy, contented man or woman does more work successfully, and bears more burdens without breaking, than the poor soul who knows no pleasures but those of the body and the cold intellect."[6]

The value of education to the individual must be found, Hayden maintained, in its "effect on the soul; in its influence as an element in character-forming. . . . As educators we assume that the formation of worthy character is the ultimate object of all education."[7] To improve the life of the individual in any broad and general sense, Hayden contended, "we must teach a just estimate of life values; of the superiority of the Creator over the created; that the man is more valuable than what he earns; that the pleasurable activity and enjoyments of the mental, emotional, and aesthetic faculties are more to be desired than the satiety of the appetites, or than the pleasure of personal

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[4]P. C. Hayden, Abstract of address, "Music Study in the Public Schools," given before the Music Section of the Central Illinois State Teachers' Association at Peoria, Illinois, November 16, 1900. SMM, II (January 1901), 5.

[5]Hayden, "Ultimate Object of Music Study," p. 974.

[6]Hayden, editorial, SMM, II (September 1901), 8.

[7]Hayden, "Music Study in the Public Schools," p. 5.

adornment; and these things must be taught at the receptive period of live, in childhood and youth."[8]

Hayden believed that the proper training of a child brings into healthful activity his mental, emotional, and moral faculties; and that these faculties are not easy to reach through number work or spelling. "Music is the study that appeals most directly and most forcibly to this part of the child's nature."[9]

According to Hayden, music is of the highest value in education because it supplies in an attractive and effective manner the very elements that are so often wanting in modern life. The average American boy, he argued, places skill of his eye or his hand above his own worth, and makes what he can do of more importance than what he is. "I take the position that music educates the child, not to make him bring a higher price in the labor market, but to make him a broader, better man in mind and heart."[10]

Music education contributes, he contended, to the development of the "whole man" through assisting in the growth of certain aspects of the complete personality, such as the intellectual, the emotional, the physical, the character, the social, and the aesthetic."[11]

In common with many of the leading educators of his day, Hayden believed in the transfer of training and its mental discipline. "When properly taught, music strengthens the memory, inspires the imagination, leads to habits of exact thought, and promotes graceful expression in

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[8]Hayden, editorial, SMM, II (November 1901), 17.

[9]Hayden, "Ultimate Object of Music Study," p. 974.

[10]Hayden, editorial, SM, XV (January 1914), 28.

[11]Hayden, editorial, SMM, I (January 1900), 15.

reading and speaking."[12] He felt that the performance of even simple music demanded keen thinking and concentration. "Music trains the mind," Hayden stated on one occasion, "as can be seen when we consider the discipline which comes from taking part in an activity which because of its steadily moving rhythm and its ever changing length and pitch of tones requires that the child be constantly alert, thus teaching him to focus his mind and will."[13] Vocal music "most directly stimulates the perceptive faculties, imagination, the mental sensibility, called taste, the moral sensibility, called conscience, and the will."[14]

Hayden maintained that the emotions must be taken into account in any scheme of music education, for "music is almost the only branch of education whose direct tendency is to cultivate the feelings."[15] He believed that the feelings are as much the subject of child training as the mind; and that the child's happiness depends more on the cultivation of the former than of the latter. When the emotions are engaged in singing, the singer becomes, for the time, a new being. "Emotional singing refines and ennobles, not only for school life, but for all life."[16]

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[12]Hayden, editorial, SMM, V (May 1905), 19.

[13]Hayden, editorial, SMM, II (March 1901), 18.

[14]Hayden, commenting on an address by Eugene Russell, Principal of Classical High School, Lynn, Massachusetts, Department of Music Education, National Education Association, Boston, Massachusetts, 1903. Addresses and Proceedings of the National Education Association, Boston, Massachusetts, 1903, XLII. (Washington: National Education Association, 1903), p. 685.

[15]Hayden, editorial, SMM, II (June 1901), 15.

[16]Hayden, "Music in the Public Schools, and some Elements Essential to its Success," Addresses and Proceedings of the National Education Association, Saratoga Springs, New York, 1892, XXXI. (Washington: National Education Association, 1892), p. 536.

Vocal music renders service in the promotion of health. "It accomplishes this directly, by the exercise which it gives the lungs and other vital organs; and indirectly, by the cheerfulness and general flow of the spirits."[17] Hayden claimed that the speaking voice is improved by studying singing, for it thereby acquires smoothness, volume, and variety of tone. Music also develops the eye and the ear, for "good singing, good playing, and good listening depend upon keen hearing, and if read, excellent seeing.[18]

Since in its elevated form music tends to improve the heart and soul, and thus be instrumental in promoting human happiness, Hayden was convinced that certain musical experiences are helpful in establishing the desirable personal qualities known as "moral character." He cited as confirmation of this belief the historical facts that (1) the ancient Greeks gave an important place to music in their system of education because of its astonishing influence upon the passions, and (2) Martin Luther reasoned that music makes men more gentle, more modest, more sensible, and (3) according to Gladstone, music has always been one of the most forcible instruments both for training, for arousing, and for governing the spirit of man.[19] In character building, childhood associations are of great importance. "The young heart and mind should be so trained and exposed to good and useful associations that he will eschew all that is evil."[20] Since the musical experiences of childhood serve in character formation, "only the most choice songs and

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[17]Hayden, editorial, SMM, IV (September 1903), 18.

[18]Hayden, editorial, SMM, VIII (November 1907), 21.

[19]Hayden, "Music in the Public Schools," p. 536.

[20]Hayden, "Ultimate Object of Music Study," p. 976.

melodies should be sung in our schools, our homes, and our churches."[21]

The socializing influence of music is important in almost every activity of human life. Hayden declared that we need more of music's influence in the school, in the home, and in the church. As a recreational and leisure time activity, he reasoned that music is, in itself, a source of purest enjoyment and provides opportunities for the development of cultured interests and for emotional release. Group singing and playing by youth has often been a wholesome substitute for less desirable amusements. Hayden points out, however, that the age and the interests of children, adolescents, and adults must always be considered in the selection of material if music is to be an effective recreational activity.[22]

"Music stands in our school system as a champion of beauty and of pure emotions, counteracting in a degree the tendency of the age toward an extreme utilitarian conception of the purpose of public education."[23] Hayden continually stressed looking for the beautiful in nature, in art, in music. "Find the beautiful gifts of God and you will be instrumental in promoting human happiness, virtue, and religion."[24]

There can be found in any community even today in the middle of the twentieth century people who regard the teaching of music in the schools as a nonsensical extravagance. They consider the function of education to be the teaching of reading, writing, and arithmetic.

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[21]Hayden, editorial, SM, XXV (March 1924), 14.

[22]Hayden, editorial, SM, XV (May 1914), 17.

[23]Mayden, "Music in Public Schools," p. 530.

[24]Hayden, "Ultimate Object of Music Study," p. 975.

Philip Hayden had to defend music in the curriculum even more staunchly in his day than now. In fact, he was the man who convinced the people of Quincy, Illinois, and Keokuk, Iowa, of the need for music in the public schools. He argued that a proper and thorough study of vocal music, especially by the young, involved the cultivation of both the mental and the moral faculties; that it called for the exercise of judgment, of feeling, and of expression; that the eye, the ear, the voice, and the heart must act promptly and accurately as an individual part of the grand whole. Hayden further reasoned that "the study of music preeminently involves growth and development, thought, and education, in the broadest and truest sense; it calls into action a kind of effort not reached by any other educational process, touching the heart, frequently laying hold of the soul, and constantly emphasizing the absolute importance of harmony in all breadth and beauty, so revealing the truth that individual enterprise is not dwarfed by being blended with concerted effort, but rather that individual success comes most surely when we place ourselves in full accord with all that is right and commendable in our surroundings."[25]

The purpose of music study Hayden asserted is identical with that of the other branches. "An expert accountant or an eminent rhetorician is not made by studying the elements of arithmetic or grammar in an elementary school; neither is an accomplished musician to be graduated from the common school. . . . Not as an accomplishment, but as a part of that training that goes to make an intelligent citizen is

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[25]Hayden, Abstract of address "The Study of Music in Public Education," given before the Music Section of the Southeast Iowa Teachers' Association at Ottumwa, November 1903. SMM, V (January 1904), 17.

that branch music to be required."[26] Musical training should be given in childhood and youth during the receptive period of life, for the foundation of all future achievement is laid at this early period.[27]

Hayden was persuaded that there is no special branch in the curriculum which plays such a constant and vital part in a child's after school life as music.

> Of all the books the child studies in school, the music book is the one oftenest in his hands after he has finished school. Books on grammar, arithmetic, geography, and other similar books are laid aside, rarely to be opened; but the music book is a more or less constant companion through life.[28]

In the schools Hayden stressed vocal rather than instrumental music for the practical reason that "all have organs adapted to produce and distinguish musical sounds. Every child can vary the tones of his voice; and if he receives early instruction, it will be as easy for him to learn to sing, as to learn to talk or read."[29] Hayden was not ignorant of or indifferent to educational uses of instrumental music, musical theory, history or appreciation. All of these phases of music received attention in the schools he served. He used vocal music, however, as a medium throughout all of the twelve school years because of its greater applicability. His course of study for teaching singing

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[26]Hayden, "A General Review of Methods from the Primary to the High School," review of address given before the Iowa State Teachers' Association, Des Moines, November 12, 1900. SMM, II (January 1901), 26.

[27]Hayden, Abstract of address, "The Study of Music in the Public Schools," SMM, V (January 1904), 17.

[28]Hayden, "Teaching Music Reading in the Public Schools," SM, XIX (January 1918), 38.

[29]Hayden, editorial, SM, XIII (January 1913), 17-18.

began with rote singing and continued with much sight reading, and later, part-singing.

> At first, the songs should be taught mostly by rote, the teacher giving the model, and the pupils catching by imitation, not only the rhythm and melody, but also the appropriate emotional expression.[30]

For this purpose the teacher, Hayden observed, must use simple, but interesting songs. He deemed the use of rote songs as especially appropriate in the first three grades, but needed by students of all ages; "a part of each lesson should be occupied in singing songs which are generally familiar by rote," for this "is absolutely necessary to cultivate the ear and the voice, to develop taste, manner, and style of performance, and it also serves to keep up the interest."[31] Hayden considered singing as a natural talent of children, capable of proof that children in the first and second grades learn rote songs rapidly. However, "real growth and complete development in music cannot be secured by the exclusive use of rote singing. To this must be added the proper study of music reading and the efficient practice therein."[32]

Even during the first year at school, Hayden believed that exclusive rote singing is not the best use to make of the time allotted to music. "I am fully convinced that after fifteen to thirty songs have been learned by rote, the children should begin to learn the tones of the scale, in rhythm using sol-fa syllables."[33]

The notation of music is so complicated that "it is difficult,

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[30]Hayden, "An Outline of Study," SMM, III (January 1902), 34.

[31]Hayden, "An Outline of Study," p. 34.

[32]Hayden, "Teaching Music Reading in the Public Schools," SM, XIX (January 1918), 38.

[33]Hayden, "Teaching Music Reading," p. 42.

if not impossible, to develop skillful music reading unless all the time that can fairly be devoted to that line of work is wisely used from the first. The scale intervals thoroughly learned illuminate all music from the simplest to the most difficult songs."[34] Interval work, Hayden contended, is an easy and interesting study for children in the lower grades. "They enjoy showing that they can remember the different intervals, and there is no better known way of improving the sense of pitch than by memorizing the intervals of the scale."[35] However, "by no means should the music reading work crowd out rote singing in the first three grades. The children should be given the pleasure and the benefit of a large number of carefully chosen songs that are strong in rhythm and calculated to arouse their interests."[36] Throughout all grades Hayden emphasized that while learning to read music the pupil "is to sing musically with good tone quality, intonation, and phrasing."[37]

Among the many suggestions and devices for the teaching of note reading given by Hayden are solmization, aural dictation, muscular movements to inculcate feeling for rhythm, the blackboard, and the cultivation of a rudimentary form of absolute pitch.[38] Early in his teaching, Hayden made use of the musical ladder, the modulator, and time beating. These he considered absolutely unnecessary, if not

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[34]Hayden, "Teaching Music Reading," p. 42.

[35]Hayden, "Teaching Music Reading in the Public Schools," SM XIX (March 1918), 12.

[36]Hayden, "Teaching Music Reading," SM, XIX (March 1918), 12.

[37]Hayden, "Sight Reading," SM, XIV (March 1913), 17.

[38]Hayden, editorial, SMM, VI (November 1905), 34.

completely wrong, after observing the successful teaching of Sterrie A. Weaver in Westfield, Massachusetts. Weaver's only working tools for teaching were the blackboard, his own voice, and the voices of the children. He never pointed to the notes, nor beat the time. The keystone of his approach to music reading was the individual singing child.[39]

Hayden was convinced that part-reading should be introduced by dividing the class into sections for singing rounds and the major and minor thirds and the minor sixth of the tonic triad. "The teacher will divide the class into two, three, or more divisions and at the head of each of these, place as leaders some of the more expert pupils. They alternately will sing one part then another."[40] When new part-songs are to be introduced, Hayden maintained that the teacher first should point out the key, and then give the pitch. "The whole song is now sung through by each part separately, then by all the parts together, singing by syllables and later with words."[41]

Hayden cautioned that part-singing should not be undertaken until the students are equipped for it: "The scales and exercises should first be sung by all the pupils in unison and in solmization, and not until they are familiar should parts be attempted."[42]

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[39]Hayden, "Teaching Music Reading in the Public Schools: An Open Discussion," SM, XIX (January 1918), 12-13.

[40]Hayden, "Sight Reading," SM, XIII (January 1913), 16.

[41]Hayden, "Sight Reading," SM, XIV (March 1913), 18.

[42]Hayden, "Sight Reading," SM, XIV (March 1913), 18.

CHAPTER III

HAYDEN AS MUSIC TEACHER AND SUPERVISOR

Though Lowell Mason was successful in having the teaching of music included in the curriculum in Boston by public authority as early as 1838, it found its way slowly into any schools other than those in the larger cities. Gen. John Eaton, United States Commissioner of Education, reported in 1886 that less than 250 school systems were regularly teaching music.[1]

The advocates of the movement to put music in the curriculum of all schools worked persistently. In the last quarter of the century they were aided by the marked public interest and the advance in every direction of the general field of music. Highly influential were the concerts given by European artists throughout the country. These fired the ambitions of talented young Americans to become solo performers. In turn this created a demand for private teachers of piano, violin, and voice. The feeling of the people that the ability to perform musically raised their social status in the community acted as another factor in increasing the number of private music teachers. The nationwide spread of choral activity, marked by high artistic aims, great musical festivals, the formation of symphony orchestras in the large cities, and the multiplication of regimental and concert bands, gave to

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[1]Edward B. Birge, History of Public School Music in the United States (Boston: Oliver Ditson Company, 1928), p. 82.

thousands the opportunity to hear performances of great musical works.[2]

With the general establishment of music in the public schools, the old singing school rapidly faded out, but not without handing over to the public schools its teachers and its pedagogy.

Teachers of music in the public schools were confronted with the following problems: (1) school music must equal or excel the singing school; (2) it must teach all children, not just the select few; and (3) it must create methods for teaching the primary grades, for which heretofore no planning had been done.[3]

Luther Whiting Mason in 1870 with his National Music Course gave the schools their first organized music methods from the primary through the upper grades, and with them a series of songs. The National Music Course was the prototype of all the many methods which followed it.[4]

Shortly before Philip Cady Hayden's appointment in the Quincy schools, a sharp criticism began to be directed against school music throughout the country. The private teachers claimed the children did not know their keys and signatures and that they could not read music. The parents and grandparents who remembered the singing school observed about the same thing, and even the school music teachers themselves were dissatisfied with the results. The gist of the criticism was that

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[2]Birge, pp. 83-85.

[3]Edward B. Birge, "Public School Music from 1863 to 1912," Yearbook of the Music Educators National Conference, Thirtieth Year, 1937. (Chicago: Music Educators National Conference, 1937), p. 354.

[4]Birge, Yearbook of the Music Educators National Conference, Thirtieth Year, 1937, p. 355.

the children were not being taught to read music.[5] Inevitably for the next quarter of a century all the efforts of music teachers were directed toward getting the children to read the printed page of music. Every publisher brought out sets of books to meet the demand for sight-reading material.

The basis for the trouble lay in the fact that the singing school teachers were passing with no one to replace them, and the grade teachers were now expected to take on music teaching as part of their daily routine--a job for which they had no training.[6] Many grade teachers resented being asked to teach music, considering it a favor to the school on their part to do so. They shared the usual feeling of the day that this was the business of the special music teacher.[7] Of course, in many places throughout the country excellent results were obtained through the cooperation of the grade teacher.

Such was the situation P. C. Hayden found when he became the first supervisor of music in Quincy, Illinois, in 1888. School boards were just beginning to realize when employing special music teachers and supervisors that more than the ability to sing or play the piano or violin was necessary for the proper presentation of music to a class of school children. The Quincy Board of Education was extremely fortunate in its choice for the newly created position. Hayden's excellent

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[5]Birge, Yearbook of the Music Educators National Conference, Thirtieth Year, 1937, p. 355.

[6]Ralph L. Baldwin, "The Evolution of Public School Music in the United States: From the Civil War to 1900." Papers and Proceedings of the Forty-fourth Annual Meeting of the Music Teachers' National Association, Chicago, December 28-30, 1921. (Hartford, Connecticut: Music Teachers' National Association, 1922), pp. 169-72.

[7]Ibid.

musical training and experience, his keen and penetrating mind, his understanding of people, and, above all, his interest in and love for children gave ample evidence of the Board's wisdom.[8] He had already done much toward making the city music-conscious. His courtesy, charm, and tact quickly won over the teachers and principals who were dubious concerning public school music. His musicianship, patience, and sympathetic understanding of children made him well-loved and respected by the many pupils he taught each day.[9] "It is a truism," Hayden said shortly afterwards in an address before the Department of Music Education of the National Education Association, "that the teaching of music, like the teaching of all other branches, should be based on tested and sound educational principles, and that the instructor should be first of all a teacher, then a musician--first, a pedagogue, then, a performer."[10]

Like other supervisors of his day, Hayden had little to guide him except the printed suggestions in the music books, supplemented by his own pedagogical ability. Each supervisor became a law unto himself, a condition highly favorable for developing individual initiative, out of which came the many and varied sets of methods and materials of the period.[11]

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[8]The Quincy Whig, April 5, 1889.

[9]Statement by Lida M. Collins, former principal of Adams Elementary School, Quincy, Illinois, personal interview, August 24, 1955.

[10]Philip C. Hayden, "Music in the Public Schools, and Some Elements Essential to Its Success," Addresses and Proceedings of the National Education Association, Saratoga Springs, New York, 1892, XXXI. (Washington: National Education Association, 1892), p. 531.

[11]Birge, History of Public School Music in the United States, p. 112.

The Board of Education at Quincy expected the new supervisor to teach and supervise the music in the twelve elementary schools and to direct a chorus in the high school.[12] Hayden did all of this besides organizing an all-city elementary chorus, a boys' glee club, a girls' glee club, small vocal ensembles, and a mandolin club in the high school. Always alert to promoting the cause of music, he capitalized on any unusual musical interest manifested by the pupils of the schools and was quick, if it were worthy, to incorporate it in the music program.[13] An early manifestation of the utilization of student interest resulted in the organization of a mandolin club at Quincy High School. This group was much in demand for various school, church, and civic entertainments. Later, in Keokuk, Hayden pioneered with the many new ideas introduced into music education in the first two decades of the twentieth century. When he found no songs available for some special occasion or none suitable for some group he had organized, Hayden would write one or arrange words to some existing melody.[14] Many of these he published in School Music and generously permitted other school music teachers and supervisors to use.

Early to see the advantage of the in-service training of his grade school teachers, Hayden organized classes and individual conferences for teachers in the system who were having difficulties

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[12]Statement by Lida M. Collins, personal interview, August 24, 1955.

[13]Statement by Lillian B. Inghram, assistant to P. C. Hayden, Quincy, Illinois, personal interview, June 16, 1956.

[14]Philip C. Hayden in discussion of report on "School Songs." Addresses and Proceedings of the National Education Association, 1897, XXXVI. (Washington: National Education Association, 1897), pp. 772-73.

teaching their own music between his visits to their rooms.[15] These met on Saturday mornings. He argued, and with proof, before local, state and national groups that teachers need not be singers to teach their own music successfully--a controversial issue at the time.[16] He recommended to his teachers their attendance at the various summer schools for the training of teachers.[17] At first these schools were operated by the book publishing houses or by supervisors pushing their own method of instruction, and provided the only means of adequate training in music methods and materials before the normal schools began to include such courses.[18] He set an example by attending the American Institute of Normal Methods at Lake Geneva, Wisconsin, conducted by H. E. Holt of Boston for Silver, Burdett, and Company in the summer of 1891;[19] and in the summer of 1902, he was a member of Sterrie Weaver's summer school for supervisors at Westfield, Connecticut.[20] At the summer schools the leading music supervisors of the country explained and demonstrated the methods advocated by each school. These men gave

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[15]Statement by Julia Turner, former teacher in Quincy High School, Quincy, Illinois, personal interview, July 1, 1956.

[16]Hayden in discussion following the paper read by William E. Powell, Superintendent of Schools, Washington, D. C., at the National Education Association, Saratoga Springs, New York, 1892. Addresses and Proceedings of the National Education Association, Saratoga Springs, New York, 1892, XXXI. (Washington: National Education Association, 1892), p. 510.

[17]Statement by Mae Crockett, former principal of Berrian Elementary School, Quincy, Illinois, personal interview, August 3, 1956.

[18]Birge, Yearbook of the Music Educators National Conference, Thirtieth Year, 1937, p. 354.

[19]Hayden, editorial, SMM, III (March 1902), 10.

[20]Statement by Van Hayden, younger son of P. C. Hayden, personal interview, August 3, 1956.

valuable instruction in the handling of singing classes, in the treatment of the child voice, and in conducting. One of the most potent forces of Holt's school was the chorus singing. Hayden commented on the unforgettable experience of joining with other supervisors in singing master choruses under expert direction.[21] At Weaver's summer session, Hayden was quick to assimilate many points of Sterrie Weaver's method into his own, recognizing him as one of the great leaders of public school music in the country.[22] The summer school with the broadest scope was that conducted by H. E. Cogswell at Chautauqua, New York, for it was independent of any one book publishing company.[23] P. C. Hayden was on the faculty of this school during several summers.[24]

In his first years of teaching, Hayden was not as concerned with method as he was with results obtained by a method. "Methods lie back of the results which we strive to attain and are important; but it is a vexed question which will be settled only when right methods bring forth their perfect fruit of good works."[25] He was deeply concerned with the antagonistic theories and systems advocated by writers and teachers and embodied in published music courses that were adopted by various special teachers and supervisors. Further, he was troubled

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[21]Hayden, editorial, SMM, III (January 1902), 10.

[22]Hayden, editorial, SM, XIX (March 1918), 11.

[23]Hayden, "Summer Schools," SM, VIII (September 1908), 19.

[24]Hayden, "Summer Schools," 51.

[25]Hayden, Introductory remarks to a paper read before the Department of Music Education of the National Education Association, Saratoga Springs, New York, June 14, 1892. Addresses and Proceedings of the National Education Association, Saratoga Springs, New York, 1892, XXXI. (Washington: National Education Association, 1892), p. 510.

by methods which could stand neither the test of valid educational principles nor the examination of the results obtained.

Summing up these two criticisms Hayden said, "It is not the road the teacher travels that I would condemn, but the place he is going to. Not the way he teaches, but what he teaches; not his method, but his results."[26]

Hayden put his finger on one of the principal weaknesses in the teaching of public school music when he observed, "Today there is no statement embodying a course of study to serve as a guide to inquiring teachers and superintendents or stating the kind of work which should be required of the different grades in the schools, which carries the sanction of any number of influential teachers."[27]

Hayden became so outspoken on this subject, that he was invited to address the Music Education Department of the National Education Association at their meeting in Saratoga Springs, New York, in 1892 on his ideas concerning the essentials of successful music teaching in the schools. At the close of this address, N. Coe Stewart of Cleveland, Ohio, and Francis E. Howard of Bridgeport, Connecticut, offered a resolution embracing Hayden's suggestions.[28] This resolution according to Birge, was "the first ever framed by a professional

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[26]Hayden, "Music in Public Education," p. 531.

[27]Hayden, "Music in Public Education," p. 532.

[28]Report of discussion of Hayden's paper, "Music in Public Education, and Some Elements Essential to its Success" Addresses and Proceedings of the National Education Association, Saratoga Springs, New York, 1892, XXXI. (Washington: National Education Association, 1892), p. 511.

school-music body regarding the aims of school music."[29] It was adopted by the Music Education Department of the National Education Association.

Many supervisors continued to agitate for a more detailed statement of aims. Hayden printed his views in the columns of School Music Monthly in the issue of March 1903. First, he discussed the general aims.

> Beautiful songs, sung with interest and appreciation and with sweet naturally controlled voices is the leading objective 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.[30]

Then he listed objectives to be attained during each of the eight years, cautioning that each grade must keep up the work presented in the grade below, and that above the third grade every sight-reading lesson should be preceded by a brief drill in intervals and on the staff.

At the National Education Association meeting in Boston in July 1903, Hayden introduced a motion that a committee be appointed to draw up a course of study for the grades. After much heated discussion, realizing that the time was not ripe for such a standard course, he withdrew his motion in favor of one made by Leo Lewis, who moved that a committee of ten be appointed to state the results to be expected

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[29]Birge, History of Public School Music in the United States, p. 231.

[30]Hayden, "An Outline in Music for the First Four Years in School," SMM, IX (March 1903), 28.

from grade school music.[31] Hayden was named chairman of this group which worked diligently but had difficulty agreeing on the results to be obtained because of the ambiguity of music terminology used by members and because most of the discussions had to be carried on through correspondence.[32] Therefore, Hayden was not able to present the report of the committee until the National Education Association meeting in 1905.[33] This report "Results to be Obtained in the Study of Music in the Eight Grades" was accepted and became the basis for music study in the graded schools until the formulation of a "Standard Course in Music for Graded Schools" by the Educational Council (later, the Music Research Council) of the Music Supervisors' National Conference in 1921.

Philip C. Hayden realized the need for adequate musical training for supervisors and for grade school teachers. He early began campaigning in the National Education Association and in the State Teachers Associations in Illinois and Iowa, as well as in the columns of School Music Monthly and later School Music, for the proper literary and musical qualifications of the supervisor and the proper musical training of the grade teacher.[34] From 1901 these two issues created much animated debate in the Department of Music Education of the National Education Association. In the issue of School Music Monthly for March 1903, Hayden published an article entitled "Knowledge essential to the Grade Teacher." Such knowledge should include the

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[31]Secretary's minutes of meetings of Department of Music Education of the National Education Association, July 8, 1903, SMM, IV (September 1903), 8.

[32]Hayden, editorial, SMM, VI (January 1905), 8.

[33]Text of report given in full in Appendix I.

[34]Hayden, editorial, SMM, IV (November 1903), 19.

following:

1. The formation of the major scale with ability to draw a ladder showing steps and half-steps. Also names, syllables, and pitch names of the scale.

2. The staff, treble and bass clefs, and the pitch names of the scale.

3. The notes commonly used, their names and corresponding rests with their names.

4. The use of the time signatures and the writing of four measures, each measure different, using the different time signatures.

5. The form and meaning of the characters called bar, double bar, tie, slur, hold, sharp, flat, natural, and double sharp.

6. The different keys and their signatures written on the staff, in both treble and bass; also the formula for writing sharps and flats, and for finding the position of "do" in all keys.

7. The relative minor of each major key.

8. The syllable names for tones sharped and flatted. Ability to give proper pitch in all keys with pitch pipe.[35]

As supervisors and school superintendents began to urge their teachers to enroll in basic music courses, such offerings began to appear in the curricula first of the Normal School, then of the colleges and universities. This led to the requirement of music courses in the certification of elementary teachers in many states.

Various committees of the Department of Music Education of the National Education Association and later of the Music Supervisors National Conference wrestled with the knotty problem of the training of the music supervisor, but nothing concrete was formulated until the

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[35]Hayden, "Knowledge Essential to the Grade Teacher," SMM, IV (March 1903), 28.

report of the Educational Council of the latter organization in 1921.[36] This report, adopted and published by the Conference, did much to standardize the training of the supervisors of music by the colleges and universities of the country.

Another problem early recognized by Hayden concerned the breach somewhere between the singing children of the schools and the unmusical adult population. "Those same children who were able to sing with clear, sweet tone the little songs of childhood, when grown up are, for the most part, unable to sing respectably in a mixed audience even our national hymn."[37] He felt that the gap could be found in the high school. "Music in the high school is and ought to be a question of supreme importance to all persons interested in any way in school music, to all promoters of musical intelligence in any form; for in the high school, more than to any other place, we must look for the establishment of the art of singing the music of the masters and the founding of an abiding love for the best in the music literature of modern times."[38]

He considered the high school as "a sort of crucible which chaotic childhood is put into, and from which he emerges, through the kindly administrations of watchful teachers, the self-helpful, the self-reliant youth, with hopes, aspirations, and determinations for his career."[39]

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[36]Hayden, editorial, SM, XXII (May 1921), 21.

[37]Hayden, "High School Music," SMM, III (September 1902), 8.

[38]Hayden, "High School Music," p. 8.

[39]Hayden, "Random Remarks," SMM, IV (March 1903), 22.

From the time allotted to the study of music in the grades, Hayden argued that a child ought reasonably to be expected to be able to read accurately, at sight, simple as well as comparatively difficult music, to know the minor scales, to be at home with chromatics, to be able to sing with well-placed and modulated tone, true to key, his part in the songs, themes, and solfeggios. He should know something of the life and work of, and three or four selections from, two to five of the masters, and have a repertoire of about fifty good songs by good composers, with words that rank as literature.[40]

With such a foundation, Hayden contended that high school choral music ought to consist of a thorough and comprehensive study of the best productions of the best composers from Handel down to the twentieth century. If the technique of sight reading was mastered in the grades, where he felt it should be, Hayden believed that there was no reason why the high school singer should be confined to easy songs and jingles that require no effort and bring no material advancement. He was convinced that there was no excuse "for the great waste of time and ability in many high schools in singing over and over trashy weaklings of songs of the gospel-hymn order, songs written by would-be composers that jingle and jump and jiggle along with dotted eighth and sixteenth notes, and a bit of bobbing, disjointed rhythms in the chorus for bait."[41] The market at that time was flooded with scores of such songs with a mere vestige of real harmony, no depth of meaning, and with maudlin sentiment. To Hayden it was folly to waste school time and his own on this type of music when there was a rich choice available

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[40]Hayden, editorial, SMM, III (May 1902), 10.

[41]Hayden, "High School Music," p. 9.

in the great works of good modern writers as well as the masters. The adolescent might not be able to extract all the beauties of a great chorus, nor appreciate it fully, but Hayden felt it the business of the school to educate, not merely to furnish entertainment. "The real value of these great things lies in the study of them, the intimate acquaintance with and knowledge of the great hearts that made them, much more than in the finished production.[42]

Hayden advocated that instead of miscellaneous chorus work throughout the four years of high school, folksongs and national songs of all lands be studied in the ninth grade. Folk music makes few demands on the voice and is eminently singable--important considerations in the crisis of bridging the gap between the eighth grade and the high school. He would supplement this with some light, easy choruses, paving the way for further advancement. Voices in the tenth grade, Hayden argued, have not yet matured enough for heavy work. Ideally these students should be taken alone and given work in choruses of medium difficulty, containing much part-singing in canon style with broken rhythm among the parts. If this could be accomplished, although he realized the impossibility of it in the small high school, then a solid preparation would have been made for the advanced work of the last two years of high school. He considered that the voices of the students in the eleventh and twelfth years were under control, and the students far enough advanced to appreciate the lights and shades of meanings of words and music.[43]

Believing that some of the larger choral works were ideal

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[42]Hayden, "High School Music," p. 21.

[43]Hayden, "High School Music," p. 22.

vehicles for the high school vocal groups, Hayden began to call to the attention of other supervisors the joy both to the students and the teacher of working on cantatas and oratories in chorus and glee clubs. He wrote in School Music Monthly in 1902, "The Cantata is undoubtedly the work for the high school chorus. The largeness and breadth of the cantata idea appeals to the young people of the high school, and their interest is unflagging."[44]

In 1900 in Quincy, Philip Hayden gave Gaul's Holy City with the aid of adult soloists.[45] In 1903 in Keokuk with the aid of six adult tenors, organ, piano, and strings, his high school chorus sang Haydn's Creation.[46] In 1905 in Carthage, Illinois, where he was special music teacher, Hayden directed the high school chorus in Gaul's The Crusaders.[47] In Keokuk his chorus sang a cantata or oratorio annually. Included were such works as Burnet's May Queen, Cowan's Rose Maiden, Gounods' Gallia, Bruch's Fair Ellen, and Gaul's Joan of Arc.[48] He left to his church choirs the singing of such works as Handel's Messiah and Mendelssohn's Elijah.

Although Hayden's principal interest in high school music lay in choral groups, he was always concerned with giving "his children" the best music education, instrumental as well as vocal. Thus in January 1911 he started an orchestra in the Keokuk High School. "Up

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[44]Hayden, editorial, SMM, III (May 1902), 31.

[45]Hayden, "High School Cantatas," SMM, II (November 1901), 10-11.

[46]Hayden, "Random Remarks," SMM, V (November 1904), 23.

[47]Hayden, "Random Remarks," SMM, VI (September 1905), 23.

[48]Hayden, editorial, SM, XIV (January 1913), 30.

to that time only violins were available, but in the fall of 1910, a good cornet player entered the grammar school. The School Board bought a pair of clarinets, and I induced a boy to learn to play them."[49] Hayden admittedly used as his model in creating an orchestra Will Earhart, who was and had been markedly successful in this work in the schools at Richmond, Indiana.[50] Hayden early set about interesting the parents as well as the children in the orchestral program, for he realized that only in this way could he engender lasting interest. He notes in School Music that Keokuk girls had an antipathy toward wind instruments so that he had little success in starting them on instruments other than strings in the orchestra.[51]

Near the turn of the century Frances E. Clark organized a course in music history for the high school at Ottumwa, Iowa. Hayden in reporting on this in an early issue of School Music Monthly shows a keen interest in such a course. However, he felt rather strongly that such work could best be a part of the choral program, and himself integrated music history with the compositions studied by the high school chorus. In School Music of September 1908 he called attention to the entrance into the educational field in the areas of music history and appreciation of the Aeolian Company with their Pianola.[52] He was interested enough to try one in the Keokuk High School, but seems to have

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[49]Hayden, "Keokuk High School Orchestra," SM, XVI (January 1915), 16.

[50]Hayden, "High School Orchestras," SM, XIII (September 1912), 20.

[51]Hayden, "Keokuk High School Orchestra," 16.

[52]Hayden, editorial, SM, VIII (September 1907), 19.

been disappointed with it as the instrument was returned.[53] However, by the fall of 1911 Hayden had begun to use the phonograph in his classes, not only in a class in Music Appreciation in the high school, but also in the elementary grades, where he realized the advantage of acquainting the children with the greatest musical compositions performed by master artists.

Hayden, always quick to acknowledge his indebtedness to and his appreciation of other supervisors, paid tribute to his old friend Frances E. Clark in an article in School Music in November, 1911 upon her appointment by the Victor Talking Machine Company to head the educational section of their catalog. "Mrs. Clark, both as an educator and as a business woman, has not been overestimated by the Victor Company, and could not well be."[54]

When he learned of the Music Memory Contests of Mabel Bray in Westfield, New Jersey, at the Music Supervisors' National Conference in 1918, Hayden immediately tried them out in Keokuk, envisioning such contests as a great incentive to the understanding and love for good music.[55] By 1921 he wrote, "The Music Memory Contest has won its way into very general adoption, and where it has been tried as an experiment it has almost universally been adopted as a permanent, effective method of securing general activity in music appreciation."[56]

However, a year later he sounded a more cautious note when he wrote,

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[53]Statement by Van Hayden, personal interview, August 3, 1956.

[54]Hayden, editorial, SM, XII (November 1911), 19.

[55]Hayden, editorial, SM, XIX (November 1918), 17.

[56]Hayden, editorial, SM, XXI (September 1921), 19.

> It is not sufficient for a pupil to know good music, though of course knowledge is essential. It is not sufficient for a pupil to enjoy good music, for all the pleasure that that capability affords. It is not sufficient for a pupil to be able to say sincerely, "I love good music." He must use good music. That is the acid test of appreciation. Before the task of the supervisor reaches anywhere near the stage of completion the pupil must, of his own volition, use the best. And it is the instructor's bounden duty, as steward of the choicest, it is his or her obligation to the American child, each and every one, to reach him with the best.[57]

Always ready to introduce to "his children" anything he believed would increase their interest in and foster their love for music, after hearing and seeing T. P. Giddings give a demonstration of class piano instruction at the Music Supervisors' National Conference in St. Louis in the spring of 1919, Hayden returned to Keokuk and immediately set up piano classes in two schools. These met with such an overwhelming success that in the succeeding fall he got permission from the Keokuk School Board to put piano classes into all schools with a room teacher who played piano in charge of the classes. He felt the ideal size of these classes to be sixteen, with one or two pianos and cardboard dummy keyboards to be used by the pupils.[58]

> Teaching piano in classes in the public schools is no longer an experiment. Where these classes have been tried, they have been very effective and have been received with favor, if not enthusiasm. T. P. Giddings (Minneapolis) and Hazel Kinscella (Lincoln) have been most successful. Probably Miss Kinscella started the movement, with Giddings just behind. Giddings has brought out a method, published by Oliver Ditson and Co. This is not the production of a theorist who sits at a desk and tells people how to do things, but rather the production of a school music educator who has always been ready to do things, to do new things, and to do them a little better than almost anyone else could.[59]

In an address before the Music Section of the Iowa State

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[57]Hayden, editorial, SM, XXII (November 1922), 21.

[58]Hayden, "Piano Classes," SM, XXI (January 1920), 11-12.

[59]Hayden, editorial, SM, XX (September 1919), 20.

Teachers Association in November 1919 entitled "Signs of the Times," Hayden dwelled at some length on the successful piano classes in Keokuk. When asked in the discussion that followed what was the attitude of the private piano teachers toward class piano instruction in the schools, he told of his own experience in Keokuk. Seemingly the private teachers were hostile to the idea when it was first tried, but when more pupils came to them for further instruction, their attitude changed to one of warmth and enthusiasm.[60]

Later, in School Music, Hayden expanded on the attitude of the private teacher toward all instrumental instruction in the schools.

> When we first introduce instrumental classes into our schools, it is difficult for the unseeing private teacher to realize that her income is not being hampered. On our part she must be encouraged to feel that each child enrolled in public school instrumental class work is a future 'prospect.' This will, in course of time, be realized, and the private teachers will have more than they can handle. This is due not only to patronage of the pupils from our advanced classes, but from the general awakening of interest in instrumental work.[61]

Music as a community enterprise remained a subject dear to the heart of P. C. Hayden. Even before his appointment as supervisor of music at Quincy and later at Keokuk, he labored for good music in the churches, in civic life, in the schools, and in the home. He preached the gospel of participation in music both from the standpoint of the performer and of the listener. After he became active in school music, he considered public performance by the children as one of his first obligations to the community.

The community has a right to expect it will receive a constant

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[60]Hayden, "Signs of the Times," address delivered at the Music Section of the Iowa State Teachers' Association, Des Moines, Iowa, November 7, 1919, reproduced in SM, XXI (January 1920), 15.

[61]Hayden, editorial, SM, XXV (March 1924), 14.

> return for the time and money devoted to the subject of school music in public performances of different character. Community music means two things: systematic presentation of music to which the community masses shall listen, and the planning of community concerts in which great masses of people shall take part, as singers and players. It is becoming definitely recognized that school music should mean music for the people and the people's children, and many public performances, and this not for the sake of making money, but for the sake of entertaining the public for the purpose of securing a unity of action and sympathetic cooperation in a movement which is calculated to interest all citizens. . . .[62]

Ten years later Hayden wrote in School Music concerning community interest in public school music.

> When the minister talks about what the child is studying, when the choirs and organists render some of the sacred selections, when the pupils read about these selections in the newspapers and hear them in the picture shows; in short, when the general public seems to care about what the children are studying, then we have community interest.[63]

In an editorial concerning the obligation of the music teacher to the community Hayden wrote,

> The greatest offering a music teacher can give to a community is a class of graduates who can read music, understand and appreciate it. Until this situation is established the music teacher is failing in the constituent fundamentals of her work, she is camouflaging behind some phase of personality and literally "getting by." Such a condition, of course, will not last for long.[64]

Philip Hayden gave posterity a true picture of himself as a teacher when he wrote, "We music teachers must give willingly, cheerfully, and tirelessly to the community in which we serve--ourselves, our time, and our talents."[65]

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[62]Hayden, "Social Value of School Music," SM, XV (May 1914), 17.

[63]Hayden, "Community Interest in Music," SM, XXV (March 1924), 14.

[64]Hayden, editorial, SM, XXV (March 1924), 15.

[65]Hayden, editorial, SM, XXV (March 1924), 14.

CHAPTER IV

"RHYTHM FORMS" AS BASIS OF MUSIC READING

After using for about twenty years the old tone-wise method of teaching intervals by dictation, pointing to a ladder or modulator, or using the hand signs as developed by Curwen in the Tonic Sol-fa system, Hayden became convinced that it was wholly unnecessary to teach tone and rhythm separately. The perception of this truth took possession of his imagination and reason, and the effect on his methods was revolutionary.

> I had long known that the element in music of primitive, universal appeal was rhythm, and I had discovered that rhythm could be used in assisting in the development of a knowledge of tonal relations. The effect of this method of putting all tone work on a rhythmic basis was making the simplest drill in the tone work an interesting experience to little children. . . . The method has the additional value of solving the problem of establishing a definite habit of rhythm with the certainty that the children later will depend on a clear mental image instead of upon a physical movement of so-called 'beating time.'[1]

In the many outlines and discussions of the rudiments of music, Hayden contended that he had never found one which based the classification on subject matter. It was always based on the "representation"--on the symbols. These were placed first in thought and first in classification. "Notice that notes, pitch names, transposition of the scale, measures, fill the author's imagination and that the real things of music--tonality and rhythm--are approached chiefly through signs and

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[1]Hayden, Philip C., "Teaching Music Reading in the Public Schools," SM, XIX (January 1918), 42.

symbols--i.e. through the staff, and ladders, etc."[2]

Philip Hayden maintained that musical knowledge must be gained through the ear. A musical thought must be heard before it can be assimilated, for the eye is absolutely powerless to convey the first impression of a musical idea to the mind. "The only office of the eye in relation to training in music is to recall a music fact which has previously been perceived and assimilated, and to suggest a new combination of musical ideas which were already existing in the mind."[3] Thus Hayden argued that the elements of music should be classified on the basis of tonality and rhythm, and not on notes, scales, measures, and written transposition, all of which are representation. "I would say the subject of music should be divided into Tonality, Rhythm, Representation. Under these three heads can be classed all the facts of music. Representation is of little importance until a knowledge of tonality and rhythm has been gained through the ear."[4]

Hayden concluded from his observations that supervisors had followed the principle of teaching the thing before the sign in the matter of tonality, but had not observed it in the teaching of rhythm.

> Supervisors have consistently used the method of imitation and dictation to establish the sense of pitch and to teach the intervals of the scale, but have failed to apply the same principle when presenting the various forms of rhythm. . . . A moment's consideration will show that a knowledge of the various rhythm forms must be acquired by hearing them, by imitating them, by repeating them from dictation many times until familiarity begets a working knowledge.

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[2]Hayden, "A Classification of the Elements of Music Which Gives Rhythm Forms Proper Recognition," Part I, SMM, V (January 1905), 15.

[3]Hayden, "A Classification of the Elements of Music," p. 16.

[4]Philip C. Hayden, "Ear Training in Rhythmic Forms, SMM, V (May 1905), 7.

> Any useful ability to grasp and assimilate musical facts depends on consistent, methodical and comprehensive ear training.[5]

The faculties of the mind necessarily used in acquiring knowledge of music itself, and of the symbols which represent it, can be developed through ear training and eye training, and Hayden felt that to give proper expression to the musical concepts, voice training is needed. "The ear training gives a conception of rhythm and tonality, the eye training gives ready mastery of the representation, and the voice training gives the proper expression to musical thoughts."[6] Hayden insisted that he had never seen a teacher in the classroom teach the relative pitch of the tones of the scale through the use of rhythm and melodic forms, and considered it "short-sighted, wasteful, and foolish to teach tonality separate from rhythm."[7]

"Ear training in rhythm forms" is the name Hayden applied to the system of teaching the elements of music, which he based on the proposition that rhythm and tone should not be separated in the practice of music. This practice recognized rhythm as the proper basis for the classification of the elements of music and based all teaching upon a progressive treatment of rhythm facts.

> Out of the practice of tones in rhythm has grown the necessity of an adequate classification of the facts of rhythm, a classification that is more comprehensive than has hitherto been used in outlining the rudiments of music, and one that takes account of all the rhythm facts as they actually exist. An equal necessity exists of having a nomenclature referring to the <u>thing</u> in rhythm instead of to its symbols.[8]

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[5]Hayden, "A Classification of the Elements of Music," p. 17.

[6]Hayden, "Random Remarks," <u>SMM</u>, V (September 1904), 30.

[7]Hayden, "A Classification of the Elements of Music," p. 20.

[8]Hayden, "The Demonstration of Ear Training in Rhythm Forms," <u>SMM</u>, VIII (March 1907), 8.

The classification Hayden proposed used the beat, instead of the measure as the unit, because "in the grouping of tones within the beat is found the various rhythmic variations." He argued that the quicker recurrence of the beat groups appealed more strongly to the rhythmic sense than the more slowly recurring tones of the measure group. "Practically, there is no line of demarcation between the measure group and the beat group, as, one, two, three,--one, two, three, 3/4 measure may become a beat group if the speed is sufficiently increased, the six tones being sounded in two beats, 6/4 measure."[9] Hayden considered it simply a matter of the mental groupings by the ear, or their unconscious groupings by the mind.

> Using the measure as a unit in rhythm gives a changing unit. Using the beat as a unit gives a fixed unit. To my mind the consideration of this undoubted fact is conclusive. A changing unit has produced confusion; a fixed unit will bring forth order. The changing unit is absolutely unscientific. The fixed unit is reasonable as well as scientific. . . .
>
> Let it not be understood that the larger beat group is ignored, or that its strong and weak beats should go unnoticed. The strong, weak, weak, of the 3/4 measure, or the strong, weak, strong, weak, of the 4/4 measure are fully recognized, and are always present in consciousness, only that form is not used as the unit from which the classification of rhythm facts is made.[10]

An analysis of the rhythm groups existing within the beat, Hayden contended, showed that there were seven characteristic groups of tones in primary rhythm, "just as there are seven primary colors in the spectrum." These varying groups may all be found in 2/4, 3/4, 4/4, or 6/4 meter. "An acceptance of this principle and its practical

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[9]Hayden, "Demonstration of Ear Training," p. 9.

[10]Hayden, "The Place of Rhythm in Classifying and Teaching the Elements of Music," paper given at the Illinois State Teachers' Association, Springfield, Illinois, November 28, 1905, SMM, VII (January 1906), 20-26.

application in practice unifies the rhythm system to a remarkable degree and brings method out of disorder."[11]

First Rhythm Form

The tones of the scale should be presented in groups of threes in two measure units from the very first, the first two tones each one beat long, the third tone two beats long. The two one-beat tones should be sung precisely, not with a loud tone, but with a definite attack at the beginning of each beat, and the second beat of the two beat tones should be given a slight accent. "Suppose your first three tones are to be mi, re, do, you would sing them, making the do two beats long, the others each one beat long. These beats should be slow, about sixty or sixty-five per minute, never varying much, so the class will come to sing in that steady rhythm from habit."[12]



Representation of First Rhythm Form[13]

> There is no representation connected with the presentation to the class. The teacher sings a group of tones to the class, the class imitates it, and this is done with a large number of groups until finally the class is able to give the groups in the required rhythm when the tones are called for. As for instance, the teacher dictates with the speaking voice, "sol, la, sol," or "sol, fa, mi," calling the names; the class thinks the proper tones and sings them in the proper rhythm. . . . The little melodies should be given

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[11] Hayden, "Demonstration of Ear Training," p. 9.

[12] Hayden, P. C., "A Classification of the Elements of Music Which Gives Rhythm Forms Proper Recognition," Part II, SMM, V (March 1905), 7.

[13] Hayden, "Demonstration of Ear Training," p. 10. Hayden printed the representation of the various rhythm forms "to assist in making more clear the difference between them."

first by imitation until the class has memorized them, and then be sung by the class in rhythm when the teacher names the syllables.[14]

This rhythm work should be introduced, carried on, and developed entirely without the beating of time by the children. Movements of the hand or fingers, Hayden noted, should not be needed. The principle underlying the beating of time "is the principle of analysis, and has no place in primary music work." In beating time, one must use two or more processes instead of one in his effort to arrive at the musical thought. In practice, "it will be found that repeated, persistent singing of the rhythm forms establishes in the mind a standard of rhythm which renders the beating of time unnecessary." Hayden argued that an ideal rhythm is held in the mind of the child to which he attempts to fit a group of tones which he hears dictated or a group of tones represented by printed or written notes. "With or without beating, rhythm that is not of the mind, is of no account. This method appeals directly to the mind and utilizes the impression which rhythm work had made upon the perceptions."[15]

The first rhythm form constitutes the rhythm study advocated for the first two years. After the class has memorized the tones of the scale, from do, up to sol, and sol, la, sol, and do, ti, do, and many of the skips in thirds contained within these seven tones, this simple form should be represented on the staff by notes. Hayden found that the thorough familiarity with one beat and two beat tones and with the scale relationship as expressed through the sol-fa syllables had

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[14]Hayden, "A Classification of the Elements of Music," Part II, p. 7.

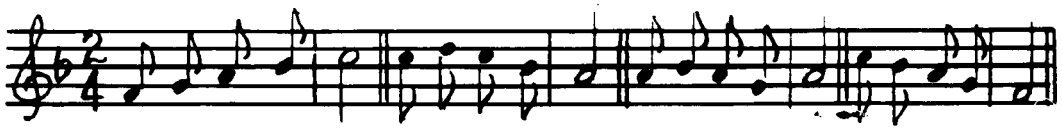
[15]Hayden, "A Classification of the Elements of Music," Part II, p. 8.

prepared the class to read simple exercises from the staff at sight.

Hayden recommended that out of every twenty minutes devoted to the study of the elements of music, at least half of the time should be devoted to dictation and invention (creative) work, and not more than half to reading music at sight from the printed page. "Tones and rhythm forms must be sung for the class by the teacher, sung by the class when the teacher names the syllables, and also from memory."[16]

Second Rhythm Form

The second rhythm form is two tones to one beat. Hayden introduced this form by singing a two measure phrase having four tones, two to one beat, ending with a fifth tone two beats long.



Representation of Second Rhythm Form[17]

Hayden advocated that a number of these with easy intervals should be sung, the same method of development being followed as in the first rhythm form. The second form should be presented in the middle of the second year or at the beginning of the third year.

While the second rhythm form is being developed, comparison should be frequently made with the first rhythm form, keeping them both in mind. In fact, "every lesson should contain enough work on the first rhythm form, where the shortest tone has one beat, to compare it

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[16]Hayden, "Music Reading," SMM, VI (November 1905), 14.

[17]Hayden, "Demonstration of Ear Training," p. 10.

with the second rhythm form where the speed is doubled, having two tones to one beat."[18]

After the children have become proficient in singing the second rhythm form from dictation, memory work and invention should be begun. Instead of dictating the exercise which is to be sung, Hayden would induce the members of the class to invent their own melodies, singing the set of tones with the sol-fa syllables. As he worked with children, Hayden found that some could do this with surprising facility and show immediately an ability to compose little melodies in the correct rhythm form.

> The pupils will proceed from the two measure forms which they studied first to the creation of four measure and eight measure melodies, singing them over two measures at a time until they have reached a group of eight measures or even sixteen measures. If there are results, outside of the effect that song singing has on the nature of the child, more important to his development than the creation of the melody forms, I do not know what it is.[19]

The representation of the second form should not be taken up until the class can sing any reasonable group of intervals that are dictated, keeping strictly to the tempo indicated by the teacher. Hayden readily admitted that this might take weeks and even months of study, especially as it is to be studied as a dictation exercise while the children are learning the representation by using the notes in studying the first rhythm form.[20] After the class has mastered the representation so that they can sing at sight appropriate exercises or songs written two tones to one beat, the third rhythm form should be

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[18]Hayden, "A Classification of the Elements of Music," Part II, p. 9.

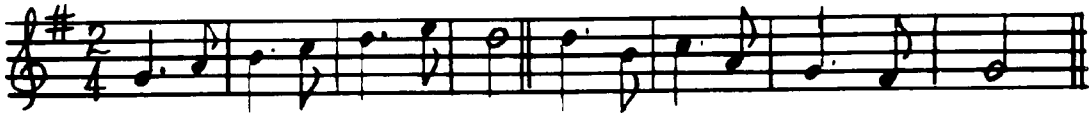
[19]Hayden, "A Classification of the Elements of Music," Part II, p. 10.

[20]Hayden, "Ear Training in Rhythm Forms," SMM, V (May 1905), 8.

introduced.

Third Rhythm Form

The third rhythm form should be presented first in two beat measures in groups of two tones, the first tone one and one-half beats and the second a half beat. "This may best be described in order to secure uniformity with the fourth rhythm form, and to avoid the tendency to analyze the measures which comes from a mathematical presentation, by describing the measures as containing unequal tones two tones to two beats."[21]



Representation of Third Rhythm Form[22]

Hayden held that rhythmic feeling of the third form should be taught the child strictly by imitation, not through the mathematical relation of tones. "Let the teacher sing groups of unequal tones two tones to two beats up and down the scale, or in thirds, using such phrases as suggest themselves as being well adapted to the movement. If preferred, phrases from standard musical works can be memorized and sung to the class to illustrate this form."[23]

The teacher should proceed with the third form exactly as with the first and second, by repeatedly singing it to the class until they

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[21]Hayden, "A Classification of the Elements of Music," Part II, p. 10.

[22]Hayden, "Demonstration of Ear Training," p. 10.

[23]Hayden, "A Classification of the Elements of Music," Part II, p. 10.

are able to give the phrases in perfectly steady tempo. Hayden suggested that the beginning of the second beat in the tone having one and one-half beats be indicated by a slight accent of the voice just as it was in the two beat tone. "I don't think there is any place where it is needed more to make a class sure of their rhythm work in singing at sight than in this practice of the beat and one-half tone usually represented by dotted quarter notes."[24]

As in the second rhythm form, the class should sing from imitation, from dictation, and from memory, and should invent some melodies before they are asked to read exercises from the notes in the form. Hayden advocated the introduction of the third rhythm form in the fourth grade.

After the class has become familiar with the third rhythm form, he believed that staff paper could be used with excellent results in training the child to write the representation in notes of the first, second, and third forms. "It will be found that almost every child very soon develops an ability to use the proper notes to represent the rhythm as it is sung by the teacher or by other members of the class."[25]

Hayden maintained that this is the proper way to present written work. It will interest the children because they have a definite thought in mind and hear the tones for which they seek an adequate representation. "Drilling on the written signs of music is extremely unprofitable work unless the child has a positive musical thought which he is trying to write out. The old axiom of pedagogy 'teach the thing

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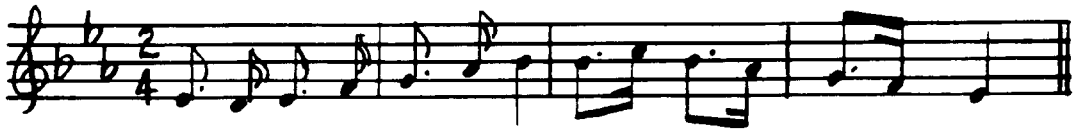
[24]Hayden, editorial, SMM, VII (May 1906), 6.

[25]Hayden, "A Classification of the Elements of Music," Part II, p. 11.

before the sign' is nowhere more vitally true than in music."[26]

Fourth Rhythm Form

The fourth rhythm form consists of tones of unequal value, two tones to one beat--i.e., tones three-fourths and tones one-fourth of a beat long.

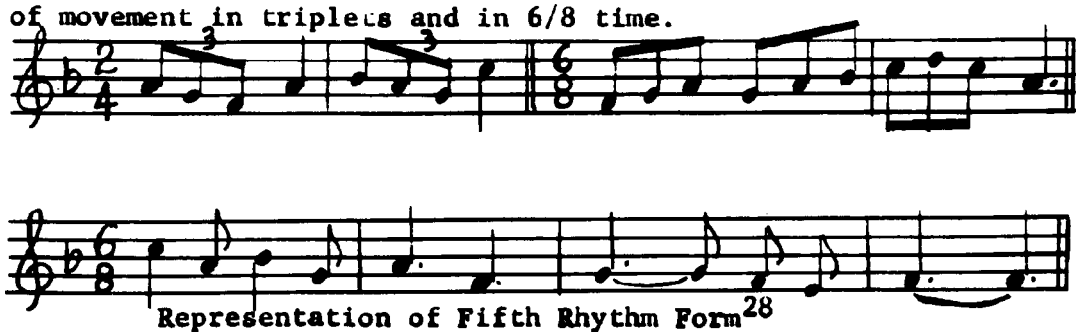


Representation of Fourth Rhythm Form[27]

The fourth rhythm form should be presented as the other forms were. As Hayden stressed in teaching the other forms, it is not the mathematical relationship that is important to the children, but rather the rhythmic feeling. Therefore, this form should be sung for the children to imitate, being repeated at will by the children to distinguish it from the other rhythm forms, especially the third.

Fifth Rhythm Form

The fifth rhythm form presents three tones to a beat, with a variety of movement in triplets and in 6/8 time.



Representation of Fifth Rhythm Form[28]

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[26]Hayden, "Demonstration of Ear Training," p. 6.

[27]Hayden, "Demonstration of Ear Training," p. 10.

[28]Hayden, "Demonstration of Ear Training," p. 10.

Study of this form should familiarize the class with the different 6/8 movements, a simple thing if three tones were always found in one beat. However, "the class must thoroughly know those other forms where there are two tones to one beat, represented by a quarter note and an eighth note; where there is one beat represented by the dotted quarter note; and where the first tone of the group is four pulses long and the other two each one pulse long, as represented by a dotted quarter note and an eighth note tied, followed by two eighth notes."[29] In 6/8 time Hayden assumed there are two beats in the measure and three pulses to each beat.

As all of these different tone groups are found in 6/8 time, their rhythmic feeling must first become familiar and then be associated with their representation. By analyzing a number of songs in 6/8 meter, Hayden contended we would find practically four different arrangements of tones in the measure. "These four forms should become familiar in little melodies and associated with their note forms by reiterated and persistent practice. The difficulties met with in teaching the reading of 6/8 time are found in this variety of movement and in the rapidity of the three tones to one beat."[30]

Sixth Rhythm Form

The sixth rhythm form, four notes to one beat, naturally follows the fifth, and should be studied along the same lines.

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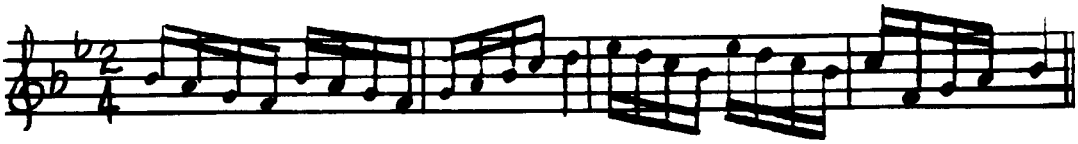
[29]Hayden, "A Classification of the Elements of Music," Part II, p. 14.

[30]Hayden, "Ear Training in Rhythm Forms," p. 9.



Representation of Sixth Rhythm Form[31]

Seventh Rhythm Form

The seventh rhythm form, irregular or syncopation, must be repeatedly sung by the class and then associated with its representation.



Representation of Seventh Rhythm Form[32]

Hayden cautions that to approach these rhythm forms from the notation side is the greatest mistake imaginable. They should be approached consistently from the singing side. "They should be sung for the children and sung by the children until they are absolutely familiar with them as groups of tones, until they can extemporize tones to embody them, and until they can describe them in terms that apply to tones instead of to notes."[33]

Hayden contended that no teaching of rhythm can be justified which fails to train the ear in the different time movements in music, independent of the notes and without the beating of time. "Rhythm

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[31]Hayden, "Demonstration of Ear Training," p. 10.

[32]Hayden, "Demonstration of Ear Training," p. 10.

[33]Hayden, "A Classification of the Elements of Music," Part II, p. 14.

forms consist of series of regularly occurring groups of tones, related to each other in groups of two or threes by being accented or unaccented--and can only be perceived through the ear. In pursuing the study of time, we should use notes only after the idea of rhythm has been fully developed to the ear."[34]

Previous to the demonstration of his system for teaching rhythm before the assembled supervisors of the country at Keokuk in 1907, Hayden published the following summary of some of the significant points in School Music Monthly:

> (1) Rhythm, and not tone, should be the basis in the classification and study of the rudiments of music.
>
> Because--Rhythm is the vital element in music. Without it tones mean nothing; it is the most difficult part of music to teach, and because in rhythm is found progressive difficulties which need progressive study.
>
> (2) A two measure phrase is the smallest musical fact that should be presented to a child's attention for imitation and memorizing. This discards the scale as a whole as the basis of tonal work. Scale singing becomes incidental only.
>
> Because--Pupils should think tones in groups from the first lesson, as it is only by perceiving tones in groups that they can ever become fluent readers of music and really appreciate rhythmic relations.
>
> (3) No modulator, or ladder, or any similar device should be used in presenting or in practicing tones either diatonic or chromatic.
>
> Because--Tonal instruction should be in rhythm and addressed to the ear and not to the eye. No fact of tonality or rhythm can be originally perceived through the eye.
>
> (4) Beating time should not be required of the pupil nor depended on to establish a sense of rhythm.
>
> Because--Beating time is using an indirect method when a direct method is in every way superior and because, working out the

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[34]Hayden, "A Classification of the Elements of Music," Part II, p. 17.

rhythm by beating the time is using the method of analysis when a direct presentation of the object should be made to the ear, and the characteristic grouping of tones memorized by imitation.

(5) Notes, or other written signs, should not be used in establishing the facts of rhythm; such facts should be memorized through the ear and not through the eye. Forms of rhythm should be heard, remembered, named, and described, before they are represented by notes.

Because--To teach any subject through symbols is absolutely opposed to basic principles of pedagogy.[35]

Two years later in another summary of his system of "Ear Training in Rhythm Forms" he added another point, "In rhythm the beat should be the unit of thought rather than the measure, since various characteristic groups make up the rhythmic system, depending upon the relation of the beat for the significance rather than upon their relation to any particular kind of measure."[36]

Hayden argued constantly that because of the great importance of rhythm in music study it should be taught with the greatest thoroughness, and this thoroughness can be secured "only by studying the simplest form of rhythm first, and by following the simplest form by the next simplest, and so on, giving each grade above the third a new rhythm problem to study, memorize, name, describe, and compare with the rhythm forms previously learned."[37] Thus by adding new problems for definite study in order, all, Hayden argued, are mastered thoroughly and properly and are compared with those previously learned. "This

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[35]Hayden, "Demonstration of Ear Training," p. 13.

[36]Hayden, "Ear Training in Rhythm Forms," SM, X (January 1909), 16.

[37]Hayden, "Teaching Music Reading," SM, XII (September 1911), 21.

kind of knowledge," asserted Hayden, "is power."[38]

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[38]Hayden, "A Classification of the Elements of Music," Part II, p. 30.

CHAPTER V

HAYDEN AND THE MUSIC SUPERVISORS' NATIONAL CONFERENCE

Philip Hayden, through the pages of School Music Monthly (later, School Music), which he edited and published from 1900 until his death in 1925, began calling attention to his work with rhythm, beginning with the issue of January 1905. In a series of articles and editorials which appeared during the next two years, he discussed his method under the title "Ear Training in Rhythm Forms," showing its psychological as well as pedagogical implications. He took great pride in pointing out the results he had obtained after the adoption of his system in the Keokuk schools.

Desirous that other supervisors observe his method and interested to see their reactions to it, Hayden addressed the following letter to some thirty supervisors in the Middle West.

Keokuk, Iowa
November 27, 1906

> Dear Sir:--This is the fourth year I have been basing all my work in school music on rhythm. During the last year I have completed a method of practicing these "rhythm forms." The application of foundation principles which I make in classifying the elements of music is so original, the method used in training the ear to recognize the different rhythmic groupings so new, and the results of this new method are so entirely satisfactory that I am extremely anxious to have the work inspected by a large group of supervisors.
>
> I would like to have a body of supervisors come here at the same time and investigate the work I am doing. Would it not be possible at such a time to have a convention of the supervisors of the mid-west to last, say two days, comprising six lessons with a regular program, my work on ear training in rhythm forms to take up two or three of these sessions, the rest of the meeting to be

given up to problems of general interest, to papers, and discussions?

If I could get a dozen or fifteen representative supervisors to come to Keokuk, would you be willing to come, if nothing special interfered with your leaving home at the time agreed upon?

Yours truly,

Philip Cady Hayden[1]

Owing to a lack of time to devote to the matter, the letter was sent to only a limited number of supervisors. Hayden was most gratified with the response to his invitation, for nearly all to whom this letter was originally sent readily accepted. Encouraged at the interest displayed by the original thirty, he decided to issue a call for a national conference through the pages of School Music Monthly. Twenty-seven of those who had accepted the invitation to come to Keokuk agreed to sign the call, thereby lending their support to the conference.

A CALL FOR A NATIONAL CONFERENCE

The officers of the Department of Music Education of the National Education Association and a number of other supervisors of the middle west, issue the following call for a conference of school music supervisors to be held in Keokuk, Iowa, some time in the spring, probably about April 1.

It being almost certain that the annual meeting of the NEA will be held in the extreme east or extreme west next summer, it seems desirable to hold a meeting of school music supervisors in the middle west. Believing in the value of such a conference, and fully intending to be present ourselves, the undersigned hereby call for a gathering of supervisors of school music, to come together at Keokuk, Iowa, at some date to be settled on later. The official board of the NEA will be asked to appoint a committee to arrange a program for this conference.[2]

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[1]P. C. Hayden, "The Letter," SMM, VIII (January 1907), 6.

[2]"A Call for a National Conference," SMM, VIII (January 1907), 5.

The first to sign "The Call" were the officers of the Department of Music Education of the National Education Association: Hamlin E. Cogswell (Indiana, Pennsylvanis), Frances E. Clark (Milwaukee, Wisconsin), and Philip C. Hayden (Keokuk, Iowa). Neither these nor their fellow signers had any intention of establishing a separate, permanent organization at the time. The conference was called as an adjunct to the Department of Music Education of the National Education Association.[3]

The spontaneous endorsement of the plan and the pledge of personal support showed a growing professional spirit among the supervisors.[4] Hayden felt that the mere fact that they would turn aside from other interests and incur the expense of attending such a conference was the "highest possible evidence of their professional earnestness." Perhaps with an eye to the subscription list of School Music Monthly Hayden wrote in that journal, "It would only be the truth to say that this is to be a conference of subscribers to School Music Monthly, as every name signed to the call for this conference is on the subscription list of this magazine."[5]

As Hayden had stated in his letter of invitation, one topic which would be brought prominently before the conference was "Ear Training in Rhythm Forms." He explained that this method could be carried out with any of the several series of music books then printed. Hayden assured those planning to attend that this would be a professional

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[3]Hayden, editorial, SMM, VIII (January 1907), 15.

[4]Hayden, "The Professional Spirit," SMM, VIII (January 1907), 6.

[5]Hayden, editorial, SMM, VIII (March 1907), 23.

demonstration by classes in different grades to acquaint other supervisors with the principles underlying his method.[6]

In addition to this, Hayden promised that classes would be furnished in any grade to demonstrate any other feature of schoolroom work which would be of particular interest to any supervisor who wanted to conduct a demonstration.

Hayden felt that three features absent at other conventions would make this one very attractice to visiting supervisors: (1) a convention exclusively for supervisors; (2) the large number of progressive supervisors who would be in attendance; and (3) the presence of six or seven well-trained classes from the different grades. "These classes will be actual schoolroom classes--i.e., they will all be from one room, not classes made up by taking all the best singers from any one grade."[7]

Many supervisors had become dissatisfied with the meetings of the Department of Music Education of the National Education Association and those of the Music Teachers National Association. At the former, many members of the National Education Association came to the music meetings just to hear the musical portions of the program, then got up and left while an address was being delivered or a paper read, causing such a disturbance that those interested in the subject under discussion could not hear.[8] At the meetings of the Music Teachers National Association, there was little if anything planned for those interested

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[6]Hayden, "The Program," SMM, VIII (January 1907), 7.

[7]Hayden, "Conference Plans," SMM, VIII (January 1907), 35.

[8]Hayden, "Looking Toward Detroit," SMM, II (May 1901), 17.

in public school music.[9]

A program committee with Edward B. Birge (Indianapolis, Indiana), chairman, Constance B. Smith (Urbana, Illinois), and Alice Inskeep (Cedar Rapids, Iowa), was appointed. This group promised to make a genuine effort to include on the program those phases of school music "which are now constantly in the minds of supervisors and teachers."[10] Since one of the basic plans of the conference was to give sufficient time for discussion of problems not presented in papers and in demonstrations, those planning to attend were urged to send suggestions for discussions to Birge. Many of the problems reflected in these letters suggesting topics for consideration are still discussed at meetings of the Music Educators National Conference. Hayden, in reviewing program plans with Birge, insisted that ample time be allowed for the discussion of papers and demonstrations, a lack of which was one of the principal grievances held against the Department of Music Education of the National Education Association.[11] Hayden, in an editorial in School Music Monthly, hoped that preliminary reports from two committees of the National Education Association might be discussed: one on terminology, the other on course of study.

The local arrangements were made by Hayden, assisted by a group of Keokuk citizens who were interested in seeing him make a success of the meeting.[12] In order to increase attendance to at least one

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[9]Hayden, editorial, SMM, VIII (November 1907), 17.

[10]Hayden, "Conference Plans," SMM, VIII (January 1907), 35.

[11]Hayden, editorial, SMM, III (May 1902), 16; editorial, SMM, VI (September 1904), 18.

[12]Statement made by Van Brocklin Hayden in personal interview, August 1, 1956.

hundred so that the railroads would grant a special train rate, as well as for the entertainment of the visitors, the program committee, through Hayden, invited the Girls' Glee Club from the Carthage, Illinois, High School to sing at one program, and arranged for Keokuk school children to present the operetta, The House that Jack Built by Jessie L. Gaynor, under the direction of Hortense R. Reynolds, Des Moines, Iowa, at the evening session of the final day.[13]

Hayden wrote in the March 1907 issue of School Music Monthly, "While the conference has not been promoted by publishing houses or their agents, quite a number of these engaging and able young men will be present to assist in entertaining the members of the conference."[14] He had become exasperated at the way certain publishing houses had succeeded in dominating many of the meetings of the Department of Music Education of the National Education Association, and had been outspoken in his criticism both orally and in the columns of School Music Monthly.[15]

Because of his regular attendance at the meetings of the Department of Music Education of the National Education Association, his correspondence in connection with School Music Monthly, and his visits to see the work of his colleagues in other cities and states, Hayden knew personally most of the supervisors attending the conference. He made it his business as host to greet the visitors as they began to arrive, to see that each was comfortably housed, and to introduce each

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[13]Hayden, "Train Rates and Children's Program," SMM, VIII (March 1907), 31.

[14]Hayden, "Book Publishers," SMM, VIII (March 1907), 32.

[15]Hayden, "Department of Music Education of the N.E.A.," SMM, III (May 1902), 19.

to other supervisors. This did much to get the conference started in a congenial, friendly atmosphere.[16]

On Wednesday, April 10, 1907, in the absence of Hamlin E. Cogswell, president of the Department of Music Education of the National Education Association, Hayden introduced his old friend, Frances E. Clark, vice president, who ably presided as chairman at all the meetings.[17]

During the first day, a spirited discussion on versions of national songs, led by Hayden, Birge, and W. I. Early (Independence, Kansas), took place. This was a controversial subject which was of vital interest not only to all supervisors, but also to the various publishing houses. At the evening session a number of songs were sung by members of the conference under the direction of C. H. Congdon (New York City). Among these songs was Hayden's published edition of The Star Spangled Banner, in which "there are no measures containing a dotted quarter and an eighth, and a quarter note; measures commonly written in that form being written with a half and two eighth notes."[18] The Conference was asked by Hayden to express an opinion as to the wisdom of this change. Twenty-four voted for the change; fourteen voted against it. Further discussion led to the appointment of a committee consisting of Birge, Hayden, and Charles H. Boyle (Emporia, Kansas) to study the problem of establishing a uniform version of national songs.

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[16]Statement made by Elizabeth Pratt, music supervisor, 1905-1910, Quincy, Illinois, and member of Keokuk Conference in 1907, personal interview.

[17]P. C. Hayden, secretary, "Minutes of Keokuk Meeting of Music Supervisors' Conference," SMM, VIII (May 1907), 6.

[18]Hayden, "Keokuk Meeting," p. 11.

It was recommended that the committee procure from Boston enough copies of the Boston version of national songs that each member might have a copy to mark the changes he desired to recommend at the Los Angeles meeting of the National Education Association in July.[19] The work begun by this committee was to develop into one of the first great contributions of the Music Supervisors' National Conference to American music.

Alys Bentley, Washington, D. C., using a class of first grade children from the Keokuk schools to demonstrate, read a paper on "The Child Voice," giving special attention to the use of imitative devices to cure monotones.[20] Thus began the Conference custom, continued today, of using local children for demonstrations.

During the first day's session, Hayden was instrumental in having the Conference send a telegram to Benjamin Jepson, long time supervisor at New Haven, Connecticut, congratulating him on his still being in the work in which he had been engaged for so many years, thus recognizing him as "the Nestor of American school music."[21]

The morning and afternoon sessions of the second day were given to Hayden for the demonstration of his work in "Rhythm Forms," for which purpose he had originally invited the visiting supervisors. In School Music Monthly, March 1907, his article, "The Demonstration of Ear Training in Rhythm Forms," acquainted the members of the Conference with his system and what he expected to show. In this article he wrote, "The classes appearing before the Conference will not be on

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[19]Hayden, "Keokuk Meeting," p. 13.

[20]Hayden, "Keokuk Meeting," p. 7.

[21]Hayden, "Keokuk Meeting," p. 8.

exhibition to show that they are better than other classes, but to demonstrate that in their practice the supervisor of music and the grade teachers have been guided by definite convictions regarding musical pedagogy. It is not a question of how much skill the classes show in solving certain musical problems or in executing certain musical selections, but rather whether the methods of practice they have followed are based on a correct analysis of the subject matter of music."[22]

In his introductory remarks before the Conference, Hayden reviewed some of his ideas.

> In all of the work done here [Keokuk] there has been a persistent effort to conduct the practice in accord with the most advanced modern psychology and pedagogy. The first problem offered for solution is a psychological one and may be suggested in the question "How are the facts of music perceived, by the ear or by the eye?" Does the mind take cognizance of musical entities by the use of the eye or the use of the ear? Do essential elements of a musical creation belong to the world of sight or of sound? . . . We know fundamental psychology in its relation to music as soon as we recognize the truth that music must be perceived through the ear. . . . We know that music consists of sounds that can be perceived by the ear only. We know that the notes are not music. . . . In short, we know that the eye cannot perceive music. The psychology of music reveals that the relation of music to the mind is through the sense of hearing. . . .
>
> The pedagogy which we derive from the establishment of this truth is that since music is cognized through the sense of hearing, its elements must be thoroughly mastered by ear training.[23]

Hayden went on to state that in the treatment of tonality this pedagogical principle had been recognized and acted upon for years but that for some reason the same principle had not been applied to the study of rhythm forms. "The term, 'rhythm forms,' alludes to the seven characteristic groupings of tones which are found when we study the

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[22]Hayden, "The Demonstration of Ear Training in Rhythm Forms," SMM, VIII (March 1907), 7.

[23]Hayden, "Demonstration of Rhythm Forms," p. 11.

rhythm system with the beat as a unit."

Sound school music teaching, according to Hayden, demanded not only that the ear be trained exhaustively in the tonal and rhythmic combinations, but that all symbols appealing to the eye be discarded as the means of conveying ideas of tone or rhythm to the mind. "All hand signs, all ladders, all modulators should be absolutely done away with and not used in developing a knowledge of rhythm in practicing the elements of tone or rhythm."[24]

Since music is perceived only by the ear, Hayden argued that the fundamental instruction should be addressed to the ear. Every new fact of tone and rhythm should be sung or played for the children to learn by hearing. Each new musical fact should be compared with all facts previously learned, through the ear. He felt that any teacher who attempted to convey new musical ideas through the eye would be ignoring this universally accepted principle of fundamental teaching techniques. He did not say that there was no proper use of notes, but he did say most emphatically, "It is absolutely false teaching to attempt to convey a new musical fact or to teach a new combination in tone or rhythm by the use of notes or other symbols." He was equally forceful in his assertion that the symbols of rhythm and tonality should be used only to represent musical facts which have already been thoroughly assimilated through the ear.[25]

In reporting the morning demonstration, Hayden as secretary of the Conference, gives the following account:

Mr. Hayden had arranged to have six classes appear beginning at

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[24]Hayden, "Demonstration of Rhythm Forms," p. 13.

[25]Hayden, "Demonstration of Rhythm Forms," p. 14.

> 9:30 with the first grade. The demonstrations of the first two groups were satisfactory and the classes did practically all that Mr. Hayden had planned for. The third grade was late, twenty minutes lapsed; the fourth grade came ahead of the third. The fourth did only fairly well; the third, badly. The fifth grade did miserably in their sight reading as they depended on one good reader who was absent. The sixth grade got off to a bad start when the leaflets to be used could not be found, having been mislaid by the messenger who brought them to the church--so they had to do work not suited. To add to this all, Mr. Hayden got flustered and his excitement after the third grade got mixed up communicated itself to the children, especially in trying to make up the twenty minutes lost.[26]

In the short discussion period which closed the morning session, Hayden was asked to give his definition of rhythm. "Rhythm," he said "is a series of groups of strong and weak beats or pulses recurring in regular succession." A heated discussion started on this definition, but was adroitly curtailed by Chairman Clark as the Conference banquet was about to be served in the church basement.[27]

In the afternoon two classes were called to finish the demonstration. In his report, Secretary Hayden writes:

> By this time Mr. Hayden had somewhat recovered his self-possession. The children did their part in a successful way, but owing to the failure of three of the morning classes to do the work mapped out for them, the demonstration was quite incomplete.[28]

Animated controversy concerning the terminology of rhythm, how it is felt, and whether or not beating or tapping the time is necessary, followed the demonstration. Thaddeus P. Giddings (Oak Park, Illinois) finally brought the Conference back to focus on a discussion of the demonstration of Hayden's work.

If the child really feels the rhythm, we must classify it and

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[26]Hayden, "Keokuk Meeting," p. 15.

[27]Hayden, "Keokuk Meeting," p. 16.

[28]Hayden, "Keokuk Meeting," p. 17.

> give him power to bring the rhythm out of the printed page. Here is where Mr. Hayden's classes failed. They had the different rhythm forms in their heads, but did not see the notes fast enough to sing them at sight. . . .
>
> There is not a place today where those children depended upon rhythm forms in their heads; when the example was right Mr. Hayden beat time; he furnished rhythm forms for all the children. He did not allow rhythm forms to come from their own knowledge.
>
> Should we beat time? Did you ever see a child get up and say something and stand absolutely still? Children's minds will not move without rhythmic movement of the body somewhere. Mr. Hayden himself, in every thing that he gave, either beat time with his foot or his hand. . . .
>
> The eye training should be so thoroughly done that the children should read the time correctly, whether they get the tones and syllables right or not. If rhythm is not right, the eye is slow. This was demonstrated every time today.[29]

Edward B. Birge felt that the children did not do Hayden justice. He argued that the child reacts differently in a new environment. "The principle of the application of his work is entirely correct, the principle back of mechanical lessons of singing. . . . The trouble this morning was that Mr. Hayden did not prove his own point. The children knew the rhythm forms, but they did not express them clearly enough."[30]

H. E. Owen, Madison, Wisconsin, contended that the children need to feel rhythm in some tangible way: beating time, tapping or something--a thing which Hayden opposed.[31]

Miss Anna Allen (Springfield, Illinois) was disappointed, for "Mr. Hayden did not deliver the goods. I failed to feel rhythm

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[29]Hayden, "Keokuk Meeting," p. 21.

[30]Hayden, "Keokuk Meeting," p. 22.

[31]Hayden, "Keokuk Meeting," p. 22.

expressed in the songs."[32]

C. H. Congdon felt that Hayden was on the right track but that his method was not worked out sufficiently.[33]

Clarence C. Birchard (Boston) considered that Hayden had accomplished much, having seen an earlier demonstration in the classrooms of the children.[34]

Charles H. Miller (Omaha, Nebraska) insisted that it was a mistake for the children to be expected to name the syllables and keep the rhythm correct in sight reading.[35]

There were many other criticisms of the demonstration, some adverse, others favorable. These Hayden faithfully reported in the May 1907 issue of School Music Monthly.

Mrs. Clark, in speaking of the Keokuk meeting some thirty years later at the Music Educators National Conference, recalls the discussion that followed Hayden's demonstration.

> . . . Criticism waxed sharp and debate acrimonious. The chairman's gavel almost made holes in the pulpit. Trouble was in the air. A group went into a huddle; members of the school board were present; the situation was likely to become harmful. Kindliness, forbearance, and tolerance were the spirit of that group, and the discussion was stopped.[36]

Hayden wrote in defense of his work in the May 1907 issue of School Music Monthly.

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[32]Hayden, "Keokuk Meeting," p. 22.

[33]Hayden, "Keokuk Meeting," p. 23.

[34]Hayden, "Keokuk Meeting," p. 23.

[35]Hayden, "Keokuk Meeting," p. 23.

[36]Frances Elliott Clark, "The Spirit of the Conference," Yearbook of the Music Educators National Conference, Thirtieth Year (Chicago, 1937), pp. 349-50.

> For two months before the Conference I had been in an extremely nervous condition, the result of overwork, and for two weeks before the Conference, I had been under the care of a doctor. Instead of a much needed rest in February, in addition to regular school work, I conducted an increasingly large correspondence promoting the success of the Conference, edited School Music Monthly, and attended a large business mail. The result of this was that I was in an extremely nervous condition when the Conference began. . . .
>
> I had so much confidence in the children that I brought them before the Conference without adequate preparation for singing and working in front of a group. And too, I began instantly in teaching without giving the children an opportunity to become accustomed to surroundings by singing a few familiar songs. . . .
>
> Getting behind schedule was anathema to me, and in trying to get caught up, I became more nervous and upset. My nervousness was aggravated by the knowledge that there was a strong element in the Conference that would criticize unsparingly no matter what the demonstration showed. . . .
>
> My only objection to the criticisms that were given was against those who criticized only the morning demonstration and had nothing to say for the good showing in the afternoon.[37]

Edward Birge, writing of Hayden's demonstration some twenty years later in his book History of Public School Music in the United States, has this to say,

> As showing the ability of the pupils to sing many varieties of scale and interval groups in the seven rhythm-forms, the demonstration was a success; but when they attempted to apply this ability to reading new music, the results were not conclusive. Some of the classes read with confidence, and some failed, partly from nervousness. It was evident that the children had been well drilled on the rhythm-forms, but that practice in reading actual music had received scant attention, and perhaps had been purposely neglected, because Mr. Hayden was honestly trying to prove that a good working knowledge of rhythm-forms involving the ordinary melodic idioms of music would enable the child to successfully attack the printed page. However, the demonstration presented the reading problem in a new aspect, which gave an opportunity for this ever old and ever new question to be analyzed.[38]

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[37]Hayden, "Some Facts About the Demonstration of Rhythm Forms," SMM, VIII (May 1907), 28-42.

[38]Edward B. Birge, History of Public School Music in the United States (Boston: Oliver Ditson Company, 1928), pp. 243-44.

Evidently, Hayden was not too greatly discouraged by all the criticism, for he continued to use the rhythm forms as the basis for teaching music reading in the Keokuk schools, gave talks and demonstrations, and wrote articles in School Music advocating this approach.

At the meeting of the Department of Music Education of the National Education Association at Los Angeles in July 1907, in lieu of a paper which was not read, Hayden presented a brief résumé of his approach to music reading through rhythm forms and used a pupil from the Keokuk schools to demonstrate his technics.[39] The pupil, Elizabeth Warwick (now Mrs. William Dayton), gave an account of this in an interview. She recalled how nervous she was, but that Mr. Hayden was very calm; and that Hayden was most upset because there was no time for questions from the floor at the close of the demonstration.[40]

Hayden read papers and demonstrated with Keokuk school children before both the Iowa and the Illinois music sections of the respective state teachers associations in the fall of 1908.[41] William Solomon of Drake University was much impressed by Hayden's demonstration at the Iowa State Teachers Association and wrote to Hayden asking that his letter be published in School Music so that others could know of the impression made by the Keokuk class at Des Moines. In this letter Solomon says, "The demonstration was a success from beginning to end,

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[39]Hayden, "Annual Meeting of N.E.A. at Los Angeles," SMM, VIII (September 1907), 9.

[40]Statement by Elizabeth Warwick Dayton, a former pupil of Hayden in the Keokuk schools, in personal interview, August 2, 1956.

[41]Hayden, editorial, SM, IX (January 1908), 20.

and proved that the children understood rhythm and notation thoroughly."[42]

At the Music Supervisors' Conference at Indianapolis in 1909, Hayden delivered a paper entitled "Rhythm and Beating Time."

> From the first lesson the mind should be called upon to act directly in memorizing music rhythm, and the effect of recurring beats and recurring groups of pulses should be mentally noted and memorized. . . .
>
> Beating time is useless and adds what is at first a real difficulty to the children, instead of a help. . . . Depending on the beating of time as a means of teaching rhythm is wrong, because it is indirect and complex. It compels analysis and comparison, where direct observation and memory is simpler and more natural. In beating time you take the theorist's way; in imitation you go back to nature. Beating time fails to work well where most needed: in studying beat groups.
>
> Teach these characteristic groups of tones directly, by imitation, and memorize them directly by means of the mental effects they produce when heard, observed, and compared.[43]

Hayden supported these arguments by quoting from experiments conducted by Dr. Bolton at Clark University. Again, there was a demonstration by a Keokuk student. In this demonstration Hayden advanced the argument that rhythm can be most successfully taught by imitation, and that it may be made a matter of thought and mental action, the same as any other form of knowledge.

Having received much criticism of his attitude toward beating time, Hayden wrote in School Music, "It is poor teaching to depend upon beating time to impart knowledge of different characteristic rhythm groups. Please notice that I do not say no one should ever beat time;

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[42]Hayden, "The Eye and the Ear in Music Education," SM, IX (January 1908), 41.

[43]Hayden, "Music Supervisors' Conference at Indianapolis," SM, X (May 1909), 28.

I say it should not be depended on in giving children familiarity with different facts in the rhythm system."[44]

Later, in answer to an article published in School Music, written by Henry W. Fairbanks, in which he criticized Hayden as taking the position that beating time should be done away with, Hayden wrote,

> This is an entirely gratuitous assumption, and one not warranted by any article I have ever written. I don't object to the children beating time, if they want to, and doing it as an expression of musical rhythm. I have never suggested that a choir leader or an orchestra leader should not beat time. I have merely taken the position that the children should not be required to beat time as a means of their understanding the facts of rhythm or as a means of enabling them to give expression to the facts of rhythm indicated by certain groups of notes.
>
> What I do advocate is that the children should become so thoroughly familiar with the facts of rhythm which have been presented to them by imitation and in logical order, that they are able to recall any rhythmic tone groups which may be brought to their attention by dictation or by the written symbols of music.[45]

Hayden's demonstration at the Keokuk Conference was a precursor of the clinics of later conferences. Many ideas were developed from the discussion of the rhythm work demonstrated by Hayden concerning the establishment of melodic patterns in ear training and eye training, the use of large bodily movements, and the greatly increased power of the child musically. Many of the suggestions made were later used by the writers of new song series and in the teacher's manuals which accompanied them.

The custom of the conference banquet, which until recently was for many members one of the most cherished parts of the program, was begun at Keokuk. The banquet, still an important event at some of the

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[44]Hayden, "Ear Training in Rhythm Forms," SM, X (January 1909), 17.

[45]Hayden, "About Beating Time," SM, XII (January 1911), 38.

sectional meetings, has been abandoned at the National meetings in favor of a conference breakfast. Due to the uncertainty of the number who planned to attend the banquet at Keokuk, no formal plans were made for a program. During the meal, Hayden suggested that Thaddeus P. Giddings be made toastmaster. The secretary recorded, "In a most natural and easy manner, Giddings assumed the responsibility thrust upon him, and the next forty-five minutes was devoted to one of the most pleasant functions of the Conference."[46]

Also at the Keokuk meeting papers on issues of vital interest to the supervisors present were read and discussed. One provoking much argument was given by William B. Kinnear, Minneapolis, Kansas, on "Terminology."[47] This topic was a carry-over from the meeting of the Department of Music Education of the National Education Association the previous summer. The interest in a uniform terminology by teachers and supervisors grew out of the confusion brought about by the authors of the various song series and of books on the theory of music. Few of these agreed on basic music terminology. The result was a demand by the teaching profession for a terminology that would be consistently used and understood by all. Both Kinnear and Hayden were members of the Committee on Terminology of the Department of Music Education.

The idea of forming a permanent organization began growing as the sessions of the Conference continued. At Friday morning's session, Mrs. Clark brought the question of permanent organization before the group. Some felt that the conference should be a part of the National

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[46]Hayden, "Keokuk Meeting," p. 11.

[47]Hayden, "Keokuk Meeting," p. 12.

Education Association. Others, including Hayden, Birge, and Giddings, believed that the best results would be obtained by an independent organization and that all the time at meetings should be devoted to school music.[48] The Department of Music Education of the National Education Association had functioned for twenty-three years as the national representative body for teachers of public school music, building in that time the prestige that goes with a continuous, active existence. However, after a taste of having the entire time of the conference devoted to school music, many members were ready to consider an organization separate from the National Education Association. At the annual conventions of the latter organization, the various departments were permitted only two or three sessions to consider their own interests, the remainder of the time being allotted to general sessions.[49]

As the majority of the conference favored a permanent organization, a committee headed by Herman E. Owen (Madison, Wisconsin) was appointed to work out the details of organizing for immediate action. At the closing session the committee reported with a constitution which was readily ratified. The provisions were simple, calling for officers and an executive committee of which the officers were members.[50]

In the election which followed, the members showed their appreciation for all his work connected with calling and setting up the mechanics of the Conference by electing Philip C. Hayden as their first president. Other officers were Vice-President, C. H. Miller (Omaha,

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[48]Hayden, "Keokuk Meeting," p. 13.

[49]Hayden, editorial, SMM, V (September 1904), 18.

[50]Hayden, "Keokuk Meeting," p. 13.

Nebraska), Secretary, Stella R. Root, (Springfield, Illinois), and Treasurer, E. B. Birge, (Indianapolis, Indiana). The executive committee, in addition to these officers, included Frances E. Clark (Milwaukee, Wisconsin), Jessie Clark (Wichita, Kansas), T. P. Giddings (Oak Park, Illinois), H. E. Owens (Madison, Wisconsin), and Birdie Alexander (Dallas, Texas).[51]

Opinion was divided concerning a name for the new organization. One group considered that it would be presumptuous on the part of the supervisors present to call the organization a national music supervisors' conference. Another group expressed the opinion that no name should be chosen which limited the membership to any particular section; that the organization and name should be such that all supervisors should feel that it was open to them. Hayden came forward with the suggestion that by adopting the simple name Music Supervisors' Conference these objections would be met, for "the name Music Supervisors' Conference neither limits the territory nor claims national significance."[52]

In further discussion, the feeling was expressed that the new conference should not in any way conflict with the Department of Music Education of the National Education Association, but rather that it should be considered as working entirely in sympathy with that body and so far as possible be affiliated with it. The practical outcome of this would be that when the National Education Association met in the Midwest, there would be no meeting of the Music Supervisors' Conference,

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[51]Hayden, "Keokuk Meeting," p. 14.

[52]Hayden, "Name of Supervisors' Conference," SMM, VIII (May 1907), 19.

the energies of the supervisors instead would be devoted to making the National Education Association meeting notable for its efficiency.[53]

As the conference drew to a close, the committee on resolutions gave its report.

> Our thanks and personal appreciation to Supervisor Philip C. Hayden, through whose efforts this conference was made possible. . . .
>
> Be it also resolved that we recognize in the School Music Monthly, a magazine of great value and a means of communication between ourselves; that we urge each and every supervisor to rally to its support, and we express the hope that its genial editor may soon make it in fact as well as name--a monthly magazine.[54]

In writing of the conference in retrospect, Hayden sums up what seems to have been the consensus of the group.

> There was an earnest and candid spirit shown throughout the Conference; a willingness to impart and to receive information that made it by all odds the most significant gathering of supervisors I have ever attended. There was a genuine spirit of professional interest to give and to receive criticisms which was highly gratifying to all the members.[55]

Between the close of the Keokuk meeting and the succeeding February, there developed a strong feeling among a number of supervisors and some members of the Board of Directors that a meeting should be held early in the spring of 1908 at Peoria, Illinois.[56] Since there was an understanding at the time of organization at Keokuk that when the National Education Association met in the Midwest there would be no meeting of the Music Supervisors' Conference, Hayden, Frances E. Clark, and other influential members were opposed to a meeting of the latter

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[53]Hayden, "Music Supervisors' Conference and the N.E.A.," SMM, VIII (May 1907), 19.

[54]Hayden, "Keokuk Meeting," p. 14.

[55]Hayden, "Keokuk in Retrospect," SMM, VIII (May 1907), 18.

[56]Hayden, editorial, SMM, VIII (November 1907), 15.

group in 1908. The National Education Association was to meet in Cleveland.

Hayden wrote in the January 1908 issue of School Music,

> The editor of this journal could not think of promoting a meeting which would have any tendency of interfering with the highest success of the meeting at Cleveland. Being an active member of the National Education Association and having supported and attended these meetings regularly, I have no disposition at this time to be associated with any movement which could make the Department of Music Education less influential or successful.
>
> In addition to this personal preference, the fact that School Music is the official organ of the department would also make it necessary for its editor to remain entirely loyal to the interests of the National Education Association.[57]

The opinion of Hayden, along with Mrs. Clark and certain other members of the Board of Directors, exerted such influence that the proposed meeting at Peoria was not held.[58] Most members put their efforts into making the meeting at Cleveland a tremendous success. The officers of the Music Supervisors' Conference continued to serve for another year.

From the time of the Keokuk meeting in 1907 until the second meeting of the MSC in Indianapolis in 1909, Hayden was very active in bringing the organization to the attention of the supervisors of the country, especially those living in the Middle West. He continually pointed out in articles and editorials in School Music the advantages of this type of a meeting over those held in connection with other groups. He called to the attention of the members and to other music teachers and supervisors that at such a meeting a continuous session morning, afternoon, and evening could be held, and in this way an

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[57]Hayden, "Supervisors' Conference in 1908?" SM, IX (January 1908), 19.

[58]Hayden, "Supervisors' Conference in 1908?" p. 20.

abundance of time was possible for a thorough discussion of all papers presented, as well as time for the consideration of new problems or questions concerning the teaching of music in the schools.[59]

Throughout these two years, many supervisors who had been in attendance at the Keokuk conference wrote to Hayden commenting on how much more fruitful in good results that meeting had been when compared to other conferences.[60] Most of the correspondents permitted Hayden to quote from their letters in the pages of School Music. These comments by various supervisors were instrumental in prompting others to investigate membership in the Music Supervisors' Conference.

The Indianapolis meeting was more thoroughly and thoughtfully organized than the one at Keokuk.[61] Members of the various committees were not materially changed. Hayden, as president, was again the dynamic figure that dominated the planning and later the meetings of this second conference. He had learned, as had other leaders, through experience some of the pitfalls to be avoided, as well as the general "know-how" of running a successful meeting.[62] The program committee consisted of Hayden as chairman, Stella Root (Peoria), and Arthur Mason (Columbus, Indiana). One of the chief attractions was the production by the host, Edward B. Birge, of Benoit's cantata, Into the World, by a chorus of 1200 children, accompanied by the Thomas orchestra. The chief discussion centered in the report upon grammar-grade requirements

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[59]Hayden, "Supervisors' Conference versus N.E.A.," SM, X (March 1909), 21.

[60]Hayden, editorial, SM, X (March 1909), 22.

[61]Hayden, editorial, SM, X (May 1909), 21.

[62]Hayden, "Music Supervisors' Conference at Indianapolis," SM, X (May 1909), 28.

of music teaching as presented at the meeting of the Music Teachers National Association the preceding year by Ralph L. Baldwin, chairman of the public school committee of that group.[63] Other discussions were continued from the Keokuk and Cleveland meetings concerning uniform terminology and the standard version of our national songs. Again at this meeting, Hayden was active in the discussions, and he also gave a paper on "Rhythm and Time-Beating," with a demonstration of the rhythm modes.[64]

Birge[65] claims there were around one hundred in attendance; Hayden, in reporting the meeting in School Music, writes that fifty members were present. Birge may have been including associate memberships, while Hayden counted only the active members. Membership fees of one dollar for associate members and two dollars for active members were assessed.

Of the several committees appointed by President Hayden, the one on permanent organization was most important. Frances E. Clark (Milwaukee) was named chairman; other members were Harry C. Eldridge (Franklin, Ohio) and Stella Root (Peoria). This committee was charged with the significant task of drawing up a constitution and of settling on a name for the organization, and was asked to make its report at the meeting the following year.[66] That no thought of an organization outside of the National Education Association had as yet crystallized is evident in the announcement by Mrs. Clark of the meeting of the

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[63]Hayden, "Indianapolis," p. 29.

[64]Hayden, "Indianapolis," p. 32.

[65]Birge, History, p. 247.

[66]Hayden, "Indianapolis," p. 25.

National Education Association in Denver in June, and her subsequent urging of all supervisors to attend.[67]

The newly elected officers were E. L. Coburn (St. Louis), president, Will Earhart (Richmond, Indiana), vice-president, Stella Root (Peoria), secretary, William B. Kinnear (Minneapolis, Kansas), treasurer. Elected to the Board of Directors were T. P. Giddings (Oak Park, Illinois), Frances E. Clark (Milwaukee), P. C. Hayden (Keokuk), Arthur W. Mason (Columbus, Indiana), and Elizabeth Casterton (Syracuse, New York).

Hayden, in reporting the meeting in School Music, writes,

> The second meeting of the Music Supervisors' Conference was a brilliant success. . . . There was demonstrated a vital interest in the Conference among the supervisors of the Mississippi Valley, which will make it permanent and powerful. Earnestness of the supervisors attending made it evident that their interest in the Conference is deep and enduring.
>
> The Supervisors' Conference should attract the support and interest of the great mass of supervisors that the National Education Association has never been able to do.[68]

The third meeting of the Music Supervisors' Conference was invited by W. H. Aiken, supervisor at Cincinnati, to be held in that city. The annual May Festival in Cincinnati was to be a special attraction with a children's chorus singing to the accompaniment of the Thomas orchestra. Hayden, along with a number of supervisors from Iowa, Kansas, Nebraska, and Wisconsin raised objections to a meeting in Cincinnati as being too far east. Besides, these supervisors were not primarily interested in the May Festival, for as Hayden put it, "The supervisors go to the Conference not to be entertained, but to secure

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[67] Hayden, "Indianapolis," p. 27.

[68] Hayden, "Indianapolis," p. 28.

professional information and to exchange professional experiences and educational ideas."[69]

Nevertheless, the Conference met in Cincinnati in early May with about one hundred and fifty members in attendance, Hayden giving the response from the Conference to the address of welcome made by F. B. Dyer, Superintendent of the Cincinnati Schools.[70] At this meeting the committee on permanent organization appointed the preceding year by Hayden during his presidency, brought in a constitution, which, after some discussion, was unanimously adopted.[71] The name, Music Supervisors' National Conference, became the official name of the Conference over some protests.[72] Also, at this meeting the Yearbook was established to publish the papers, discussions, and minutes of the annual meetings.[73]

One day was spent in visiting the Cincinnati schools, a practice which was followed for many years, but Hayden was disappointed that no time was given for the discussion of the work being done in the Cincinnati schools.[74] Too, he was annoyed by the very limited discussion of the composite report read by Elsie Shaw of St. Paul, Minnesota, of the Committee of Ten on "The Standardization of Methods of

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[69]Hayden, "Supervisors' Conference for 1910," SM, X (November 1909), 18.

[70]"Minutes of Cincinnati Meeting," Journal of Proceedings of the Third Annual Meeting of the Music Supervisors' National Conference (St. Cloud, Minnesota, 1910), p. 10.

[71]Hayden, "Supervisors' Conference at Cincinnati," SM, XI (May 1910), 26.

[72]Hayden, "Cincinnati," p. 26.

[73]Hayden, "Cincinnati," p. 27.

[74]Hayden, "Cincinnati," p. 18.

Teaching Music Reading."[75] The reason for the lack of time for discussion was that the majority of the supervisors attending the conference could not obtain tickets for the Children's Concert at the May Festival, and they had to be content with attending a rehearsal which Aiken had arranged for them, but which took time from the conference proper.[76]

Officers elected at Cincinnati were Edward B. Birge, (Indianapolis), president, Stella R. Root (Chicago), vice-president, Clyde E. Foster (Ypsilanti, Michigan), secretary, and James McIlroy, Jr. (McKeesport, Pennsylvania), treasurer. The new Board of Directors consisted of Frances E. Clark, P. C. Hayden, A. W. Mason, Elizabeth Casterton (Rochester, New York), and D. R. Gebhart (Kirksville, Missouri).[77]

In the September 1910 issue of School Music, Hayden announced that the Board of Directors had decided that beginning in 1911 "the Conference will be not later than April first, May being too late for most supervisors due to close-of-year concerts and work." The decision to meet earlier marked the beginning of a policy continued by the Conference to the present day. Hayden voiced the hope that the meeting would be in some city in the Midwest from which most memberships were drawn.[78]

With the adoption of a constitution and a definite name, the

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[75]Hayden, "Cincinnati," p. 19.

[76]Hayden, "Cincinnati," p. 18.

[77]"Minutes of Cincinnati Conference," SM, XI (May 1910), 12.

[78]Hayden, editorial, SM, XI (September 1910), 9.

Music Supervisors' National Conference began to become more aware of itself as an organization separate and distinct from the National Education Association. This breach widened during the next decade, and not until some years after Hayden's death did the Conference finally become an adjunct of the National Education Association.

Hayden drew a comparison of the Music Supervisors' National Conference and the Department of Music Education of the National Education Association of that year in the issue of School Music dated September 1910. At the Cincinnati meeting of the Music Supervisors' National Conference there were forty-six in attendance who had been at previous meetings. At the Boston meeting of the National Education Association only five or six had attended previous meetings. Moreover, the Supervisors' Conference "seemed to be a continuation of the meeting held the year before," while the National Education Association meeting "seemed to be a detached gathering, only associated with the previous meeting in two respects: the reports on terminology and on the standard version of our national songs." Hayden argued that the same situation would probably occur in 1911, for the Music Supervisors' National Conference would probably be in the Midwest and many would attend; while the National Education Association would be in San Francisco and the same conditions as at Boston would recur. Until the supervisors could attend and not miss almost two weeks of school, not many would, he felt, go to the music meetings of the National Education Association.[79]

Hayden served as a member of the Board of Directors of the

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[79]Hayden, "Comparison of Music Supervisors' Conference and the Department of Music Education of the N.E.A.," SM, XI (September 1910), 18.

Music Supervisors' National Conference until the meeting in St. Louis in 1912.[80] At Detroit in 1911, he gave the response for the MSNC to the address of welcome by S. C. Martindale, Superintendent of the Detroit Schools, as he had done a year earlier in Cincinnati.[81] From 1915 until his death in 1925, Hayden was elected auditor each year. In this capacity he was a member of the Board of Directors and helped shape many of the policies that contributed to the success of the organization.[82]

At the meeting in St. Louis in 1912 a group came into control of the MSNC who were strongly opposed to Hayden and his journal, School Music. As a result, from 1912 to 1914 he was not allowed to secure copies of the papers read at either the St. Louis or the Rochester meetings. Nor was he appointed to any committees or called on to take part in the meetings. He avoided stating the exact nature of the difficulty in School Music. However, in that journal for March 1914, he wrote in an editorial,

> The writer does not feel it wise to state the exact facts explaining why there has not been more written about the Supervisors' Conference in School Music in the last two years. However, perhaps there will be no harm saying that he has not printed the papers read at St. Louis because he could not secure their use, and since the Rochester Conference was under the same management he made no

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[80]Hayden, "Music Supervisors' National Conference at Detroit," SM, XII (May 1911), 24.

[81]Hayden, "Detroit," p. 21.

[82]Peter W. Dykema, "Philip C. Hayden," Music Supervisors Journal, VIII (February 1922), 30-31. One in a series of biographical sketches of the officers of the Conference. Hayden was auditor at this time.

attempt to secure those papers.[83]

By the time of the meeting in 1915 at Pittsburg all seems to have been smoothed out. There had been a change of management, and Hayden had become again a more influential member of the Conference. The three great topics of this Conference were community music, credit for music study, and the classification of children's voices. But Hayden notes, "It was very evident to one listening to the conversations in the lobby of the hotel that the subject in which there was the greatest interest was the development of instrumental music in the high schools, grammar schools, and grade schools."[84]

Hayden was unable to attend the meeting at Lincoln, Nebraska, in 1916. However, a telegram was sent to him from the Conference in recognition of his value to the group and to music education.[85]

At the Grand Rapids meeting in 1917, President Peter W. Dykema called attention to the fact that this was the tenth anniversary since the first meeting at Keokuk.[86] The Keokuk members were recognized. Those in attendance included among others, Hayden, Mrs. Clark, T. P. Giddings, E. B. Birge, C. H. Miller, A. J. Gantvoort, and C. H. Congdon.

Great interest was shown by the members in the instrumental

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[83]Hayden, "Criticism," SM, XV (March 1914), 18. Perhaps it is coincidental, but as late as July 1956, the file of School Music at MSNC headquarters was incomplete for the period from May 1912 to November 1914.

[84]Hayden, editorial, SM, VI (March 1915), 17.

[85]Agnes Benson, "Secretary's Report," Journal of Proceedings of the Ninth Annual Meeting of the Music Supervisors' National Conference (Pittsburg, Pennsylvania, 1916), p. 45.

[86]Hayden, "Report of Grand Rapids Meeting," SM, XVIII (March 1917), 21.

work, both band and orchestra. Demonstrations of class lessons on instruments attracted the attention of many of the supervisors present. Hayden was especially impressed with the work of John Beattie, and wrote a long editorial in his praise in School Music.[87]

At Evansville in 1918, Hayden was instrumental in persuading the Conference to adopt some constitutional amendments, the most important being that the Constitution might be amended with only twenty-four hours notice by a two-thirds vote.[88] This had been recommended by the Board of Directors, but was having some trouble in gaining acceptance. Hayden rose to the defense of the amendment, and it was passed.

The Conference ran into trouble again in St. Louis in 1919. The question of whether or not a small group of supervisors was running it began to be discussed. Argument became heated and acrimonious. Hayden, Kinnear, and other influential members who were not considered part of the inner circle by the dissidents, tried to reason with them. Hayden continued in his efforts after returning home through the pages of School Music.

> The National Conference has been very fortunate in the selection of its representatives during the past years. It has been wise enough to choose broadminded, unselfish members to assume the responsibilities of management and to guide the gradual development of the Conference into an organization of immense potential influence. There was some talk in St. Louis about the inner ring and the lack of democracy in management. This talk was futile and foolish. Democracy doesn't consist in being without leaders, managers, even rulers; but consists in helping to designate who the rulers will be. It is a happy democracy that makes the right choice, and we feel no hesitancy in saying that MSNC has been very happy in the choice of its representative managers. The various official boards of the Conference have little need of personal

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[87]Hayden, editorial, SM, XVIII (March 1917), 23.

[88]Hayden, "Report of Evansville Meeting," SM, XIX (May 1918), 11.

> encomiums; the phenomenal development of the Conference during the past five years is their most effective endorsement, and stands unchallenged.[89]

At this same meeting in St. Louis, President Osborne McConathy, in speaking of the founding of the Conference said,

> The impulse which led to the supervisors being invited to Keokuk grew from the desire of Philip C. Hayden to bring to the attention of progressive supervisors the fact that rhythm was the great basic fact in music and should be present in all study and practice drill. That view of music study has been almost universally adopted in the schools and this splendid Conference is ample evidence of the progressive attitude of music supervisors.[90]

A very earnest effort was made during the year between the meeting at St. Louis and that at Philadelphia to secure a number of new members who would attend the coming meeting. In the issue of March 1920 of School Music, Hayden devoted the first ten pages to the approaching conference in Philadelphia, printing the complete program. In an editorial he wrote most enthusiastically of his anticipation of the meeting,

> For twenty years this journal has been bringing programs of various national meetings, but we never have printed one with such unalloyed satisfaction. . . . It is a notable program in subjects discussed and in the calibre of the music educators who lead the discussions.[91]

In a symposium on "Why Go To Philadelphia" from a large number of letters from the membership, several were quoted in the Music Supervisors Journal of March 1920. Included in these was one from Hayden, who wrote,

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[89]Hayden, editorial, SM, XXI (March 1920), 19.

[90]Osborne McConathy, "President's Address," Journal of Proceedings of the Twelfth Annual Meeting of the Music Supervisors' National Conference (Pittsburg, Pennsylvania, 1919), p. 20.

[91]"Program for Philadelphia Meeting of MSNC," SM, XXI (March 1920), 4-11.

> There is abundant evidence that the annual meeting of the Music Supervisors' National Conference at Philadelphia will be of extreme interest. President Dann's announcement is nation-wide in its character. It carries the atmosphere of bigness and of the grand enterprise.
>
> For a long time I was in doubt whether to undertake the spring trip to Philadelphia or to deny myself the privilege of attending. In view of the great things from a great meeting, I have finally decided to go to Philadelphia in March.
>
> Another thing also influenced me, namely a feeling that my attendance will be worth more this year than at an ordinary meeting, this year, when the meeting is being held so far away from the geographical center of former membership. I feel like urging every former member to be in Philadelphia, and that being compelled to forego that pleasure, they at least send in their membership fee thus maintaining an unbroken membership. It is the old constant membership that makes a National Conference possible.[92]

At the Philadelphia meeting President Dann, in speaking of the history of the Conference, said,

> All honor to the first sixty-nine, to the twenty-four who are still active members, and especially to Philip C. Hayden, the first president, who initiated the movement which brought the Conference into existence and whose reports of the first meetings make possible a complete history. From the first, Mr. Hayden had faith that the Conference would live. After the second meeting he said editorially in School Music, "The Supervisors' Conference will be permanent because it meets the needs of the American supervisor."[93]

Hayden, after the Grand Rapids meeting in 1917 when he was so impressed by John Beattie and his work, never ceased to sing his praises, and was delighted when Beattie was elected president for the Conference at St. Joseph in 1921.[94] Hayden continued to think even more favorably of him as Beattie went about the organization of the

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[92]Hayden, "Why Go To Philadelphia?" Music Supervisors Journal, VI (March 1920), 24.

[93]Hollis Dann, "President's Address at Philadelphia," Music Supervisors Journal, VI (April 1920), 10-16; also Journal of Proceedings of the Thirteenth Annual Meeting of the Music Supervisors' National Conference (Oberlin, Ohio, 1920), pp. 31-36.

[94]Statement by Van Brocklin Hayden in personal interview, August 1, 1956.

St. Joseph meeting.

> Mr. Beattie is quite a young man, in point of years, to fill the important position for which he has been chosen, but his youth is entirely in his favor, for one needs to be young and elastic to do the amount of work he has done in organizing the program and attending to the thousand matters referred to the executive officer of such an important organization as the Conference. Mr. Beattie has not only put an immense amount of time on compiling the program and making other arrangements, but he has brought to the task unusual ability for organization and positive executive powers.[95]

In the May 1921 issue of School Music, Hayden wrote of the pleasure he received from his recognition by members of the Conference.

> The editor of School Music has enjoyed the last three meetings of the Supervisors' National Conference with peculiar satisfaction. The recognition extended him on account of his activity in connection with the organization of the Conference has offered him much pleasure. At St. Louis, Pres. McConathy printed the statement that he originated the movement which resulted in the organization of the Conference at Keokuk, Iowa, in 1907. At Philadelphia, Pres. Dann, in his address, told the story of that first meeting in Keokuk at some length, and gave credit to the editor for his professional interest and zeal. At St. Joseph, officers and members of the Conference seemed to take pleasure in the attendance of the editor of School Music, and in many ways extended him courteous recognition, finally re-electing him auditor, thus making him member of the executive board for another year. It is indeed a matter of the deepest satisfaction to the originator of the Keokuk meeting that out of that meeting has grown so powerful and influential a body of national scope, and the generous recognition of this fact so conspicuous at the last three meetings is received with the keenest appreciation.[96]

It was in a biographical sketch of Hayden which appeared in the Music Supervisors' Journal, written by P. W. Dykema, editor, that Hayden began to be referred to as "Papa."

> Joseph Haydn was affectionately nick-named "Papa" by musicians of his time, and of the centuries which followed. This was a tribute both to his powers of innovation and to his kindly, helpful spirit. Members of the Music Supervisors' National Conference may well give the same nick-name to Philip Hayden. He is father of our

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[95]Hayden, "St. Joseph Announcement," SM, XXII (March 1921), 18.

[96]Hayden, editorial, SM, XXII (May 1921), 18-19.

> organization, because it was at his invitation that a group of about seventy-five progressive supervisors met at Keokuk, Iowa, in 1907 and organized our Conference. He is the man who projected and kept alive the magazine "School Music," which is now in its twenty-third volume. For years it was the only magazine devoted solely to the interests of our subject. Year after year, Mr. Hayden has done his share to make it possible for you and me to be teaching school music as honored and well-paid public employees. Fearless and forward looking, conservative and progressive, these are but a few of the terms that describe this fine fellow-member of ours.[97]

Hayden wrote concerning the growth in membership of the Conference in School Music. "The M.S.N.C. has attained a phenomenal growth. It probably has not reached its full growth, but its development in the last three years is wonderful. It is undoubtedly entitled to the spotlight on the stage of school music activities."[98] Here he was referring to the growth in membership to 1896 persons.

As early as 1910 Hayden began agitating in School Music for sectional conferences. He felt that from the standpoint of practical organization of educational forces among supervisors, two other conferences were needed, one in the east, the other in the west. With these two sending delegates to the central conference (M.S.N.C.), the work might be unified to a larger extent. He argued that an organization of this kind would certainly result in cooperation and mutual helpfulness among the supervisors from all sections.[99]

Hayden planned to bring the subject before the St. Louis meeting in 1912, but realized the futility of this since many of the leaders of the Conference were not in favor of encouraging the

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[97]Peter W. Dykema, "Philip C. Hayden," Music Supervisors Journal, VIII (February 1922), 30-31.

[98]Hayden, editorial, SM, XXII (September 1921), 18.

[99]Hayden, editorial, SM, XI (September 1910), 19.

organization of sectional conferences.[100] Unperturbed, Hayden went right on writing in his journal of the desirability of meetings of music supervisors and teachers above the level of state organization.

> The Supervisors' Conference was organized to fill the big void occasioned when the NEA was located on either coast. This Conference has created so much interest among supervisors of this country that it makes emphatic the need of a Supervisors' Conference (East) and a Supervisors' Conference (West). . . . What about a Music Supervisors' Conference, South? That will come as soon as the cities of the South fall into line by providing themselves with supervisors. . . . New England and the Eastern states should at once be organized.[101]

Six years later the Eastern Conference was organized, and within ten years the Southern Conference came into existence.

In the meantime the Music Supervisors' National Conference followed the policy of confining its meeting place to the Middle West, except for Philadelphia in 1920, and that policy would seem to have been justified by the great success which attended each new meeting. In 1918 Hayden expressed himself on the subject, as follows:

> The opinion of the writer that the meeting place should be continued in the mid-west is based on an experience of nearly twenty-five years' attendance at NEA meetings. The attendance has demonstrated beyond question that membership cannot be kept constant in a body where the meetings jump from coast to coast. The meetings of the NEA have been held in vacation time. It would still be harder to secure satisfactory attendance during the school year. It should be evident to one studying the question that one very important reason why the Conference has had the success which was denied the Department of Music Education of the NEA, has been the consecutive attendance of so large a number of members. It has been suggested that there should be a practical cooperation between the Central (National) Conference and the Eastern Conference, and this could easily be secured through the delegate system.[102]

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[100]Hayden in letter in Open Forum "The Sectional Conference Plan," Music Supervisors Journal, X (October 1924), 45.

[101]Hayden, "Other Supervisors' Conferences," SM, XIII (January 1912), 19-20.

[102]Hayden, "Supervisors' Conference in Mid-West," SM, XIX (March 1918), 19.

Hayden enthusiastically reported the meetings of the Eastern Music Supervisors' Conference in School Music. In this way all supervisors who were subscribers knew of the work of the Eastern Conference. The Eastern School Music Herald was the official publication of the Eastern Conference, but was available only to members. Of the founding of the Eastern Conference Hayden said, "There is undoubtedly need for this organization. The United States is too large in extent of territory to be adequately served with one annual meeting of supervisors. The Eastern Conference deserves the support of every supervisor in the Eastern states and the heartiest encouragement from all the supervisors of the land."[103]

A few years later, Hayden wrote in an editorial, "The Eastern Music Supervisors' Conference is a lusty youngster and has had a rapid growth from the first."[104] He had a real affinity for the Eastern Conference, according to his son Van Brocklin, probably because having spent his first twenty-five years in that area he understood many of its problems.[105]

In January 1924 Hayden was "deeply touched" on receipt of the following letter.[106]

Dear Mr. Hayden:

The officers of the Eastern Conference, recognizing the far-reaching effects of your work in school music education, desire to

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[103]Hayden, "Eastern Music Supervisors' Conference," SM, XIX (March 1918), 19.

[104]Hayden, editorial, SM, XXIV (May 1923), 12.

[105]Statement by Van Brocklin Hayden in personal interview, August 1, 1956.

[106]Letter quoted in SM, XXV (January 1924), 14.

honor you, and to have you honor us by attending the seventh annual meeting of the Eastern Conference to be held in Rochester, New York, March 4 to 8, 1924. We want you to come at our expense, to be our honored guest and have one of the best times of your life.

Please write to Miss Louise Westwood at 192 Rose-Ville Avenue, Newark, N. J., saying that you will accept.

With all best wishes for your happiness and continued usefulness, we are,

Cordially yours,

Louise Westwood
President, Eastern Conference
Laura Bryant
Vice-President
C. H. Miller, Host

Impaired health prevented Hayden from attending this meeting in Rochester. He had hoped to go up to the last minute, but was forbidden by his doctor.[107]

The following telegram was sent to the Eastern Conference by Hayden.[108]

Warmest greetings to the officers and fellow members of the Eastern Conference:

The program you have arranged is very tempting and the meeting with old and new friends would give me the keenest pleasure, but to my deep regret, I find that ill health will prevent my accepting the gracious invitation extended to me to be guest of honor at the Rochester meeting.

I appreciate what such an invitation means to the fullest extent and shall always remember and cherish it with pride and satisfaction.

Most cordially yours,

P. C. Hayden

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[107]Statement by Van Brocklin Hayden in personal interview, August 1, 1956.

[108]Telegram quoted from Eastern School Music Herald, VII (June 1924), 229.

Hayden continued to promote the sectional conference plan in every way at his command, and at the same time expressed himself as opposed to any sectional Conference becoming a part of the Music Supervisors' National Conference if it meant losing the independence of the sectional group.[109]

To encourage the South, which was beginning to show signs of great earnestness in seeking an improvement of conditions in the field of school music, Hayden, as early as the Philadelphia meeting of the Music Supervisors' National Conference, began to agitate for a meeting in some Southern city. His arguments bore fruit when the Conference went to Nashville, Tennessee, in 1922.

Before the close of the Nashville Conference, the Music Supervisors' Southern Conference was organized to meet the following December. Writing of this, Hayden said,

> The organization of this sectional conference is a natural result of an increase in interest in school music education. It will result in interesting thousands of supervisors in these annual meetings who would only rarely be able to attend the central association. Such a development was suggested as advisable many years ago in the editorial columns of School Music. This, the Music Supervisors' Southern Conference, should be encouraged by the officers and members of the National Conference.[110]

With conferences now in the East and the South, and the National Conference usually meeting in the Midwest, a feeling began to crystallize in the Far West that a conference was needed on the Pacific coast. Work toward such an organization began in 1923, but it was some

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[109]Hayden, "Sectional Conferences," SM, XX (May 1919), 21.

[110]Hayden, "Music Supervisors' Southern Conference," SM, XXIII (May 1922), 19.

years before the California-Western Conference became a reality.[111]

A problem which had been bothering many members of the Music Supervisors' National Conference was brought before the Cincinnati meeting in 1924 with the report of the committee on the relation of the National Conference to the sectional conferences. This committee, composed of the past presidents of the National Conference, had been appointed by Karl Gehrkens, president of the Cleveland meeting in 1923. The essence of the plan presented by the committee called for the National Conference to meet every other year, with sectional conferences meeting in the intervening year; that the sectional conferences send delegates to the National Conference, and that these delegates be members of the executive board of the National Conference. Hayden opposed this plan, for he felt "the plan of annual meetings of all the Conferences each independent of the others had proved wonderfully successful and should be continued until a change becomes absolutely necessary."[112]

Hayden invited supervisors to air their opinions one way or the other in the columns of School Music. He himself went on record time and again from 1910 until his death in 1925 in favor of sectional conferences, but always as independent entities.[113]

At the Music Supervisors' National Conference in Nashville in 1922, a Charter Members Club was formed. The founders (Keokuk members) at this meeting included Hayden, Frances E. Clark, Elizabeth Carmichael,

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[111]Hayden, "Sectional Conferences," SM, XXIII (November 1922), 19.

[112]Hayden, "Sectional Conference," SM, XXV (September 1924), 14.

[113]Hayden, "Sectional Conferences," SM, XXV (September 1924), 14.

C. A. Fullerton, C. H. Congdon, E. T. Philbrook, Harry Eldridge, Elizabeth Pratt, E. B. Birge, Robert Foresman, T. P. Giddings, Alice Inskeep, and J. A. Bushong. Mrs. Clark was elected president of the group; Hayden, secretary; and Mrs. Carmichael, corresponding secretary.[114] At the 1923 meeting at Cleveland, the name was changed to "Founders Club," and the group voted to include those who had attended the meeting at Indianapolis in 1909.[115] Hayden, who had been in poor health since the death during the preceding summer of his wife, to whom he was most devoted, was unable to attend the meeting in 1924.[116] At the Founders Club Breakfast the group sent Hayden a telegram expressing their love and regrets that he was unable to be with them.[117] All officers were reelected, including Hayden as secretary.

Directly following this Cincinnati Conference in 1924, which he was unable to attend, Hayden wrote letters to a number of members requesting a brief expression about the past, present, and future of the Conference. He printed twelve of these in the May 1924 issue of School Music. The general gist of these letters was that supervisors who attended the Cincinnati Conference went home not only with a new interest in their work, but with new courage to take up their daily tasks and with a distinct pride that they belonged to a profession

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[114]Hayden, "Charter Member Club," SM, XXIII (May 1922), 21; also Hayden, "Conference Impressions," Music Supervisors Journal, VIII (September 1922), 10, 12.

[115]Hayden, "Founders Club Breakfast," SM, XXIV (May 1923), 19.

[116]Statement by Van Brocklin Hayden in personal interview, August 1, 1956.

[117]Elizabeth Pratt, "Founders Club Breakfast," SM, XXV (May 1924), 15. Miss Pratt was elected secretary pro tem at the meeting in Cincinnati in 1924, and was instructed to send the minutes to Hayden who was unable to attend due to ill health.

which included so many talented, high-minded, progressive educators. The whole atmosphere of the meeting seems to have been one that gave an enlarged view of the importance of the supervisor's work, and an increased respect for the active leaders in the "new" music education. The prevailing feeling in these reports was that having made such a marked educational advance in the past few years, this progress would be continued until music in the schools would be placed upon the same basis in the curriculum with the most favored subjects.

There was reported also a willingness to investigate each promising innovation in music teaching and to give it due consideration. The old conservative position that was willing to let well enough alone seemed, according to Peter W. Dykema (Madison, Wisconsin) and Osborne McConathy (Evanston, Illinois), to have disappeared, and in its place had come an inquiring and investigating spirit.

Most of the letters spoke out most favorably for the development of the sectional conferences and the proposal by the committee for the relationship of the National Conference with the sectional conferences. William B. Kinnear (Larned, Kansas), one of the founding members, was the only sharp dissenter among the correspondents concerning the development of sectional conferences.

Increasing each year in membership and influence, the Conference was assuming an authoritative position in school music affairs throughout the country. The consensus of the replies to Hayden's request for information was that any plan adopted by the Music Supervisors' National Conference would receive the greatest consideration from the great mass of supervisors.

Several wrote personal comments to Hayden in their letters.

George O. Bowen (Ann Arbor, Michigan) wrote, "I had intended to write you promptly after returning from the Cincinnati Conference to tell you how much you were missed. It did not seem like a National Conference gathering without you present."

Osborne McConathy wrote "You were sadly missed and a frequent mention of the fact was made by many people throughout the week of the Conference. . . . Hoping that you may rapidly gain in strength and courage and with best personal regards."

Karl Gehrkens (Oberlin, Ohio), "We missed you, Papa Hayden, and we hope that you will feel well enough next year so that your 3000 Conference children may all have the chance to greet you in the home of our popular hostess [Mabel Glenn] in Kansas City."

A. V. McFee (Johnson City, Tennessee), "Let me say at the outset, that I missed you possibly more than I can say at our Cincinnati Conference."

C. A. Fullerton (Cedar Falls, Iowa), "Your absence from the Conference this year was a distinct disappointment. . . . I am glad we are going to Kansas City next year. I hope to see you as part of the largest delegation Iowa has ever sent."[118]

In writing of the Music Supervisors' National Conference and its influence on school music, Hayden said, in 1923,

> Largely owing to the existence of the National Conference, we have made fifty years of progress in school music in America during the past fifteen years. . . .
>
> The phases of this progress are outstanding: (1) the development of sound educational methods in the presentation of music in the schools and in the vast increase in all musical activities in

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[118]Reports to Hayden of Cincinnati Conference, SM, XXV (May 1924), 15-23.

the department of music; and (2) in the improvement of the professional status of the supervisors.

> The first phase is featured by the unprecedented expansion of courses not only in the high schools but in the grades, music memory contests, music appreciation, instrumental music classes of great variety in the grades and in the high school, voice training, harmony and history of music classes in the high school, and in the adoption of the course of study drawn up by the Educational Council. Except in some Southern states, the improved professional standing of the supervisor is unquestioned. The recognition of the value of music education is so general that superintendents and boards of education everywhere are seeking competent supervisors at fair salaries. It is no longer necessary to make an argument that the schools ought to have a music supervisor, it is merely a matter of arranging the details of salary, course of study, and program. The great mass of supervisors in this country get the benefit of the improved conditions made possible by the organization of the Conferences.[119]

In a later article on the Conference, Hayden wrote,

> The Music Supervisors' National Conference is the medium through which we correlate and concentrate power, influence, and constructive effort of the music education field. Thus, the Conference puts at the disposal of the individual music supervisor and the community which he serves, the massed forces of music education--the combined authority and power, the sum-total of experience, thought, vision, and inspiration of all the men and women who are engaged in this field. . . . Whatever may be the position and power of music education as an actual and potential influence for the benefit of mankind that is the position and power of the group we call music educators. The Conference is not the force of which I speak--it is the medium through which the force functions--through it we give and receive the benefits that can be evaluated only in the scale of the worth of ourselves to the profession and the worth of our profession to us.[120]

In a symposium on the "Spirit of the Conference" at the invitation of George O. Bowen, editor of the Music Supervisors' Journal, Hayden wrote in May 1924,

> The Music Supervisors' National Conference, since its founding, has demonstrated that musicians can dwell together in peace and good-fellowship, can discuss any and all questions where

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[119]Hayden, "Advance of Music in America," SM, XXIV (January 1923), 18-19.

[120]Hayden, editorial, SM, XXV (November 1924), 19.

> differences of opinion exist, with dignity, courtesy, and mutual good will, thus disproving the false but unfortunately prevalent notion that musicians cannot live and work together in harmony. The delightful informality which always pervades the annual meetings encourages all to fraternize with both friends and strangers. The broad tolerant spirit which has characterized this body from its inception is its most precious heritage. All the affairs of the Conference, no matter what provocation arise, should be conducted on a high plane--above petty, selfish interests--and mutual kindness and respect must ring true in every emergency. . . .
>
> In all the deliberations of the Conference, it must always be kept in mind that we are the musical pilots of some twenty million American school children. To guide them along the beautiful pathways in the land of song is at once the responsibility and opportunity of each and every music supervisor.[121]

In the pages of School Music and in his articles in other journals and newspapers, Hayden never failed to boost the Conference. He wrote of the work achieved by the Conference and its members, the rewards of membership in such a group, and the fun as well as the educational enlightenment of attending the annual meetings. He did not always agree with the policies of the Board of Directors, nor with some of the reports published in the name of the Conference. However, he never failed to rally to the support of the organization when it came under criticism of dissident members or outsiders.

In one of the last editorials in School Music before his death, Hayden wrote of the Conference as "the clearing house, the spokesman, and the champion" of music education. He concluded the editorial,

> The Conference has a much broader concept of its purpose than that of merely dealing with the problems of music alone; it must take its place with the rank and file of its co-workers and fellow citizens in the nation-wide effort to preserve and protect education itself. Only through organization can the Conference fully discharge its responsibilities in this regard. The Conference is the medium through which our combined strength may be utilized and

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[121]Hayden, "The Spirit of the Conference," Music Supervisors Journal, X (May 1924), 31.

through which each individual may make his own contribution to the united effort.[122]

[122]Hayden, editorial, SM, XXVI (March 1925), 16.

CHAPTER VI

HAYDEN AS EDITOR AND PUBLISHER

Early in his teaching career Hayden became convinced that there must be some way of bringing to all public school music teachers and supervisors a realization of what was being achieved nationally in their own special field. Two successful music journals of the day--The Etude and The Musician--were designed for the private teacher of piano, voice, and violin, but contained little of value for the public school music teacher. While the normal institutes and summer schools organized by some of the important publishing houses were very valuable, and he and many of his teachers attended, Hayden realized that these were not the answer to the problem of bringing to all public school music teachers and supervisors awareness of the changes and the developments which were taking place.

Hayden was persuaded that there was a very definite need for a publication that would bring to all music educators a knowledge of the progress that was being achieved throughout the country in public school music. However, he was astute enough to perceive that such an undertaking must necessarily have the backing of some well established organization if it were to succeed. To gain the support of such an organization, Hayden had the sagacity to realize that one must become a very active and respected member. The only organization which might become interested in such a project, Hayden felt, was the Department

of Music Education of the National Education Association.

In 1892 when Hayden first attended a meeting of this organization, the Department was just eight years old, and he had been supervisor of music at Quincy for five years. He had been invited to present a paper on the subject "Music in Public Education and Some Elements Essential to Its Success." Before reading his paper he made some informal remarks which reveal clearly his basic attitude concerning the teaching of school music.

> It should be understood that in the use of the word "music" I do not mean singing; I mean by it the mental effects of scales and intervals and the harmonic relations of tones and keys. Singing or playing may be the expression of these mental concepts, or they may be the veriest mechanical performance of a selection of music, which may be put on a level with driving nails or sawing wood. . . .[1]

The prepared paper listed five elements which he considered essential to the proper teaching of music in the schools and suggested that the Department of Music Education adopt some such list as a guide not only to students preparing to be special music teachers and to older teachers who desired to know the opinion of their fellow teachers on the important points with which such a statement would deal, but also to superintendents and school boards as well so that the latter might have a standard against which to judge the character of the work

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[1]Hayden, Introductory remarks to a prepared paper read before the Department of Music Education of the National Education Association at Saratoga Springs, New York, June 14, 1892, Addresses and Proceedings of the National Education Association, Saratoga Springs, New York, 1892, Vol. XXXI (Washington: National Education Association, 1892), p. 511.

done in their schools.[2]

In response to this suggestion, N. Coe Stewart (Cleveland) and Francis E. Howard (Bridgeport, Connecticut) offered the following resolution, which embraced Hayden's five elements as the aims of school music and which was adopted by the Department of Music Education:

> Resolved:--that it is the sense of the music section--
>
> 1st--that sight-singing, that is, the thinking of musical tones in their scale and harmonic relations, the thinking of rhythm, of tone length, and the quick perception of the signs which stand for these definite mental concepts, should be taught, in the primary grades and made the basis of all work in music;
>
> 2nd--that good quality of tone should be taught in all exercises and songs; and the voices of children should be protected from injury by avoiding the extremes of high and low pitch, or of loud and soft singing, and by securing distinct articulation;
>
> 3rd--that correct intonation and blended voices in part singing should be developed;
>
> 4th--that musical taste should be cultivated by the use of the best music in all grades;
>
> 5th--that emotional or expressive singing should be secured.[3]

Hayden continued as an active member of the Department of Music Education until the time of his death, missing but four meetings between 1892 and 1919.[4] He was elected vice-president of the Department in 1896, president in 1899, and served as secretary for eight different

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[2]Hayden, "Music in the Public Schools, and Some Elements Essential to Its Success," Department of Music Education. Addresses and Proceedings of the National Education Association, Saratoga Springs, New York, 1892, Vol. XXXI (Washington: National Education Association, 1892), p. 536.

[3]"Minutes of the Meeting of the Department of Music Education," Saratoga Springs, New York, June 14-15, 1892," Addresses and Proceedings of the National Education Association, Saratoga Springs, New York, 1892, Vol. XXXI (Washington: National Education Association, 1892), p. 512.

[4]Hayden, editorial, SM, XXI (November 1920), 15.

terms between 1903 and 1918. During his thirty-three years as a member of the music section, Hayden served on many important committees which helped shape its policies and achievements, including among others those on Terminology, National Songs, and Training of Supervisors of Music. He served as chairman of the following committees: Standards to Be Achieved by the End of the Eighth Grade, School Songs, and National Week of Song.

At the meeting of 1897, Hayden made the motion that brought into being "The National Federation of School Music Teachers." According to Birge, this was the first school music organization to bear the name "National."[5] Hayden's motion as adopted provided that the officers of the Department of Music Education of the National Education Association should be the officers of the Federation, and that anyone could become a member by paying the annual dues of fifty cents. This fee entitled the member to a copy of the report of the proceedings of the year. The National Federation was thus merely a mailing list, but its purpose was to bring all music teachers into closer sympathy with the music section of the NEA by making them aware of what the department was doing.[6] During the three years of the existence of the Federation, Hayden served as chairman of the committee which published the report. The National Federation of School Music Teachers had three hundred members, and continued in operation until 1900 when Hayden began to

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[5]Edward Bailey Birge, History of Public School Music in the United States (Boston: Oliver Ditson Company, 1928), p. 234.

[6]Hayden, editorial, SMM, I (April 1900), 12.

publish School Music Monthly.[7]

The idea of publishing this significant journal himself had come to him during his tenure as president of the Department of Music Education of the NEA in 1898-99. He envisioned a journal in which all members of the profession could air their views, which could call attention to new trends and materials and report programs that had been given by supervisors throughout the country, and which could also assume the functions of the National Federation of School Music Teachers. As chairman of the National Federation's publishing committee, Hayden had access to a list of prospective subscribers.[8]

In April of 1900 Hayden's dream of such a journal was realized with the publication of the first issue of School Music Monthly. As editor and publisher he set forth his aims and plans in a statement to which in the main he stoutly adhered in subsequent years.

Our Platform

> First--An independent journal published in the interest of public school music. Its columns open for the full discussion of all phases of school music, and methods of teaching the same.
>
> Second--To act as the organ of the Department of Music Education of the N.E.A., and to assist in and record the work of the various committees of that body, and of the National Federation of School Music Teachers.
>
> Third--To secure a large staff of contributors among supervisors, superintendents, and musicians, and to present in each issue papers on various topics pertaining to school music from their pens; also print a good portrait of the writer with each article contributed.

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[7]"Secretary's Minutes of the Department of Music Education Meeting, Milwaukee, Wisconsin, June 21-22, 1897," Addresses and Proceedings of the National Education Association, Milwaukee, Wisconsin, 1897, Vol. XXXVI (Washington: National Education Association, 1897), p. 772.

[8]Statement by Van Brocklin Hayden, personal interview, August 3, 1956.

Fourth--To arrange a series of biographical sketches of the supervisors of the country, beginning with the older ones, like Luther Whiting Mason, George B. Loomis, Hosea E. Holt, Orlando Blackman, Benjamin Jepson, N. Coe Stewart, William A. Hodgdon, following with the younger men in the profession, each article to be illustrated by portrait.

Fifth--To print programs of graduation and other music performed in public by school choruses, and such personal items, changes of location of supervisors, etc., as might prove of interest to subscribers.

Sixth--To print, several weeks before the date needed for use, new music suitable for the special occasions of Thanksgiving, Christmas, Washington's Birthday, Lincoln's Birthday, Memorial Day, Bird Day, Mother's Day, and Songs of the Season.

Seventh--To act as a medium of intercourse between the music supervisors of America and to assist in improving the condition of music in the public schools.

In General--The journal would endeavor to be friend of all publishing houses, but the servant of none, and of all supervisors, but the exponent of no clique.[9]

In editorials in the same issue Hayden set forth his qualifications as editor and publisher, and asked for the opinion of the readers as to what should go into such a magazine and how often it should be published.

The editor of School Music Monthly is working at the making of a journal attractive to school music people, and is relying on the experience of the past thirteen years in the schools to guide him; but all experiences are not alike, so he asks for the expression of opinion on the point of what should go into a journal of this kind to make it most valuable to the profession. He also counts on an experience of three years on a daily newspaper to give him facility in adapting himself to the work of editing the School Music Monthly.[10]

If the Monthly succeeds it will be through the active assistance of ambitious supervisors of music in the schools; of those who are broad-minded enough to do some work for a movement that promises good to the profession at large, even when there is no hope

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[9]Hayden, "Our Platform," SMM, I (April 1900), 17.

[10]Hayden, editorial, SMM, I (April 1900), 16.

of gain.[11]

> Readers are invited to write and tell what they want discussed in School Music Monthly. Does the present style, make-up, and character suit? Which would be better, ten issues for one dollar, or five issues for fifty cents?[12]

Another music education journal, School Music, also began publication in 1900. Helen Place, supervisor of music at Indianapolis, was editor and publisher. Hayden quotes her statement of the aims and plans of School Music in his first issue of School Music Monthly.

> School Music aims to keep its readers in touch with the best that is being done toward working out the teaching of this subject on the basis of the new education.
>
> The music teaching of the future will be based on this truth, that if we would find the most profitable line for music work in the schools we can do no better than to take as a guide the best that music experience does for men and women in actual life; and that on the other hand, the results of schooling will have vital meaning in the ultimate lives of men and women just in proportion as the processes have vital meaning in the immediate lives of boys and girls.[13]

Hayden generously wished the journal of Miss Place "every success."[14] In a later editorial he wrote that the continuation of both of these journals was evidence that the supervisors of the country intended to support the publications devoted to their interests.[15]

In the second issue (June 1900) of School Music Monthly Hayden wrote editorially that the subscription list though running up in the

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[11]Hayden, editorial, SMM, I (April 1900), 5.

[12]Hayden, editorial, SMM, I (April 1900), 15.

[13]Hayden, "Two School Music Publications," SMM, I (April 1900), 16-17. Miss Place's journal made its appearance in March 1900.

[14]Ibid.

[15]Hayden, "Place's School Music," SMM, II (September 1901), 28.

hundreds was "too small to do business on."[16] As a result he was unsure of its future. However, he wrote, "If School Music Monthly is continued next year, it will be issued every other month at fifty cents subscription for the year." He went on to comment that while there was no difficulty in getting material enough for a valuable and interesting publication, the trouble seemed to be in securing subscriptions. "If the special music teachers and supervisors will not subscribe for the Monthly almost en masse, it cannot be continued."[17]

The first two issues of School Music Monthly were published in Quincy, Illinois. In the summer of 1900 Hayden moved to Keokuk, Iowa, and all succeeding issues were published there during his lifetime.

A brighter outlook for the magazine seems to have been assured according to an editorial appearing in the third issue (January 1901) when Hayden wrote:

> School Music Monthly has come to stay. Our two initial numbers issued so cautiously as a test were eventually so cordially received by the profession that we now announce confidently that the "Supervisors Magazine" as we like to call the Monthly, will be permanently published. For the year 1901, it will be issued bi-monthly. It will be a monthly just as soon as the subscription list justifies it.[18]

In the September 1901 number, Hayden discussed more definite plans for the magazine and at the same time expressed his thanks for the support and encouragement given to his undertaking.

> For the year 1902 the present bi-monthly plan will be followed, and the price will be continued at fifty cents per year.
>
> While it would be more satisfactory to print monthly, it would

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[16]Hayden, editorial, SMM, I (June 1900), 18. Van Brocklin Hayden recalled that the total number was "around 300."

[17]Hayden, editorial, SMM, I (June 1900), 19.

[18]Hayden, editorial, SMM, II (January 1901), 16.

> double the expense without a corresponding increase in income, and it seems unwise to take any chance of going backward from where the Monthly now is financially, by doubling the number of copies issued annually.
>
> This is the first time an American publication broadly devoted to public school music has entered its third year. It is an occasion for congratulation and for the expression of gratitude--of mutual congratulation between the Monthly and its subscribers and contributors;--of hearty thanks from the Monthly to the writers and subscribers who have made the School Music Monthly not merely a possibility, but a positive success.
>
> This is also a fitting time to return grateful acknowledgements to the friends of the Monthly, who have written encouraging letters to the editor. Such letters have been valued as a friendly expression of interest in the enterprise--and as much more than that--they have indicated that a business success awaited the Monthly if constantly conducted along the lines as first laid down, and to this time, followed to the letter, namely--independence, impartiality, catholicity, progressiveness. . . .[19]

With the issue of January 1902 School Music Monthly and School Music were consolidated with Hayden as editor and publisher and Helen Place as associate-editor, the publication retaining the name of School Music Monthly. In announcing this merger Hayden wrote:

> It is believed to be a piece of good fortune to the Monthly, to its readers, and in general to the public school music publication interests. Forces hitherto competitive will now unite to make a stronger, broader magazine than either alone has been.[20]

Hayden realized that music was so many sided that it needed the apostles of transcendentalism like William Tomlins and Helen Place as much as it needed the assistance of Mr. Smith and Mr. Brown who insisted that every child should learn the scale and be able to sing music at sight. He felt that in this need lay the tremendous value of School Music Monthly. "It presents all sides, it pictures that subject from every viewpoint, it holds the mirror up to the whole broad field

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[19]Hayden, editorial, SMM, II (September 1901), 18.

[20]Hayden, editorial, SMM, II (November 1901), 5.

of public school music. In its pages you will find not the reflection of the views, ideas, and personality of the editors alone, but rays of thought converge here from the most widely separated points in America."[21]

Helen Place expressed her opinion of the union in a signed editorial in School Music Monthly in which she assured the subscribers of School Music that their interests would not be neglected; and,

> It is expected that by this change a more valuable magazine will be furnished the supervisors than either could have been alone, and my friends are cordially urged to give School Music Monthly the same support so loyally extended to School Music.
>
> The arrangement provides that I shall maintain a special department in School Music Monthly, and through its columns I hope to keep in touch with all the readers of School Music.[22]

The name, School Music Monthly, later must have caused some confusion to readers and advertisers as well as some embarrassment to Hayden, for with the issue of January 1908, he dropped the word "Monthly" from the masthead. Thus he finally took over the name of Miss Place's journal because he still deemed it inadvisable to attempt to publish the magazine monthly.[23]

From time to time Hayden expressed his hope of making School Music Monthly a monthly publication; but due to insufficient advertising, the rise of publishing costs, and the fear of the effect on

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[21]Hayden, editorial, SMM, III (January 1902), 6.

[22]Helen Place, editorial, SMM, III (January 1902), 6. In 1904 when she accepted a position in the music department of Horace Mann School, Columbia University, Miss Place withdrew from her association with SMM.

[23]Hayden, "Change of Name," SM, IX (January 1908), 18.

subscriptions, this was never realized.[24]

Effective with the decision in 1901 to continue the publication of School Music Monthly, Hayden announced that the September issue each year would give a complete account of the Department of Music Education of the National Education Association. His plans called for printing in their entirety the papers read as well as a full report of the substance of the debates on the various points discussed during the meetings. The latter he promised to do himself so that "the readers will get the benefit of the most valuable part of the meeting, the heart to heart expressions of opinion and of belief that are so unreservedly spoken in discussion."[25]

The September issue in the first years of publication was sent gratis to every school music supervisor in the United States whose address Hayden could obtain. The purpose of this was not only to attract new subscribers but also to bring to those supervisors and special music teachers who were unaware of what the Department of Music Education of the NEA was doing for public school music a cognizance of the latest problems, methods, and materials that had been under discussion at the meeting of the preceding summer.[26]

Earnestly active in the Department of Music Education, Hayden

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[24]Hayden, editorials, SMM, III (November 1902), 6; IV (September 1903), 12; VI (March 1905), 19; VIII (November 1907), 15. In the January 1919 issue of SM, Hayden comments on the wisdom of this, for "all the monthlies attempted have been of short life, while the bimonthly SM enters its twentieth year with this issue."

[25]Hayden, "N.E.A. Number," SMM, II (May 1901), 16. The N.E.A., in its yearbook, limited the amount of space given to any one department. Hence some papers and the discussions often were not available to the members.

[26]Hayden, editorials, SMM, II (November 1901), 19; III (November 1902), 14; VIII (May 1907), 19.

wrote articles in School Music Monthly calling to the attention of his readers the advantages of membership in that organization and urging them to join.

> It is difficult to convince some people that the Department of Music Education has value at all in proportion to the pretended importance. I have frequently heard the remark "O well, I don't care anything for the N.E.A."
>
> Criticism is freely made that the discussions and papers are on a low plane; that they are not up to the best thought, the most advanced position in school music; that the time is taken up with profitless discussions of immaterial things. Also that the section is dominated by some publishing house and that honest discussion is stifled.

Hayden contended that the last of these suppositions was known to be false by anyone who had attended the meetings often enough to know how the affairs of the Department were conducted. As to the other points of criticism, he felt there had been reason for some such censure.

> The supervisors who have attended have been just ordinary everyday people who have written and talked what they have learned from their own experience and study. These supervisors are not usually orators or essayists of wide reputation; most of them are of practical bent and like to write and talk about the things they are doing in their own school rooms and want to hear what others are doing in their regular daily work. Out of this exchange of views, from this knowledge of what others are doing has come a great good to school music.

The character of the meetings, Hayden pointed out, depended on the president who arranged the program and selected the speakers, and on the supervisors who were present to take part in the discussions.

Hayden argued that the meetings of the National Education Association would become better and more valuable as the ability and training of the supervisors improved.[27]

In the following year, Hayden, writing in School Music Monthly,

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[27]Hayden, "N.E.A.," SMM, III (May 1902), 18, 27.

lauded the National Education Association for the tremendous influence it wielded in American Education, but at the same time questioned what it had done for music education.

> It [the N.E.A.] has been instrumental in formulating educational theories; has assisted in choosing the good and rejecting the useless; has given widespread knowledge of accepted and tried innovations; and has acted alike as a stimulator to the promoters of the new and radical in method or theory, and as a guide in the selection of the best of the new. It has justified itself and proved its value a hundredfold.
>
> We say this of the N.E.A. as a whole. May the same terms of commendation be truthfully applied to our special department? Not by any means. The past eleven meetings have been merely several disconnected conventions, each almost wholly independent of those preceding and following, and without any relation to a consistent and abiding aim to raise the standard of school music teaching throughout the United States.[28]

Hayden asserted that future meetings of the Department of Music Education would be more satisfactory and achieve more good largely due to School Music Monthly, for through its pages practically all the supervisors of music in America would know of the proceedings of the National Education Association, and the work in the future taken up in the Department of Music Education would have greater influence in shaping the developments of American school music.[29]

Although Hayden often spoke of School Music Monthly as "the organ of the Department of Music Education of the N.E.A.," such a title

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[28]Hayden, "N.E.A.," SMM, IV (May 1902), 17. Hayden had attended ten of the twelve meetings from 1892 to 1903, and "could boast the best record of attendance of any member during that period." Thus, he considered that he spoke with a thorough understanding of many of the organizational problems of the Department of Music Education of the NEA.

[29]Hayden, "N.E.A.," SMM, IV (May 1902), 20.

was not official until the meeting in St. Louis in 1904.[30]

The preceding year at the Boston meeting T. L. Roberts, Leo R. Lewis, Benjamin Jepson, H. M. Butler, George E. Krinbill, and Sterrie Weaver, each spoke in high praise of the work done by School Music Monthly and its editor in behalf of the Department of Music Education. Jepson, supervisor at New Haven, Connecticut, made a motion which was seconded by Weaver to make School Music Monthly the official journal of the Department of Music Education of the National Education Association. Leo Lewis (Boston) felt it unwise to do this at that time, but to wait a year. His motion, which carried, was seconded by Hayden.[31]

From his first contacts with the Department of Music Education in 1892, Hayden talked and wrote with growing conviction that this was the proper organization to take the lead in creating professional standards in school music. Writing in School Music Monthly concerning the need of such standards, he observed,

> It must be acknowledged that up to this time [1903] there have been no authoritative standards created and endorsed by the music supervisors. All the standards we have are those created by that interesting, energetic, and plausible band of workers employed by the various publishing companies to look after their school music publications.[32]

Hayden was convinced that the time had come for the national organization of supervisors to take the matter in their own hands.

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[30]Hayden, "Minutes of St. Louis Meeting, June 29-30, 1904," SMM, V (September 1904), 8-10. Actually, Estelle Carpenter (San Francisco) at the Detroit meeting in 1901 had made the motion, which was carried, that SMM "be made the organ for publishing the discussions at the meetings of the Department of Music Education." Thus, Hayden was not too out of line when he called SMM the official organ of the music section.

[31]Hayden, "Complete Report of NEA in Boston," SMM, IV (September 1903), 7-10.

[32]Hayden, editorial, SMM, IV (November 1903), 18.

With this in view, he, with Sterrie Weaver, Frances E. Clark, William Kinnear, T. P. Giddings, and other members of the Department of Music Education of the NEA who had attended a number of successive meetings of that organization, was instrumental in getting three committees appointed and put to work: (1) The Proper Literary and Musical Qualifications of the Supervisor and the Proper Musical Training of the Grade Teacher, (2) Proper Credits in High Schools and Colleges for Work in Music, and (3) Results That Should be Expected from Music Work in the Grades. Hayden was chairman of the latter, a committee of ten.[33]

In writing of the appointment of these committees, Hayden noted that the progressive work of the day lay along those lines, and more could be accomplished through the NEA than in any other way. "Believing this, it will be the policy of School Music Monthly to enlarge the importance of this organization in every way possible and to give it a wide influence by sending the reports of its proceedings to every supervisor in America and to hundreds of school superintendents."[34]

The committee appointed to work out the essential qualifications and training of the supervisor of music and of the grade teacher in music was confronted with a problem which was to continue to be faced not only by the Department of Music of the NEA but also by the Music Supervisors' National Conference and the music education section of the Music Teachers National Association for many years.

As early as 1902 Hayden began writing of the urgent necessity for a set of standard requirements for the training of music

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[33]Hayden, "Random Remarks," SMM, IV (November 1903), 19.

[34]Hayden, editorial, SMM, IV (September 1903), 16-17.

supervisors.

> The School Music Monthly believes that a high standard should be maintained and that the necessary requirements should be brought to the attention of every superintendent having a supervisor under his authority. It further believes that this standard should be fixed by the Music Department of the NEA.[35]

Hayden went on editorially to castigate those music supervisors who treated their professional obligations with indifference. "It would seem a fair test of their spirit, to note how they meet the efforts of School Music Monthly to provide a strictly professional journal for school music supervisors--a journal fair, broad, progressive, thoroughly up-to-date, and the official organ of the NEA the only national body of public school music supervisors."[36]

In a short editorial he declared that the most important current phase of public school music to the readers of School Music Monthly was the movement regarding the better education of the teacher of school music. He contended that the supervisor should be broadly educated both musically and academically. He advised music supervisors to "see the hand-writing on the wall," to go to school.

> The tendency toward the higher education of the instructors of public school music is shown in the increasing number of strong summer schools where supervisors and grade teachers may study school music and how to teach it, in the action of the conservatories in all sections in adding school music supervision to their list of departments, and in the action taken by the supervisors department of the NEA in appointing a committee to report a course of study which should be required of the grade teacher.[37]

After several years of persistent campaigning in the pages of School Music Monthly in a similar manner for the improvement of the

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[35]Hayden, editorial, SMM, III (September 1902), 18.

[36]Ibid.

[37]Hayden, "Improvement in Teaching and Supervising," SMM, III (November 1902), 18-19.

training and the professional spirit of the music supervisor, Hayden was able to write,

> There has been a distinct improvement in the conditions affecting school music during the past two or three years. This improvement is a good indication of the better education of the supervisor and the more intelligent sympathy of the educator and the professional musician. It seems evident that efficient work in the public schools is more likely to receive proper credit, and that standards are being set up which will make it hard in the future for the unsuccessful supervisor to continue to draw pay for unsuccessful work. A large part of the professional musicians are coming to realize that the school music supervisor is distinctly a specialist, and must be judged according to a special standard. Better things are in store for American school music.[38]

That the music supervisor should have a knowledge of the fundamental principles of teaching in addition to a thorough musical training was a basic tenet with Hayden. He maintained in his magazine that supervisors of music should realize that their work lay in a field outside the sphere of the old-time professor of music and of the instrumental teacher.

> Just as Froebel and his fellow educators upset all the old ideas of teaching by striking out on absolutely new paths of education, so the modern school music supervisor must formulate the classification of the elements of music and arrange for their method of presentation to the children in the public schools with entire independence of the old notions of the old masters. . . . The supervisor will give the most and best musical training to his children when method conforms most closely to the elemental laws of pedagogy.[39]

As music supervisors became better trained and more cognizant of their duties to school and community, Hayden was persuaded that the supervisors needed to recognize their own professional standing. Since the teaching of music had been so overwhelmingly endorsed by the

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[38]Hayden, editorial, SMM, VI (May 1905), 19.

[39]Hayden, editorial, SMM, VII (May 1906), 20. Hayden displays a grasp of educational problems of the time and their application to music.

leading educators of the country, he believed that supervisors no longer should have to argue the place of music in the schools. Instead, they should take a more positive attitude toward their profession.

> In their relation to the school board, the supervisors should demand an adequate salary for themselves and sufficient material to properly conduct their department in an efficient manner.
>
> In relation to the public--do not hesitate to take the position that every pupil in the public schools needs the music work--especially the children whose parents are indifferent to music.
>
> In relation to fellow supervisors--be tolerant and helpful and do not think you have all the good methods nor all the good results.[40]

With the professional standing of music supervisors in mind, Hayden, through the columns of School Music, supported all movements to bring to them not only a salary on which they could live comfortably, but one commensurate with the outlay for a music education. He was much concerned after the return to peace in 1919 lest salaries fall back to the very low scale paid in pre-war days. However, he sounded a note of encouragement to the public school music profession when he declared in School Music his agreement with certain elements in American education that war-time salaries would not only be maintained, but would be higher than ever.[41]

During the first two decades of the twentieth century the question of a uniform terminology for the rudiments of music was a vexatious one that plagued the music supervisor, special music teacher, and the grade teacher. In his magazine Hayden spoke out strongly in

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[40]Hayden, editorial, SM, XI (November 1910), 21.

[41]Hayden, editorial, SM, XX (January 1919), 41. The Albert Teachers Agency seems to have been the first to argue that salaries would hold steady for a time, then rise. Other educational agencies were later in agreement.

support of the establishment of a uniform nomenclature.

> To have a set of terms of which each one is applied to one thing only in discussing the rudiments of music, is an absolute necessity in the development of educational methods in music. A free and easy way of choosing and using these terms may be all right for people who are teaching instruments. We say it MAY do. But for people who are teaching MUSIC, there must be a terminology that is scientific to the extent that any one term is always applied to the same thing.[42]

Hayden was convinced that public school music personnel would have to ignore the opinions and the "somewhat arrogant dictation" of the private music teachers if any agreement toward a uniform terminology were to be achieved.

However, at each meeting of the Department of Music Education of the National Education Association and, after 1907, at the meetings of the Music Supervisors' National Conference, progress was made in the clarification of the terminology of the rudiments of music by one or the other organization, whose leaders were generally the same people. Nevertheless, some music educators seemed to feel that in the fuss over terminology their colleagues were making a veritable mountain out of a molehill. Hayden was quite upset by what seemed to him a misunderstanding on their part of the basic principles of elementary education.

> A proper use of terms when talking to children in the schoolroom is of great educational importance. It is true that some supervisors who have had more music than pedagogy in their training are inclined to scoff in making so much of a small matter, and it is true that many talented and well equipped supervisors pay practically no attention to the proper use of terms. This disposition to show indifference in the use of terms must be combatted (1) by the adoption of a set of terms which have been approved by an authoritative body of supervisors, (2) some means must be adopted to bring them to the attention of educational authorities.[43]

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[42]Hayden, "Terminology," SMM, VIII (January 1907), 18. Hayden was a member of the committee on Terminology of the music section of NEA.

[43]Hayden, editorial, SM, XIV (September 1913), 17.

Another outstanding question that arose at all meetings of the music education organizations after 1908 concerned the standardization of the method of teaching music reading in the public schools. This, too, Hayden brought to the attention of the nation's public school music teachers and supervisors through the pages of School Music. At the Music Supervisors' National Conference at Indianapolis in 1910, a committee reported on this touchy subject. In his account of the report Hayden commented that although a great deal of interest was displayed when the report was read, the discussion which the paper provoked was unsatisfactory. The principal fault, he maintained, was that the report failed to state any general principle from which the teaching of school music could be standardized. According to the committee, the report represented their "opinions, views, and convictions."[44]

Convinced that no progress could be made in standardization of method if discussion simply consisted in a number of supervisors telling how they would do it, Hayden argued emphatically that progress was only possible if the supervisors would unite in adopting certain general principles as the basis of selecting details in method.[45]

Concerning the attempt of a small group of supervisors to try to standardize a method, Hayden indignantly wrote:

> No one has the authority to set up a standard in this country. If a standard is ever set up, it will be because it is so reasonable, so in accordance with the most approved pedagogical methods that it wins the willing support of American supervisors. It should be recognized by those who are interested in establishing this standard that such cannot be established by attempting to fit the methods of ancient days to modern needs and conditions. It can only be established by throwing over all the poor psychology and

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[44]Hayden, "Standardization of Methods of Teaching Music Reading," SM, XII (January 1911), 44, 46-47.

[45]Hayden, editorial, SM, XII (March 1911), 18-19.

the worst pedagogy of old teachers.[46]

As important as such questions as standardization of method and a uniform terminology were to public school music, Hayden never let the music teachers and supervisors forget that they held an important place in community life. He urged them to introduce community singing for everyone, a phase of his work which he enjoyed thoroughly. In both Quincy and Keokuk he had instituted community singing at Christmas around a decorated tree centrally located, and on Memorial Day in commemorative services at the various cemeteries.[47] At the time of World War I, Hayden advocated in School Music the organization of community singing both on the local level and in military encampments.[48] When C. M. Tremaine began working to arouse the American public to take an active part in a National Week of Song, Hayden was immediately interested and worked indomitably in an attempt to spur music supervisors to its support.[49]

> It would be short-sighted, indeed, for American supervisors to hesitate to take up the extra work involved in the National Week of Song and Community Singing, for these two movements combined give an opportunity to affect the life of the people, an opportunity

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[46]Hayden, editorial, SM, XII (January 1911), 19-20.

[47]This practice of community singing in Quincy was related in a personal interview with Lida M. Collins, former principal at Adams School. Marian Reed, daughter of H. M. Reed, superintendent of Schools at Keokuk during the last years of Hayden's tenure as music supervisor, gave a similar account of community singing in Keokuk.

[48]Van Brocklin Hayden, younger son of P. C. Hayden, stated that his father was deeply interested in the singing in the army camps during World War I. Both sons, J. Ralston and Van B., served with the armed forces overseas. P. C. Hayden could not refrain from writing proudly of his two sons (with their pictures in uniform) in SM, XIX (May 1918).

[49]Hayden, editorial, SM, XVIII (January 1917), 19.

which has hitherto been lacking in many communities.[50]

In accordance with the designated purpose of School Music to publish full discussions of all phases of school music and to be independent of any one group, Hayden reported and reproduced the papers, discussions, and minutes of the meetings of the Music Supervisors National Conference from 1907 to 1910. After that time these were printed in the MSNC Yearbook along with the auditors' reports and the complete list of members. Hayden was in full accord with the Conference in the publication of the Yearbook.[51] School Music still gave resumes of the meetings, and usually published the program in advance of the annual conference.

Likewise, the meetings of the Department of Music Education of the NEA were fully reported until 1909, when Hayden announced, "Only such matter will be printed from the NEA meetings as in the judgment of the editor will be worthwhile." This arrangement he felt would strengthen the value of School Music. Thus, only the significant papers read at the meetings of the Department of Music Education of NEA, the Music Supervisors' National Conference, and the Music Teachers National Association would be printed henceforth.[52]

Hayden continued to advocate the investigation by supervisors of various new teaching ideas, devices, and materials, such as cantatas,

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[50]Hayden, editorial, SM, XIX (March 1918), 18.

[51]Statement by Van B. Hayden, personal interview, August 1, 1956.

[52]Hayden, editorial, SM, X (September 1909), 18. It would appear that Hayden wished to give the three organizations equal representation in School Music. As few public school music teachers or supervisors were members of M.T.N.A., they did not have access to the papers read at the meetings.

competition-festivals, music memory contests, instrumental instruction in the schools, the pianola, the phonograph, piano classes, etc.

Reminiscing on the changes in school music teaching during twenty years of publishing School Music Hayden observed,

> In 1900, very little was expected of a supervisor except to teach songs, present the rudiments of music and lead and conduct a chorus in the high school.
>
> Now [1920] in addition to these activities, supervisors are expected to examine all their pupils by the Seashore system of measuring musical talent, to promote community singing, to give credit for outside music study, to teach music appreciation by the use of player pianos and talking machines, to teach harmony in the high school, to have orchestras and bands in grade and high schools, to have piano classes in every building, and to have classes in voice culture in the high school. And this probably leaves out a few things usually expected of the supervisor of today, but it is quite a program at that.[53]

Even though he recommended new materials and ideas to be used in school music teaching, Hayden was always cautious to avoid the endorsement of any particular method in his writings, albeit he opened the columns of School Music to other music supervisors to do so if they wished.

Although through the years he recognized and acknowledged his indebtedness to those who advertised in his magazine, Hayden was invariably quick to call attention to the independence of School Music Monthly, and later School Music, from the influence of any clique of supervisors or any publishing company.

> Absolutely a free lance, School Music Monthly stands for devotion to the interests of American school music. The editor has only one aim in its editorial management, and that is to champion the cause of better school music and to foster and support a more generous professional spirit among music supervisors. No ring of self-seeking musicians, no bunch of book agents in the pay of a

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[53]Hayden, "School Music Enters Twenty-first Year," SM, XXI (January 1920), 18.

> big publishing house, no feeling of "favored locality" influences the selection of matter for publication, or dictates its editorial policy. Any serious-minded supervisor who has solved a problem or who has run up against one that needs solving, can obtain a hearing or secure assistance through the pages of this magazine. It belongs to the professional supervisors, and is theirs to promote and to use.[54]

The list of advertisers in the first issue of School Music Monthly included the American Book Company with The Natural Course in Music; Ginn and Company with its Educational Music Course; Scott, Foresman, and Company with its Modern Music Series; Novello, Ewer, and Company with A Manual of Graded Sight Reading, the Novello Music Course, and Knickerbocker Series of School Songs; Richardson and Company (Springfield, Massachusetts) with its American Music System; and the Thomas Normal Training School.[55] Through the years this list of advertisers was augmented as the number of subscribers increased.

By 1914 Hayden could point out that the subscription list included all of the forty-eight states, Mexico, Canada, Puerto Rico, Hawaii, the Philippine Islands, Japan, England, Scotland, Ireland, Germany, and Russia.[56]

In writing of the survival of School Music after ten years of publication, Hayden acknowledged the loyal support he had received from the leading supervisors of America "almost without exception," and from the business houses that advertised in its pages. He pointed out that the magazine was undertaken as a professional matter, regardless whether money was made or not, and that it would be continued in that

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[54]Hayden, editorial, SMM, VIII (January 1907), 19.

[55]SMM, I (April 1900).

[56]Hayden, editorial, SM, XV (January 1914), 18.

spirit.[57]

Continuing to publish School Music with this same attitude toward its editorial and managerial policy, Hayden could write in a brief history of the magazine on its twentieth birthday,

> In the original list of about 350 names with which we began in 1901 were found the leaders in school music at that time, and a surprisingly large number are still subscribers. School Music is deeply indebted to these faithful friends who have supported the magazine on professional grounds, because they realized that the magazine was educational, liberal, and progressive, and that it could well serve as the clearing house for the exchange of ideas and the exploiting of new methods in theory and practice.
>
> Ninety-two numbers have been issued and every one of them contains serious articles by practical music educators discussing real problems in school music work. The increase in subscription list has been steady, but slow. During the past year the list has approached the 2,000 mark.[58]

According to Van Hayden, his father received many orders for bound volumes of School Music from libraries of normal schools and conservatories even before 1910.[59] Philip Hayden believed that these orders reflected his editorial policy: "School Music is independent of all publishing house influence, and is progressive in spirit as shown by the opening of its columns to the newest in methods and to the latest practices in teaching the elements of music."[60]

Music educators seem to have agreed with the estimate by Hayden of his magazine in an editorial he wrote two years before his death. "We believe it is fair to say that School Music has steadily improved

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[57]Hayden, "Survival of School Music," SM, XI (January 1910), 18-20.

[58]Hayden, "Short History of School Music," SM, XX (January 1919), 18.

[59]Statement by Van B. Hayden, personal interview, August 5, 1956.

[60]Hayden, "Approval of Readers," SM, X (January 1909), 18.

in character as educational school music has improved in character. We feel that it is fair to say of the magazine School Music that it has had no small part in this improvement."[61]

Karl Gehrkens wrote to Hayden, "Investigation shows me that School Music Monthly contains about all the literature on school music in America which is available." He went on to order a set of back copies bound and sent to him for the Conservatory library at Oberlin College.[62]

Thaddeus P. Giddings may have been somewhat extravagant in the following encomium: "This publication undoubtedly contains more valuable contributions to the literature of school music than have been printed by all other publications combined."[63]

In speaking of keeping up with things through proper reading, George Oscar Bowen, writing in the Music Supervisor's Journal in December 1924, observed, "Every teacher of school music should subscribe for, and read School Music, which, more than any other periodical, has kept pace with the progress of the work."[64]

In his book, History of Public School Music in the United

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[61]Hayden, "The Twenty-fourth Year," SM, XXIV (January 1923), 19.

[62]Hayden, editorial, SMM, VIII (November 1907), 18. Hayden does not here identify the writer. Identification of Gehrkens was supplied by Van B. Hayden.

[63]Hayden, editorial, SMM, VIII (November 1907), 18. Again the identification of the unnamed writer was made by Van Hayden, who indicated that his father did not at that time name the writers for fear he would be accused of a bias toward a certain group of supervisors.

[64]George Oscar Bowen, "Keeping Out of the Ruts," Music Supervisor's Journal, XI (December 1924), 8. Bowen at this time was editor of MSJ.

States, Edward Birge had this to say of the importance of School Music:

> The literature of the school-music profession may be said to really begin with Philip C. Hayden's magazine, School Music, in 1900. The twenty-six volumes of this magazine contain reports of association meetings, addresses, discussions, and scores of special articles, all of which constitute a valuable and permanent record of school-music opinion.[65]

School Music was recognized by the Music Supervisors' National Conference in St. Louis in 1919 in the report of the Committee of Resolutions.

> We commend this enterprising pioneer journal in our special field which has valiantly and successfully championed the cause of public school music. It continues to present, from year to year, material that is timely and valuable to the school music supervisor.[66]

Due to failing health and the need to be relieved of some of his business responsibilities, Hayden announced in School Music in September 1924:

> It is with great satisfaction that the editor of School Music announces that he has induced Karl W. Gehrkens to take the position of Associate-Editor of this magazine. This satisfaction will be shared by our thousands of readers who are familiar with his writing. He has written many special articles for School Music and many have been reprinted from the volumes of reports of various conventions and associations. Undoubtedly a great many of our readers are familiar with the books he has written. . . .
>
> Mr. Gehrkens is scholarly and liberal minded, a practical supervisor as well as teacher of supervisors. His contributions will be read with interest by the editor as well as subscribers.[67]

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[65]Edward B. Birge, History of Public School Music in the United States (Boston: Oliver Ditson Company, 1928), p. 220.

[66]"Minutes of St. Louis Meeting," Journal of Proceedings of the Twelfth Annual Meeting of the Music Supervisors' National Conference, St. Louis, Missouri, March 31-April 4, 1919. (Pittsburgh, Pennsylvania, 1919), p. 155. This commendation was added to the Report of the Committee on Resolutions from the floor at the meeting. The committee itself was composed of Ada Bicking, Mabel Glenn, and Hayden.

[67]Hayden, "Karl Gehrkens, Associate-Editor," SM, XXV (September 1924), 14.

Before a year had passed, Hayden's wisdom in choosing such an adequate successor became evident for he never regained his health. At his death, Gehrkens accepted the post of editor, and Van Hayden became the publisher. These two men continued to edit and publish School Music until 1931, when it was sold to the FitzSimons Company, who ceased publishing the magazine in 1936.[68]

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[68]Statement made by Van B. Hayden, personal interview, August 5, 1956.

CHAPTER VII

HAYDEN'S CONTRIBUTIONS TO MUSIC EDUCATION

With the passing of time music supervisors have adopted the fundamental principles and ideas concerning the approach to music reading through ear training, with melody and rhythm as factors to be presented simultaneously, as advocated by Philip Hayden. His method of introducing the representation of music through the eye only after it has been thoroughly learned through the ear is today a general practice.

Commenting on a visit to the Keokuk schools, Harry C. Eldridge, Burlington, Iowa, might have been reporting a visit to a school system of today when he wrote:

> Mr. Hayden's aim is to be able to hand a child a piece of music and have him sing it without help. Such skill demands a tonal and rhythmic vocabulary every detail of which the pupil must be ready to use. Eye and ear must be perfectly coordinated. Tones related in rhythmic groups are taught by imitation. The singing is done by the entire class or by individuals as called for. The pitch of the key-tone is constantly shifted to keep the ear alert. Blackboard exercises and music in any of the various music series are used for eye training. Mr. Hayden never pointed to the notes, nor did he beat the time.
>
> Rhythm is thoroughly taught from the primary up, and the child is made to <u>feel</u> the difference between double, triple, and compound time. Mr. Hayden requires the pupil to be able to write what he hears. . . .
>
> The most pleasing feature of Mr. Hayden's work is the almost uniformly pure, sweet tone which he succeeds in getting in every grade from primary through high school. . . .[1]

Concerning the really significant factors in music reading,

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[1]Harry C. Eldridge, "Music in the Keokuk Schools," <u>SM</u>, XIV (January 1913), 8-9.

Hayden argued that there were but three.

> First, is the large part imitation plays in the approach to music by both children and adults. The amount of music which can be acquired through imitation is wonderful. First, second, or third grade children will sing almost any song which they hear often repeated. There seems to be no difficulty of rhythm and tone which they cannot memorize in a comparatively short time. . . .
>
> The second fact is that when we take the next step in a system of music reading, we ask the children to distinguish between two ideas, to remember two different movements and to select the one dictated. To illustrate, let us take a second year class that has been studying rote songs and has had a certain amount of ear training. Have this class take the pitch "G" and sing up from it as far as sol, singing, do re, mi, fa, sol. Have them sing down from the same pitch, do, ti, la, sol. Call their attention particularly to the fact that they must sound the same tone for "do" each time. It will be the work of a few moments only to have your class sing up as far as sol and down as far as sol from "G." You will probably be surprised to find how long it will take before each child in the room, who will very readily sing down or up correctly from imitation, will be able to sing either down or up from dictation. Choosing whether they are to sing down or up is an act of self-determination. . . . The ability to choose between the ascending and descending phrase depends on the ability to remember both and to choose which one they will sing. This is a big step toward the ability to read music.
>
> The third fact is that it is very difficult for a child to stop singing by imitation and to begin singing the way the notes look. The child finds it very hard to give up watching the teacher or supervisor and to look at the lines and spaces and notes. The line of least resistance is for a child who has been singing by imitation to continue that practice by listening very carefully to what everyone else is singing. . . . It requires a good deal of observation and study to remember the different groups from the shapes of the notes. The average normal person discovers there is no short and royal road to become a music reader. Skill in reading music at sight requires, on the part of most people, study and diligent practice.[2]

Always an advocate of the use of the sol-fa syllables in teaching music reading, Hayden gave addresses and wrote articles recommending their adoption by teachers and supervisors. Statements emphasizing the disadvantages of using syllables were heard in increasing numbers

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[2]Philip C. Hayden, "Three Significant Facts in Music Reading," SM, XIX (November 1918), 19, 42.

after World War I. Admitting that there were some disadvantages in their use, Hayden contended that the advantages far outweighed any fancied disadvantages. "The sol-fa syllables furnish a peculiar variety of vowels and consonants, thus furnishing a much better vocal training than a neutral syllable can do. And too, there is a distinct syllable for each tone of the scale, and the characteristic effect of tonic and dominant become associated with the do and sol, and with every syllable applied to the seven tones in the scale."[3]

He admitted that the "facts of music" could be taught without the use of syllables, for children will learn music in some way if you just get them interested in it; but Hayden felt that the use of neutral syllables made more indefinite a subject that is hard enough at best to make definite, and made the teaching of the scale and key relationships much more difficult. "After using the sol-fa syllables some thirty years in the school room, we must insist that the disadvantages are trivial in comparison with their great value."[4]

Hayden was quite perturbed by an article appearing in the Music Supervisors Journal in the Fall of 1924 written by George H. Gartlan, music supervisor of New York City, in which he stated, "The day of the familiar, the harassed and the most joked about element in public school music, the do, re, mi of the drill in the classroom, has passed, thank heaven, forever."[5]

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[3]Hayden, "Syllables," SM, XVI (November 1915), 17-18.

[4]Ibid.

[5]George H. Gartlan, "No More Syllables," Music Supervisors Journal, X (October 1924), 12-15. This article by the supervisor of music of the New York City schools thoroughly belittles the use of syllables for any reason in public school music.

In discussing this article Hayden wrote in School Music:

> The impression derived from Mr. Gartlan's article is that he does not believe in teaching music reading because no system has been devised to teach music reading, either vocal or instrumental, which eliminates the "horrible drill" he speaks of. Mr. Gartlan believes that the children should have the joy of music and the emotional expression that music gives and at the same time be released from the sordid drill of the mastery of music reading. If this view is correct, he is consistent in opposing the use of the sol-fa syllables.[6]

Hayden pointed out to his readers that the Music Supervisors' National Conference had gone on record just three years earlier in favor of the use of the sol-fa syllables in connection with music reading. He maintained that the difficulties in teaching sight reading to children in the public schools arose not from the use of syllables, but from other conditions.

> One of the difficulties is the moveable do. Dropping the sol-fa syllables does not remove the difficulty, because teacher and pupil are still faced by the moving tonic chord, the keynote being on all positions of the staff just the same. The difficulties arising from this fact have to be met and overcome whether the sol-fa syllables are used or not, if any music reading is taught. . . .
>
> Another reason why the sol-fa syllables seem difficult has been that pupils have been started in the Key of "C" and kept there until they could read with tolerable fluency in that key. All keys can be taught by passing rapidly from one key to the other, thus forcing the pupils to depend on the position of the tonic chord in each key.
>
> Another method which furnished a difficulty was that of teaching the scale tones simply as tones and not in rhythm. All tone work should be done in little rhythmic phrases of three or five tones.
>
> Avoiding these difficulties, no teacher need hesitate in continuing the syllables. The syllables may be used with the assurance that they are used and approved by nearly every prominent supervisor in the country.[7]

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[6]Hayden, editorial, SM, XXV (November 1924), 18.

[7]Hayden, "The Sol-Fa Syllables," SM, XXV (November 1924), 24-26.

Feeling the necessity of cultivating an appreciation of good music by the Keokuk children in an audience situation, Hayden formulated a plan for concerts as early as 1908. In this plan, he recognized three types of concerts as beneficial for the children:

> (1) Concerts in each building by the children for their parents and friends, to which an admission was charged.
>
> (2) Concerts for the children by local talent on several Friday afternoons in the different buildings.
>
> (3) Artist recitals for the children by musicians of such talent that their work would be an inspiration and a challenge to the children.

The charge for the concerts given by the school children was never more than ten cents, and was subject to the approval of the superintendent and the principal of the building. The money from this source was used to bring nationally known artists twice a year at no cost to the children.[8]

The plan met with great success and was in operation for a number of years. In 1919, with the advent of a Civic Music Program in Keokuk, the artist recitals for children were discontinued. After this time the fund from the children's programs was used each year to help defray the expenses of contests and festivals.[9]

Early in his teaching career Hayden began to urge his teachers to attend summer schools, conferences, and meetings, setting an example by attending these himself. To make it simpler for those who had not travelled much, Hayden organized groups to attend meetings such as the annual summer conventions of the National Education Association. These

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[8]Hayden, "Artists' Recitals for School Children in Keokuk," SM, X (January 1909), 13-14.

[9]Statement by Helen Markey Rogers, Assistant to Hayden in the Keokuk schools, 1923-25, personal interview, August 3, 1956.

trips were arranged by Hayden to include side trips to points of historical and scenic interest, and school board members and interested citizens went along, as well as teachers, principals, and other supervisors.[10] On the occasion of the National Education Association meeting in St. Louis in 1904, Hayden interested a number of fellow teachers, supervisors, and school administrators of the area in a "tent city" out in Webster Groves, Missouri.[11] (At this time the World's Fair was being held in St. Louis and housing facilities were at a premium.) On other occasions, he conducted groups to Boston, New York, San Francisco, Los Angeles, and Denver.

In Keokuk as in Quincy, Hayden was active in church, civic, and Masonic affairs in addition to public school matters. He conducted not only the adult choir, but also organized and directed a children's choir in the First Congregational Church. In fact, his children's choir--composed of boys and girls in the "grammar grades"--was the prototype for many such, not only in Keokuk, but also in Hamilton, Carthage, and Quincy, Illinois, and in Burlington and Fort Madison, Iowa.[12]

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[10]Statement by Lida Collins, former principal at Adams School, Quincy, Illinois. Miss Collins gave an account of a trip to the NEA meeting at Saratoga Springs, New York, in 1892, and the side trips to Boston, New York City, Washington, and Philadelphia. The entire trip was planned and directed by Hayden.

[11]Hayden, "N.E.A. to Meet in St. Louis," SMM, V (March 1904), 11. In writing of the coming meeting in St. Louis, Hayden invited other teachers and supervisors of music as well as school administrators to join him and his family in the "Tent City" at Webster Groves, pointing out the financial savings and the vacation spirit. Commuter trains and interurban service made St. Louis of easy access.

[12]Statement by A. W. Hulsom, personal interview, August 4, 1956. Mr. Hulsom was a member of the adult choir at the First Congregational Church in Keokuk. He recalled visits of members of other churches in Keokuk and these neighboring towns to hear the junior choir of which the church was justifiably proud.

At the Keokuk Y.M.C.A. Hayden for a number of years directed a chorus of business men which appeared at many events in Keokuk and in towns within a radius of one hundred and fifty miles.[13] He took as his model for this group the Apollo Club of Chicago, which was founded by William Tomlins.[14]

Since the salaries in the public schools were low, Hayden obtained permission from the Keokuk School Board to teach music on a part-time basis just across the Mississippi River in Hamilton, Illinois,[15] and for the school years 1904-1906 he also directed the music in the Carthage, Illinois, schools.[16] As the school work in Keokuk became more demanding, and as School Music began to take more of his time, Hayden relinquished the teaching outside of Keokuk. He continued to assist other teachers of music and also the one-room rural teachers in their music in the area around Keokuk at all times.[17]

As Keokuk grew in population and the schools became larger, the Keokuk School Board came to recognize the need of assistance in the music work for Hayden. It was not, however, until after the death of his wife in the summer of 1923 and from which time his health began to break, that Hayden would agree to accept the Board's offer of

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[13]Statement by C. F. McFarland, personal interview, August 4, 1956. McFarland was a member of the Y.M.C.A. chorus as well as president of the Board of Directors of the Keokuk Independent School District.

[14]Hayden, editorial, SMM, VI (September 1905), 12.

[15]Statement by C. F. McFarland, personal interview.

[16]Statement by Susan Davidson Reynolds, personal interview, August 10, 1956. Mrs. Reynolds was supervisor of music at Carthage, Illinois, 1900-1904, before her marriage.

[17]Statement by Van B. Hayden, personal interview.

help.[18] Given his choice of continuing with the high school music or with that of the elementary schools, Hayden chose the latter. His son, Van Brocklin, recalled that this father had no difficulty in this decision, for the little children were always his "first love."[19] Miss Helen Markey was recommended by Hayden as music teacher in the high school. She continued in this capacity until his death, May 15, 1925, when she took charge of the grade school music, and William Dodd was employed to start a band and to continue the work with the orchestra and the vocal groups in the high school.[20]

Throughout his mature years, Hayden was a popular and respected speaker at national, state, and county meetings of music teachers and supervisors. His alertness to changes in educational trends as they applied to music teaching, his wide reading in associated areas of learning, his ability to hold the attention of his audience, his experience in teaching music to children, together with his love and understanding of them, contributed to his great success not only as a speaker, but also as a teacher and writer.

Always held in high esteem and admiration in the community in which he lived and worked, Hayden's place in the affections of the people of Keokuk was given ample evidence at the time of his death. Business houses as well as the schools closed for the funeral. Fellow teachers and the school administrators went in a group to the church, as did a number of the students. One of the most impressive features at the funeral occurred when one hundred and twenty of the pupils, two

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[18]Statement by C. F.McFarland, personal interview.

[19]Statement by Van B. Hayden, personal interview.

[20]Gate City Daily, Keokuk, Iowa, Monday, June 1, 1925.

from each grade in the city, marched past Hayden's bier and dropped a carnation on it as "the tribute from the pupils of Keokuk to the man they loved so much."[21]

The great impact of Hayden on the community cannot better be summed up than it was in the words of the Gate City Daily,

> . . . Possessed of a splendid personality, Prof. Hayden made friends and kept them. He was loved and respected by every pupil in the schools and his integrity and uprightness in his daily life, and his dealings with his fellow men have been such as to command the highest mark of respect from all with whom he came in contact. His humaneness and his bravery, especially in the last two years of his life, when illness overtook him, and he was deprived of the companionship of his wife whose death occurred two years ago have endeared him to all who knew him. Although in his heart he carried a load of grief, he never paraded it.
>
> In his relationships with the children in the schools, Prof. Hayden was ideal. He never failed to recognize a child out of the school room, although he met hundreds every day. As a teacher of music he was considered among the best in the entire country, and he worked hard with school orchestras, glee clubs, and choruses in order that they would make the best possible showing.
>
> Prof. Hayden took an active interest in outdoor life, and interested others as well as himself. For years in summer time he conducted swimming schools here. He was interested in baseball and other sports, and he helped organize many happy play hours among the children of the schools at various times.
>
> Religion played an important part in Prof. Hayden's life, too. At his death he was the senior deacon in the First Congregational Church of Keokuk. He was a member of the official board of this church for many years and his influence in church life and church work was great. . . .[22]

Members of the Board of Directors of the Independent School District of Keokuk framed a tribute to Hayden which they had printed in the local paper. A copy was sent to his family.

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[21]Gate City Daily, Saturday May 16, 1925. This issue gave the account of Hayden's funeral in the First Congregational Church at Keokuk. Interment was in Woodland Cemetery at Quincy, Illinois.

[22]Gate City Daily, Friday, May 15, 1925. This eulogy was taken from Hayden's obituary which appeared in a double column on page one.

> For thirty-three years supervisor of music in our Keokuk Public Schools--a life-time of service for one school district.
>
> That is the record of Philip Cady Hayden of which this Board takes note. It is an unusual record. His was a life of unusual service--of outstanding service.
>
> He has been acclaimed, "The Father of Public School Music." Extensive has been his influence in Keokuk, for thousands have received direct instruction from his voice, yet he has come in indirect contact with and has exercised an influence over hundreds of thousands of public school pupils throughout our land through his publication--"School Music," and his contributions to school periodicals.
>
> Mr. Hayden has ever been a faithful instructor, a fine example of Christian manhood, a citizen of the truest type, and we deeply sympathize with the members of the family in their bereavement. We assure them we are not unmindful of the great work he has done in Keokuk, and that his memory will be cherished by those with whom and for whom he has so faithfully toiled.[23]

Karl W. Gehrkens expressed the feeling of music educators throughout the country in an editorial entitled, "Philip Cady Hayden: An Appreciation," which was published in the September 1925 issue of School Music.

> To some it is given to lead, to blaze new trails in art, or industry, or philosophy. Others must be content to follow, to amplify, perhaps to improve details. P. C. Hayden--"Papa" Hayden, as he came to be called by many of us--was of the pioneer type.
>
> It was P. C. Hayden who called together the first group of music supervisors, suggesting that they come to his town, visit his school music work, and tell him what they thought of it. They came, they observed and discussed; they condemned and approved; agreed and disagreed--and went back home feeling themselves nearer to the truth than before. Thus was born the Music Supervisors' National Conference--an organization that now boasts 3,000 members, and which is undoubtedly exerting the strongest influence on music education that any music organization has ever had.
>
> It was P. C. Hayden who, twenty-five years ago, had the vision, and foresight--the faith--to found a magazine for music supervisors, and School Music has been through all these years the inspiration and edification, the guiding star, of practically all the music

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[23]Gate City Daily, Saturday, May 16, 1925. This tribute was signed by Supt. Dr. R. L. Reid, and school board members C. F. McFarland, W. H. Carter, Jesse M. March, and Madison G. Sterne.

> supervisors in the country; the connecting link between the individual supervisor isolated in some out-of-the-way place, and the new methods, the new materials, the new movements of the school music world.
>
> It was P. C. Hayden who supported the music section of the N.E.A. through thick and thin, and who kept up his active interest in this organization, and continued to boost it when most other musicians were giving it up. This was because Mr. Hayden felt that the music supervisor is first of all a teacher in the public schools, and that he must, therefore, link himself with other public school teachers, finding out what they are doing and thinking about, and letting them know what he has in mind.
>
> Mr. Hayden was a pioneer, and a pioneer with both vision and determination. But he was also intensely human and his life proved that he felt that human relationships transcend all other things in importance. That is why his neighbors and friends are missing him so. Never was a man more honored and loved by his fellow citizens than he, and when he passed on, every man, woman, and child of Keokuk felt that a great gap had been made in their lives, and in the life of the community. Many of us in the school music world, who knew him well, felt as though a member of our immediate family had been taken away. He will be missed, but not forgotten; and this is true immortality.[24]

In the Music Supervisors Journal for October 1925, George Oscar Bowen, editor, reflected the feeling of another segment of the music profession when he paid the following tribute to the memory of Hayden:

> Since the last issue of the Journal one of the oldest and most highly respected and well known members of the Conference has passed away. "Papa" P. C. Hayden was a charter member of the Conference and was among those who worked hard and devotedly for the cause of school music, putting the cause first and self last. Mr. Hayden because of his connection with School Music, the first periodical devoted entirely to music in the schools, of which he was editor, was most widely known, not only to regular Conference attendants, but to people throughout the country. . . .[25]

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[24]Karl W. Gehrkens, "Philip Cady Hayden: An Appreciation," SM, XXVI (September 1925), 3. In an editorial appearing on the same page, Gehrkens wrote concerning his acceptance as editor of School Music, "It is with considerable trepidation that I assume the task so recently laid down by our good friend who has passed on. But the light must continue to shine, new torchbearers must be trained to replace those who have become weary . . ."

[25]George Oscar Bowen, "In Memoriam," Music Supervisors Journal, XI (October 1925), 12.

Hayden's contribution to music teaching--his advocacy of combining tonal and rhythmic problems from the beginning both in ear training and in eye training--was a step in advance of his predecessors. True, his plan of presentation through rhythm forms has been discarded, but the basic idea of combining in one operation in music reading tonal and rhythmic facts has been generally adopted.

More important to public school music, however, were two other contributions of Hayden. These William B. Kinnear calls to the attention of the Music Supervisors' National Conference in a tribute to Hayden presented at the conference in 1926.

> Interest in P. C. Hayden, for school music supervisors, revolves around the most conspicuous service of his last two decades and more of life.
>
> Earnestly active as secretary of N.E.A. Music Department, he knew intimately the men and women who were struggling to bring the cause of school music to the attention of educational leaders and the country at large. He sensed the need of an organ of communication between members of his educational group. With a sublime faith in the worthiness of his cause, and with the spirit and daring of a true pioneer, he launched out into the unknown in the first issue of a little magazine bearing the name of School Music Monthly. This was in 1900.
>
> Those fortunate enough to possess complete files of this magazine may recall with what anxious hope the venture was made. Subscriptions came very gradually, but in sufficient volume eventually to permit continuance. At the time of its beginning, this was the only publication devoted exclusively to public school music. Factors contributing to success were publication in a small city, making possible a subscription price in keeping with modest incomes of supervisors of those days, and an editorial catholicity permitting free exploiting of all shades of opinion.
>
> A second claim to distinction as a public benefactor in the cause of music education was Mr. Hayden's activity in the call for the Keokuk meeting, out of which grew the MSNC. To endure the narrow and almost vicious criticism at that first meeting, and yet keep sweet and loyal to the cause in the direction taken by events, revealed a character that challenges admiration, and deserves to be

held in appreciative remembrance by his companions in service.[26]

Karl Gehrkens gave a resume of Hayden's life at this same meeting. His closing paragraph gives further insight into what the music teaching profession thought of Hayden.

> Mr. Hayden was a pioneer, an experimenter. He was willing to try a thing even though it had never been done before. He was known and loved by a host of men and women throughout the United States. His contributions to the cause of Public School Music will bulk larger and larger as the years go by.[27]

Edward B. Birge concurred with Kinnear and Gehrkens some time later when in an address before the Music Teachers National Association, in which he spoke of the leaders in music education in the United States during the first quarter of the twentieth century, he stated:

> School Music is a monument to Philip C. Hayden's sincerity of purpose and his professional breadth and impartiality. During its existence it has rendered an invaluable service, and particularly during the first fifteen years it was an indispensable agent in unifying the school music profession. In a very real sense, every supervisor of music feels a personal relation to School Music. Through its columns they became acquainted with each other's point of view, learned of significant happenings in all parts of the country, and were given full reports of important meetings and announcements of programs of meetings which were to take place. For the first time and especially during its first years it gave an opportunity to reach the attention of the entire school music field for such leaders as Sterrie Weaver, Francis E. Howard, Benjamin Jepson, Ralph Baldwin, T. L. Roberts, Frank R. Rix, T. P. Giddings, C. H. Congdon, Frances E. Clark, Julia Ettie Crane, Helen Place, William Tomlins, C. R. Fullerton, Hollis Dann, Karl Gehrkens, Will Earhart, Osbourne McConathy, and others, who were

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[26]William B. Kinnear, "Philip Cady Hayden," Journal of Proceedings of the Nineteenth Annual Meeting of the Music Supervisors' National Conference (Tulsa, Oklahoma, 1926), pp. 267-68. Presented at a memorial service at the M.S.N.C. meeting held for those who had died during that year. Kinnear (Larned, Kansas) was one of the founders of the Conference.

[27]Karl W. Gehrkens, "Philip Cady Hayden," Journal of Proceedings of the Nineteenth Annual Meeting of the Music Supervisors' National Conference (Tulsa, Oklahoma, 1926), p. 267. This tribute was also a part of the memorial service.

making significant contributions to school music progress.[28]

At the Founders Breakfast in 1928, Birge, in discussing the founding of the Music Supervisors' National Conference and the debt that its members owed Hayden, declared:

> The National Conference came about through the vision of Philip C. Hayden; through his activities extending over many years as a prominent member of the Southern Iowa District Association, as Secretary of the Music Section of the N.E.A., as publisher of "School Music Monthly," and through his extensive correspondence with music supervisors, Mr. Hayden had become known to more of his fellow-workers throughout the country than any other one man.
> . . . . . .
>
> In November of 1906, he issued an invitation to Music Supervisors to come to Keokuk to see the work on rhythm which he had been writing about and to talk it over. This brought together in April of 1907 over one hundred music teachers from many states with what ultimate result you all know.
>
> I wish to emphasize two points. First, Philip C. Hayden was the logical man to call the Conference into being on account of his acquaintance with practically every leading supervisor in the country. Second, his choice of the word "Conference" was fortunate. Music teachers had grouped themselves under various names as Music Sections, Conventions, and Associations. The word "conference" called attention to the new project and set it apart from all others. It also called attention to its purpose.
>
> From small beginnings we have grown to a mighty organization, fifty times larger today than the original meeting; but all through the twenty-one years of our existence we have been fortunate in holding to the original idea. Those of us who were at the Keokuk meeting perhaps appreciate this more fully than some of the more recent members; but as long as we individually feel the pride in our profession, are jealous of its standing in the musical world, and are willing to submit the result of our labors to the guiding judgement of our colleagues as Mr. Hayden did, our National

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[28]Edward B. Birge, "Public School Music's Contribution to Music Education, I: The Past," Official Report of the Forty-seventh Annual Meeting of the Music Teacher's National Association, 1926 (Hartford, Connecticut: Music Teacher's National Association, 1927), pp. 197-203.

Conference will continue to grow both in members and effectiveness.[29]

Hayden today is remembered by music educators for these two important contributions to music education in the United States: the calling together of supervisors for a conference at Keokuk to inspect his work, out of which grew the present Music Educators National Conference, whose membership is currently more than 33,000; and the founding of School Music, a magazine which for the first time was devoted to the interests, problems, and discussions of public school music teachers and supervisors. Hayden's principles of music teaching, especially the presentation in music reading of the written symbol after the ear has absorbed the facts of rhythm and tonal relationships, the insistence of the child's singing with a beautiful tone, and the emphasis on singing worth-while songs--songs with good music and also good poetry--have become so generally accepted and have passed through so many hands, that the originator of many of these ideals is forgotten. True, too, Hayden took from his predecessors as well as his contemporaries what he felt was best in developing his principles of teaching. For as he once wrote, "The true professional in music is always ready to share his discoveries with his professional brethren, and likewise ready to listen with respect to the discoveries made by others."[30] This mutual giving and receiving, Hayden felt, benefited the public school music program throughout the country.

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[29]Edward B. Birge, "Our National Conference," Journal of Proceedings of the Twenty-First Year of the Music Supervisors' National Conference (Chicago, Illinois, 1928), pp. 166-68. Address given at Founders' Breakfast at which past presidents or their representatives lit candles representing the year which they served. Van B. Hayden lit the candle representing his father.

[30]Hayden, editorial, SM, XIV (November 1913), 18.

Despite his busy round of activities Hayden found time early in his teaching career to formulate his own creed, which he has left as a challenge to all who come after him:

> I believe that we can so teach our music, that the ideal school can be so conducted, that the children will enter into the study of music with a spirit of play, a spirit that will arouse their pleasurable activities so that the child will take a delight in singing a song and will sing it as an expression of the pleasure he finds in it. The nature of the child is to enter into anything that pleases him, and I believe if we make music a pleasure to him, he will learn in five minutes more than would take him a long time to study by the ordinary methods of teaching. I believe that the proper standard is only reached when our supervisors teach music with the highest ends in view. I believe that whatever things are pure, whatever things are lovely, whatever things are of good report, we should endeavor to give expression to through the songs of our public schools.[31]

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[31]Hayden, "A Philosophy of Music Teaching," SMM, IV (January 1903), 16-17.

APPENDIX I

RESULTS TO BE OBTAINED IN ELEMENTARY SCHOOL MUSIC STUDY[1]

The committee presents, herewith, a brief statement of the amount of technical musical knowledge which should be acquired by the normal child in the grades.

The course should be enriched in various ways, in accordance with the judgment of the individual supervisors, but at least this standard should be reached in the study of the elements of music.

To avoid confusion, it should be understood that the quarter note is considered the beat-note in this statement.

First grade.--Songs by rote. Without any sort of representation, develop sense of tonality and rhythm thru the use of melodic phrases sung with sol-fa syllables and with words. Later in the year, add to this for eye-training the use of the staff with notes to represent melodies, with the key-note in different positions on the staff. Rote-singing should be the most important feature of the year's work.

Second year.--Rote-song work should be prominent thruout the year. Review the work of the first year. Individual and class drill in singing melodic phrases by syllables and words from dictation. The class should acquire great proficiency in this dictation work. Staff work in different keys[2] for eye-training. Reading simple exercises from the music-book.

Third grade.--Rote-singing. Review all previous work in staff drill and dictation. Promote eye-training by a study of staff by lines and spaces in all keys. Individual proficiency in perception of the value of the staff degrees, as representing the tones of the scale

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[1]"Report of Committee on What Results Should be Obtained in the Eight Grades of the Public Schools," Addresses and Proceedings of the National Education Association, Vol. XLIV (Washington: National Education Association, 1905), pp. 667-68. Hayden was chairman of this committee.

[2]A. J. Gantvoort objects to the use of more than one key during the first two years, and would use only part of the keys during the third and fourth years.

should be attained. Review the first section of the music-book quickly, and when doing so, take up the two-tones-to-one-beat movement,[3] and practice until all can sing two tones to one beat from the notes. Sight-singing and rhythm practice. Special attention should be given the development of the sense of rhythm these first three years.

Fourth year.--The end of the fourth grade should find the children able to read simple music at sight in any major key. They should be able to sing sharp 4, sharp 5, sharp 2, and sharp 3, and flat 7. They should be able to sing exercises in 2-4, 3-4, and 4-4 measure, and to sing readily groups of tones represented by the dotted quarter and eighth notes. They should also know the names of the notes, the pitch-names, and the degrees of the staff representing the various degrees of pitch. The ability to read music should be utilized by the singing of a large number of songs, wholly or partly at sight, and they should be able to sing suitable two-part songs.

Fifth grade.--At the end of the fifth grade the class should be able to sing all the sharps and flat 7 from the tone above, and some of the flats from the tone below. In rhythm, they should be able to sing at sight exercises containing the dotted eighth and sixteenth[4] and the simple forms of 6-8 measure with two beats to a measure.[5] They should be able to name the keys from the signature. They should be able to sing two-part exercises at sight.

Sixth grade.--The class should become familiar with all the chromatics, both sharps and flats, and be able to apply syllables to any melody they have in mind, from memory. They should use melodies and exercises in the minor mode and be able to sing the different forms of the minor scales. They should begin three-part singing. They should begin writing the major scales from memory. In rhythm, they should study all the forms found in 6-8 measure, two beats to a measure. Simple songs should be sung at sight without the use of the syllables.

Seventh grade.--The class should use chromatics with facility. They should sing readily in three parts. They should become familiar with the different forms of the minor scales and their relation to the major scales. They should be able to write the major scales with their signatures. In rhythm, they should be able to read readily all the forms found in 6-8 measure, two beats to a measure, and to sing four tones to a beat, and should study syncopation.

Eighth grade.--The class should become thoroly familiar with the different forms of the minor scales, and be able to write their signatures and the varying uses of the chromatic tones as they indicate a passing change or modulation. In rhythm work, they should readily

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[3]Gantvoort would have this read "three tones to one beat."

[4]AJG would have this read dotted quarter & eighth.

[5]EBB would defer 6-8 measure, two beats to the measure, until the Sixth grade.

sing four tone to one beat and syncopation. They should be so familiar with the different forms of rhythm that the groups of notes give an immediate knowledge of the rhythm represented, whether it be two, three, or four notes to a beat, the unequally divided beat, both tones having two beats; the unequally divided beat, both tones having one beat,[6] or syncopation. Bass staff studied.

In all grades the voices of the children should be light in quality, smooth, and free from harshness. All singing should be intelligent, with good phrasing and proper attention to the sentiment of the words. It should be remembered that good singing is one aim of music in the schools, and that love of song, and the desire to express one's self in song, should result from the study.

(signed) Philip C. Hayden, Keokuk, Iowa, ch.
E. B. Birge, Indianapolis, Ind.
H. M. Butler, Newport, Ky.
Estelle Carpenter, San Francisco, Cal.
Julia E. Crane, Potsdam, N. Y.
B. C. Davis, Atlanta, Ga.
C. A. Fullerton, Cedar Falls, Iowa
A. J. Gantvoort, Cincinnati, Ohio

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[6]Expressed in terms of representative notes, this would read, 8th notes, triplets (and 6-8 measure, 2 beats to a measure), 16th notes, dotted quarter and eighth, dotted 8th & 16th notes.

APPENDIX II

FOUNDERS OF MUSIC SUPERVISORS' NATIONAL CONFERENCE

(KEOKUK)[1]

Alexander, Birdie	Dallas, Texas
Allen, Anna M.	Peoria, Ill.
Armstrong, Cora Pollock	Beloit, Wisc.
Arnold, Fannie	Omaha, Neb.
Ball, Cora A.	Fairfield, Iowa
Ball, Edith	Princeton, Ill.
Bentley, Alys E.	Bloomington, Ill.
Birchard, C. C.	Boston, Mass.
Birge, E. B.	Indianapolis, Ind.
Birge, Mrs. E. B.	Indianapolis, Ind.
Black, J. M.	Washington, Ind.
Boals, Miss	Alton, Ill.
Boyle, Chas. A.	Emporia, Kans.
Brocker, Lena	Mt. Pleasant, Iowa
Bushong, Melvin S.	Olathe, Kans.
Butz, Louise	Grand Rapids, Mich.
Carmichael, Mrs. Eliz.	Charles City, Iowa
Caron, Emma	Canton, Ill.
Christy, W. P.	Iowa City, Iowa
Clark, Frances E.	Milwaukee, Wisc.
Clark, Jessie L.	Wichita, Kans.
Coburn, E. L.	St. Louis, Mo.
Congdon, C. H.	New York City, N. Y.
Drenning, Mrs. F. G.	Topeka, Kans.
Early, W. I.	Independence, Kans.
Field, Charlotte	Findlay, Ohio
Fink, Ella	Mankato, Minn.
Foresman, Robert	Montclair, N. J.
Freeberg, J. E.	Jewell, Iowa
Fullerton, C. A.	Cedar Falls, Iowa
Gantvoort, A. J.	Cincinnati, Ohio
Giddings, T. P.	Oak Park, Ill.
Goembel, Lela	Centerville, Iowa
Gray, Florence	Kansas City, Kansas
Hayden, P. C.	Keokuk, Iowa
Hayden, Mrs. P. C.	Keokuk, Iowa

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[1] SMM, VIII (May 1907), 36-37; also Proceedings of the Twenty-first Annual Meeting of the Music Supervisors National Conference. Chicago: Music Supervisors National Conference, 1928, p. 186.

Hayden, Van B.	Keokuk, Iowa
Henry, Arthur	New York City, N. Y.
Inskeep, Alice	Cedar Rapids, Iowa
Johnson, N. Edwin	East St. Louis, Ill.
King, Florence J.	Marshalltown, Iowa
Kinnear, W. B.	Minneapolis, Kansas
Leedy, H. E.	Bellville, Ohio
McCullough, J. E.	Chicago, Ill.
McDonald, Miss Theo.	Cannon City, Colo.
McNair, Mrs. Elizabeth	Mattoon, Ill.
Maddock, William H.	Geneva, Ill.
Marsh, Mrs. Alice	Augusta, Ill.
Mason, Arthur	Columbus, Ind.
Miller, C. H.	Lincoln, Neb.
Mirick, Mabel Stonaker	Pueblo, Colo.
Owen, H. E.	Madison, Wisc.
Philbrook, E. L.	Rock Island, Ill.
Pierce, Mary Ried	Chicago, Ill.
Pratt, Elizabeth	Quincy, Ill.
Rausch, William E.	State Normal, Mich.
Rogers, Alice	Clinton, Iowa
Root, Stella R.	Springfield, Ill.
Scott, Martha	Carthage, Mo.
Selleck, Mrs. Evelyn	Pueblo, Colo.
Soechtig, Elizabeth Davis	Fort Madison, Iowa
Stabler, W. J.	Noblesville, Ind.
Stenwall, Hulda	Monmouth, Ill.
Stout, Florence Bryan	Parkersburg, W. Va.
Streeter, Margaret	Princeton, Ill.
Taggart, Mrs. Mary Lyon	Owosso, Mich.
Thomas, Mrs. Mary S.	Waterville, Kans.
Wallace, J. A.	Mendota, Ill.
Westhoff, F. W.	Normal, Ill.
Winkler, Theodore	Sheboygan, Wisc.
Werner, Grace Harrington	Kewanwe, Ill.
Woodson, Myrtle	Greenfield, Ind.
Young, Jeannette Dupart	Superior, Neb.

SIGNED ORIGINAL CALL BUT DID NOT REACH KEOKUK

Cogswell, Hamlin	Minneapolis, Minn.
Earhart, Will	Pittsburgh, Penna.
Shaw, Elsie M.	St. Paul, Minn.

APPENDIX III

TWENTY-ONE YEARS OF MSNC[1]

Twenty-one short years have passed,
  Since the time when the Keokuk meeting occurred.
You would think it was very much longer than that,
  From some of the speeches we have heard.

It seems a long time to some of these friends
  That are telling of things that we did,
When Alice Inskeep was a slip of a girl,
  And Thaddeus Giddings a kid.

To me we seemed older at that time than now,
  In moving around on life's stage,
And my memory registers confidently
  That we all came up through old age.

These Conference Meetings have made us all young,
  And this I affirm as a truth,
Ponce de Leon Springs have nothing on them,
  In supplying "fountains of youth."

When at first these Conference sessions began,
  You will admit they were rather too tame;
And to Lincoln, Nebraska, the credit belongs,
  For getting us into the game.

Those live high school students gave us such a boost
  That none of us soon will forget;
We look back in amazement at their spirit and vim,
  We can hear their song yells ringing there yet.

There is one thing, however, we should all know
  About how this Conference began;
How the beginning of this big concern
  Was all brought about by one man.

In order to sense how that thing was done,
  It is needful that you should all know

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[1] Proceedings of the Twenty-first Annual Meeting of the Music Supervisors National Conference. Chicago: Music Supervisors National Conference, 1928, pp. 168-69. This poem was read by Mr. Fullerton at the conference breakfast in honor of the founders in Chicago, 1928.

That a big revolution was on at that time,
  And had been for years or so.

The new education was trying its best
  To capture the school music field,
But it found it hard going in spite of its zest,
  To get the standpatters to yield.

There were only a few at that time who knew
  Whether scalers or songsters were right,
And when two of these met, it was a very safe bet,
  They debated far into the night.

One favorite pastime was to discuss
  Bob Foresman's psychology,
One opponent and Bob were caught at the job,
  One morning at half past three.

Now P. C. Hayden of Keokuk
  Was one of the men of that day
Who knew the traditional methods were wrong
  And was trying out some other way.

When I think of the vigorous campaign he waged,
  I look back upon it with pride.
He stuck to the method of cut and dried
  On which science has always relied.

And whether he won, or whether he lost,
  For this I honor his name,
He tried out his scheme with the children themselves,
  And took the results that came.

That Keokuk meeting has certainly found
  A place in the Hall of Fame,
But if it could come to earth again,
  It would know itself only by name.

Just imagine a movieman catching that throng;
  The ladies, not one of them shorn,
Would have astonished the flappers of this fast day,
  To see how much stuff was worn.

Now we all know where the spark came from,
  But who saw the flame in the spark;
And made possible what we see today?
  'Twas the vision of Mrs. Clark.

--C. A. Fullerton

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Personal Interviews

Brown, James N., Quincy, Illinois. Retired business man and musician. Friend of P. C. Hayden family. June 17, 1956.

Channon, Sarah Grace, Claremont, California. Former pupil of Hayden in Quincy. Interviewed in Quincy, December 22, 1956.

Collins, Lida Maud, Quincy, Illinois. Former principal of Adams Elementary School. Personal friend of Hayden family. August 24, 1955.

Crockett, Mae, Quincy, Illinois. Former principal of Berrian Elementary School. August 3, 1956.

Dayton, Elizabeth Warwick, Hamilton, Illinois. Former pupil of Hayden at Keokuk. July 1, 1956.

Derrick, Sarah T., Quincy, Illinois. Former teacher at Webster Elementary School and principal of Jefferson Elementary School. June 20, 1956.

Emmons, Sue Marsh, Quincy, Illinois. Former pupil of Hayden at Keokuk. Friend of Hayden family. July 1, August 10, 1956.

Hayden, Van Brocklin, Keokuk, Iowa. Younger son of Philip C. Hayden. June 29, August 3, 4, 5, 1956.

Hulsom, Arthur W., Keokuk, Iowa. Retired business man and friend of Hayden family. August 4, 1956.

Inghram, Lillian Brown, Quincy, Illinois. Assistant trained by Hayden in the Quincy schools. At time of interview, instructor in voice at Quincy College, June 13, 1956.

Kennedy, John C., Oberlin, Ohio. Registrar at Oberlin College. July 23, 1956.

McFarland, Charles F., Keokuk, Iowa. Retired business man. Former president of Keokuk school board. August 4, 1956.

Pratt, Elizabeth, St. Louis, Missouri. Supervisor of music in Quincy, Illinois, 1905-1910. Member of M.S.N.C. at Keokuk. Teacher of music at Soldan High School, St. Louis. March 7, 1936.

Reid, Marian, Davenport, Iowa. Daughter of former superintendent of

schools at Keokuk. Pupil of Hayden. July 29, 1956.

Reynolds, Susan Davidson, Carthage, Illinois. Former supervisor of music (1900-1903), Carthage. August 10, 1956.

Rogers, Helen Markey, Washington, Iowa. Assistant to Hayden in Keokuk schools, 1923-1925. August 3, 1956.

Tarpley, Mildred McKee, Quincy, Illinois. Former pupil of Hayden in Quincy, and close personal friend of Hayden family. June 15, 19, 1956.

Turner, Julia B., Quincy, Illinois. Former teacher in Quincy High School. June 20, 1956.