

A HISTORY OF MUSIC EDUCATION
AT THE UNIVERSITY OF KANSAS
FROM 1866-1936

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CHAPTER I

INTRODUCTION

Almost every college and university in our nation has either a course of study or a department in music education. Each of these departments developed to fulfill a need. Why should music be considered of such importance? Is it a necessity? An article written in 1909 expresses one author's view on this question.

The general lack of correct comprehension of the necessity and value of music, in our every day lives, has denied it the place it ought to be given. Music is studied by many, and is gaining ground in the place it occupies in our educational system, but it is not accorded a place of equal importance with the other branches of learning. Music may not be, in some ways, as necessary as some of the other branches to our existence, but of all of the branches of learning there is none more capable of broadening, elevating, and sweetening life than music. There is a chord in every human breast that will vibrate when touched by music, and a well rounded education is not complete until that chord has been aroused and wrought upon.¹

Primary Purpose

The primary purpose of this study is to trace the development of music education at the University of Kansas from its inception through the time when Otto Miessner became the Department's chairman in 1936. Tracing that development will show how and why music education holds the position it has today at the University of Kansas.

Several questions arise while pondering the present position of

¹G. G. Clark, "The Necessity of Music," Kansas Magazine, November 1909, pp. 42-43.

music education at the University.

1. What were the attitudes of the early Kansas settlers toward music and what were the backgrounds that formed these attitudes?
2. Where did education, in general, rank in importance to the lives of the settlers and how did they provide for it?
3. When did the University of Kansas begin to include music as a part of its curriculum and what emphasis did they place on it?
4. What kind of musical training did the early Normal students receive?
5. When did teacher training become a recognized need within the Department of Music and how did its curriculum develop?
6. When did music become a part of the public school curriculum and why?
7. Once Public School Music became a department within the School of Fine Arts, how did it become involved with the School of Education?

The answers to these questions are vital in determining how and why music education developed. This study will also shed light on the development of music education not only at the University of Kansas, but in public schools, colleges, and universities throughout the Midwest and West because of the similarities of backgrounds of the settlers.

Procedure

The historical approach toward investigation was implemented in this study. It was important to search information concerning the early settlers and their backgrounds in order to achieve a clear picture of the people who were responsible for the first decisions made concerning education. Their early experiences were fundamental to the formation of the systems of education now taken for granted.

The facts surrounding the inclusion of music in the University's curriculum had to be gathered so that a foundation there might also be established, giving indications for further development.

Education was considered of vital importance early in the settling of the Kansas Territory. The reasons for this, and what courses of study were considered important are both fundamental facts that had to be searched to present a more complete study of music education. The Public School Music curriculum policies, and their formation through the years of changing attitudes, had to be traced in order that a line of development could be presented upon which comparisons with the present may now be made.

Primary Sources

The records of the University were used in attaining the needed information. These included the Annual Catalogs from 1866 to 1936, the Board of Regents Reports from 1868 to 1936, Fine Arts faculty meeting minutes, 1914-1936, University newspapers, and personal correspondence of Chancellors Strong and Lindley.

A survey of community newspapers, magazines, and bulletins was also made. Theses and dissertations dealing with pertinent topics were read. State laws and official documents helped in forming ideas. Some personal contacts were made, but they did not add substantially to the information already acquired. Edward Bailey Birge's History of Public School Music in the United States¹ was an excellent source, helping in

¹(Boston: Oliver Ditson Co., 1928; reprint ed., Washington D. C.: Music Educators National Conference, 1966).

viewing the overall development of music education.

Janet Coulson's thesis "A History of the Fine Arts School at the University of Kansas"¹ was most helpful in presenting pertinent facts. Unfortunately, the excellent work is marred by the lack of documentation.

¹(Masters thesis, University of Kansas, 1941).

CHAPTER II

MUSIC FROM NEW ENGLAND TO KANSAS

The backgrounds of those who settled in Kansas and developed its cities, specifically Lawrence, are important to research in order to present a sequence of events from New England to Kansas. The part which music played in the lives of the pioneers before coming to Kansas helps explain why music continued to be of importance after the settlers relocated in Kansas. A brief account of the musical influences from which the settlers came and those they continued will be presented in this chapter.

Musical Influences in New England

Americans' attitudes toward music have changed a great deal since our early forefathers first began carving a home out of the wilderness. In Birge's account of the first American settlers, he contends that

The spiritual exaltation which sustained the early settlers came through other channels than music. Such music as was tolerated, was, to be sure, of a strictly religious character, and was confined to congregational singing in the meeting houses, as the churches were called in New England. There were no music teachers, few if any instruments of any kind, no singing societies, and little printed music. The diversion of music and even less any serious cultivation of the art, was no part of the life of a people whose every-day business was that of subduing the forests, building homes, fighting the Indians, cultivating the soil, and providing for the bare necessities of life, matters which

occupied all of their waking hours.¹

Music was not totally forgotten in those trying days however, for in 1640, America demonstrated its love of music by printing as its second book The Bay Psalm Book, a metrical version of the Psalms. Later, in 1698, music was added to its ninth edition.²

In 1714, Reverend John Tuft's book about the art of singing appeared. This was followed by the arrival of the first singing-school in 1720.³ The singing-school was educational. Its major aims were the study of choral music and acquiring the art of reading music, both of which helped to lay the foundations for America's musical culture and appreciation.⁴

In 1838, music took its place in the public school system for the first time. It was the first of the fine arts to do so. Lowell Mason, of Boston, was largely responsible for this accomplishment. Music's right to become a part of the schools' curricula was argued on a practical, functional basis rather than an aesthetic one.⁵

Once the first steps were achieved, music was rapidly accepted. It spread throughout the growing country creating a need for music teachers. From approximately 1839 until 1875, the musical convention

¹Edward Bailey Birge, History of Public School Music in the United States (Washington, D. C.: Music Educators National Conference, 1966), pp. 2-3.

²Ibid., p. 5. ³Ibid., p. 8. ⁴Ibid., pp. 7-11.

⁵Ibid., pp. 35-50.

fulfilled this need. It served to train singing-school teachers, introduce music into the public schools, and give instruction in harmony and the art of singing. Later it took the form of a normal institute, a short term conservatory where knowledge about oratorios and serious choral works was imparted.¹ The first of such musical conventions to be held in Kansas took place in Lawrence in October of 1866.²

Early Musical Influences in Lawrence

The musical history of Kansas began in 1854. It was then that Joseph Savage,³ with his brother, two cousins, and one other⁴ came to Lawrence with the second party of settlers sent under the auspices of the New England Emigrant Aid Society. These five men, having played together in the White River, Vermont, village band, took up their cornets, bugles, and fife⁵ to play the tune of "Auld Lang Syne," while

¹Ibid., p. 33.

²D. W. Wilder, The Annals of Kansas, 1541-1885 (Topeka, Ks.: Kansas Publishing House, 1886), p. 439.

³There is some confusion about Savage's first name. It is listed as Joseph in Janet Coulson, "A History of Fine Arts School at the University of Kansas: (Masters thesis, University of Kansas, 1941), p. 1. and as Forest in J. E. Riggs, "The Story of Plymouth Church Music, "1854-1914, Plymouth Congregational Church--Sixtieth Anniversary Historical Papers (Lawrence, Ks.: Plymouth Congregational Church, 1914), p. 16.

⁴Susan D. Alford, "The Old Band," Atlantic Monthly, January 1929, p. 32.

⁵Edna Reinbach, comp., Music and Musicians in Kansas (Topeka, Ks.: Kansas State Historical Society, 1930), p. 2.

those remaining at the depot joined those of the Kansas party in singing Whittier's "The Kansas Emigrants' Song."¹

1. We cross the prairies as of old
 The pilgrims crossed the sea,
 To make the West, as they the East,
 The homestead of the free!

Chorus:

The homestead of the free, my boys,
 The homestead of the free.
 To make the West, as they the East,
 The homestead of the free.

2. We go to rear a wall of men
 On Freedom's Southern line,
 And plant beside the cotton tree
 The rugged Northern pine!

(Chorus)

3. We're flowing from our native hills
 As our free rivers flow;
 The blessing of our Mother-land
 Is on us as we go.

(Chorus)

4. We go to plant her common schools
 On distant prairie swells,
 And give the Sabbaths of the wild
 The music of her bells.

(Chorus)

5. Upbearing, like the ark of old,
 The Bible in our van,
 We go to test the truth of God
 Against the fraud of man.

(Chorus)

6. No pause, nor rest, save where the streams
 That feed the Kansas urn,
 Save where our pilgrim gonfalon
 Shall flout the setting sun!

¹Alford, "The Old Band," p. 32.

(Chorus)

7. We'll sweep the prairies as of old
 Our fathers swept the sea,
 And make the West, as they the East,
 The homestead of the free.¹

Whittier gave this beautiful hymn as a gift to the cause of Kansas' freedom in October, 1854. It was used as a device by the Company for arousing interest in its work in Kansas.² In February of 1855, Dr. Thomas H. Webb, of the Company, offered a fifty dollar prize for the best Kansas song. This, too, was used to draw attention to the cause of Kansas. Lucy Larcom's "Call to Kansas," to the air--Nelly Bly, obtained the prize.³

Yeomen strong, hither throng!
 Nature's honest men
 We will make the wilderness
 Bud and bloom again.

Bring the sickle, speed the plough
 Turn the ready soil!
 Freedom is the noblest pay
 For the true man's toil.

Ho, Brothers! come, brothers!
 Hasten all with me
 We'll sing upon the Kansas plains
 A song of Liberty!

Father, hast o'er the waste
 Lies a pleasant land.
 There your fireside's altar stones,
 Fixed in truth, shall stand.

¹Wilder, Annals of Kansas, p. 51.

²William H. Carruth, "New England in Kansas," New England Magazine, March 1897, p. 6.

³Wilder, Annals of Kansas, p. 57.

There you sons brave and good,
 Shall to freemen grow,
 Clad in triple mail of right,
 Wrong to overthrow.

Mother, come! here's a home
 In the waiting West
 Bring the seeds of love and peace,
 You who sow them best.

Faithful hearts, holy prayers,
 Keep from taint the air
 Soil a mother's tears have wet
 Golder crops shall bear.

Come, mother! fond mother,
 List, we call to thee
 We'll sing upon the Kapsas plains
 A song of Liberty.¹

The band played throughout the journey to Kansas. Once settled, Savage's home became the community's musical center. As new arrivals came, enough recruits were made to fill all parts and begin regular rehearsals. This band played for all occasions whether festive or solemn.² An old Indian chief was heard to say that he was glad to hear the "sweet flutes of peace and not the trumpets of war."³ Among other concerts, the old band played for the first commencement exercises at the University of Kansas in 1867, and again in 1879 for the twenty-fifth anniversary of the arrival in Lawrence of the party which started from Boston singing Whittier's "The Kansas Emigrants'

¹Ibid., p. 57.

²Alford, "The Old Band," pp. 31-40.

³Lawrence 1854-1954: 100 Years of History Significant to Kansas (Lawrence, Ks.: Lawrence Centennial Corporation, 1954), p. 12.

Song."¹

Music was an integral part of the worship services. The Plymouth Congregational Church was formed in 1854, in a tent. In 1863, Savage and twelve others were listed as choir members of that church. The choir met at Samuel Kimball's home and then carried his melodeon to the church for Sunday services. Each member even had to provide his own music.²

By 1872, the church had a pipe organ with J. E. Bartlett as the organist, but the decline of the musical life of the church had begun. The church choir disbanded and a paid quartet replaced it. Even congregational singing ceased in order that the quartet would have the undivided attention of the people. The days of the faithful volunteer choir were gone.³

Professor F. O. Marvin, Dean of Engineering, had charge as chorister and organist after Bartlett. During his many years of service, he wrote many songs for the group. Charles Skilton followed him in service. The date Skilton's service began is not recorded in any available sources. It was Edward Hubach, however, that revived the church choir by bringing in many university students.⁴ Students and professors still play an active role in Plymouth Church music today.

¹Alford, "The Old Band," p. 40.

²J. E. Riggs, "The Story of Plymouth Church Music," 1854-1914, Plymouth Congregational Church--Sixtieth Anniversary Historical Papers (Lawrence, Ks.: Plymouth Congregational Church, 1914), pp. 15-17.

³Ibid., pp. 15-17. ⁴Ibid., pp. 15-17. .

Early Musical Influences in Other Parts of Kansas

Many of Lawrence's early settlers had some musical training. One of them, Mrs. Elisha Harris Greene, mother of the Honorable Henry M. Greene, studied music under Lowell Mason in Boston prior to emigrating to Lawrence.¹ Other newly developed towns also had an interest in music. The convent at Leavenworth established a music department in the early eighteen-sixties. It was probably the first school of its kind in Kansas.²

It was the traveling singing-master who did the real service of spreading music throughout Kansas to the farmers and townsmen alike. The master gave several lessons for a dollar. Weekly meetings were called in order to sing old songs and practice solfeggio.³

The singing-master was not alone in his efforts to develop Kansas musically. Private teachers in the communities, the establishment of schools and colleges such as the one in Leavenworth, organized music festivals like the Lindsborg festival, and piano and organ companies which flooded the country with their products, were all responsible for the increasing recognition of music in Kansas.⁴ The state is also indebted to the music loving Swedish Lutherans, the Welsh Presbyterians, and the German Mennonites for establishing

¹Portrait and Biographical Record of Leavenworth, Douglas, and Franklin Counties . . . Kansas (Chicago: Chapman Publishing Co., 1899), p. 148.

²Theodore Lindborg, "Music in Kansas," Kansas Magazine, January 1909, p. 47.

³Ibid., p. 47-48. ⁴Ibid., p. 48

high standards in each of their endeavors.¹

Later Musical Developments in Lawrence

The Oswego Independent, quoted in the Kansas Collegiate, described music in Kansas in 1876, in complimentary terms.

Topeka and Lawrence are the only places in the State where local musical societies, of a high order, are permanently, successfully and well maintained, and have been for years. They are now able to creditably render the music of standard authors--the grand choruses of Haydn, Mendelssohn, Handel and others, and the people are educated to appreciate the grandest conceptions of musical genius. No institution can have a more speedy effect in refining and establishing the social relations of a community than there can be produced through the influence of an intelligent musical organization.²

Another item in the same year rather boldly stated that, "We know no city of its size which surpasses Lawrence in the rank of its musical accomplishments."³

The Handel and Haydn Society, a group of amateur singers, was one of the organizations mentioned in the above article. They were said to have gained a degree of proficiency in their excellent choral productions. The Mendelssohn Quintette [sic] Club was an organization of instrumentalists. The Kansas Collegiate lists its members and their "instruments of torture."⁴ It goes on to describe the club by saying, "Night is made hideous, and day becomes a sorrow when the band

¹Jennie S. Owen, "Kansas Culture," Kansas Yearbook, 1937-38 (Topeka, Ks.: Kansas State Chamber of Commerce, 1938), p. 162.

²Kansas Collegiate, 13 December 1876, p. 3.

³Ibid., p. 3.

⁴"The University," Kansas Collegiate, 27 February 1878, pp.

begins to play."¹ Clearly, Lawrence had to take the bad along with the good.

Hence, Lawrence and Kansas had their musical beginnings. The foundation had been laid upon which the University of Kansas would build one of the finest music departments in the Midwest.

¹Ibid., pp. 6-7.

CHAPTER III

THE FORMATION OF THE UNIVERSITY OF KANSAS

SCHOOL OF EDUCATION

It is not within the scope of this paper to document a complete history of the School of Education. It is, however, important to establish the degree of emphasis that the early settlers of Kansas placed upon education and how the University of Kansas responded. Education is made up of many facets. Musical training has become one of those accepted facets. It was not always an accepted part of the curriculum, nor were there teachers who were skilled in the art of teaching music. This chapter will deal with how education developed and grew in importance at the University of Kansas.

The Normal Department

In a letter from W. F. M. Arny, an officer of the National Kansas Committee and member of the State Board of Education of Illinois, to Governor Geary of the Kansas Territory in 1856, the following attitude toward education is found.

There is no denying the fact--that it is folly to establish and maintain teachers for common schools, without simultaneously establishing institutions, one department of which should be a "Normal School"--a school in which Teachers are taught the art of communicating knowledge. [Arny's italics]¹

¹"Letter from W. F. M. Arny to Gov. Geary, Lawrence, K. T.," 8 December 1856, General Records of the Department of Agriculture, National Archives and Records Service, Washington, D. C.

Arny also suggested that three funds be established: (1) University, (2) Seminary, and (3) Common School. Three schools within the university were mentioned: (1) Normal, (2) Agricultural and Horticultural, and (3) Mechanical. Arny asked that 250,000 acres be allotted by Congress for the establishment of a university.¹

In 1861, Congress set aside seventy-two sections of land for the use and support of a state university. This was not as much as Arny had hoped for, but Section seven of the Constitutional Provision did establish that a normal department would be included.² Section ten of the University Charter, approved on March 1, 1864, also included the establishment of a normal department along with five other departments.³

The first year the University of Kansas was opened, 1866, found it with only three instructors and one lecturer. Most of the students were members of the Preparatory Department, thus the nickname "Lawrence High School."⁴ The next year, the Teachers' Normal Course was planned but not activated. It was planned that "for the benefit of such students as may design to pursue the profession of teaching, a teachers' class will be organized at the beginning of each term in which instruction will be given in the Theory and Art of Teaching."⁵

¹Ibid.

²University of Kansas, Catalogue of the University of Kansas, Lawrence, Kansas (Lawrence, Ks.: University of Kansas, 1866), p. 25.

³Ibid., p. 27. ⁴Ibid., pp. 2-9.

⁵University of Kansas, Second Annual Catalogue of the Officers and Students of the University of Kansas for the Academic Year, 1867-68 (Lawrence, Ks.: University of Kansas, 1868), p. 12.

This class existed for seven years until the Normal Department was opened by the Legislature on April 3, 1876. It received no financial support until an act in 1877 appropriated funds for a six month period ending June 30, 1877. Since the law which opened the department was not repealed, and there was a need for the training of teachers, the regents made arrangements for the continuation of the course of instruction.¹

The first year the Normal Department was open it had thirty-five students who were offered two courses of study: the Common School Course, for which the candidate had to be at least fifteen years of age, and the Higher Course for Grammar School Teachers. Both courses required three years of study. Vocal Music was listed as a requirement for the first and second semesters of the Common School Course. A certificate was granted upon completion of either course.²

By the second year only the Higher Normal Course was offered. This was necessary to reduce the cost of instruction because funds had not been reappropriated since July, 1877.³ There was a reversal for education due to the hard times in the first two decades of the state's history. In 1875, legislation was prejudiced against schools

¹University of Kansas, Eleventh Annual Catalogue of the Officers and Students of the University of Kansas, 1876-7 (Lawrence, Ks.: University of Kansas, 1877), p. 48.

²University of Kansas, Tenth Annual Catalogue of the Officers and Students of the University of Kansas, 1875-76 (Lawrence, Ks.: University of Kansas, 1876), pp. 30-32.

³University of Kansas, Eleventh Annual Catalogue, p. 33.

and county superintendents' salaries were reduced. In 1876, the Legislature denied appropriations to the three existing normal schools. Those at Concordia and Leavenworth had to close. Emporia Normal was able to continue as a private institution.¹

Professor A. L. Morrow described the work of the Normal Department at the University in his report to the regents. Ideas about science and the art of teaching were discussed in class. Lessons in didactics were given, and practice teaching in the elementary classes was required at least one-half session before graduation.²

The Normal Department remained basically unchanged for the next few years, the only change being the addition of a dean, P. J. Williams, D. D., in 1881.³ There was an average of forty students each year in the department. On April 1, 1885, the Board of Regents discontinued the Normal Department.⁴ This was probably due to increasing prominence of the State Normal School at Emporia.

¹Allen B. Lemmon, First Biennial Report (Topeka, Ks.: State Department of Public Instruction, 1878), quoted in Adel F. Throckmorton, Kansas Educational Progress, 1858-1967 (Topeka, Ks.: State Department of Public Instruction, 1967), p. 15.

²University of Kansas, Board of Regents Report, 1877 (Lawrence, Ks.: University of Kansas, 1877), p. 23.

³University of Kansas, Sixteenth Annual Catalogue of the Officers and Students of the University of Kansas, 1881-82 (Lawrence, Ks.: University of Kansas, 1882), p. 4.

⁴University of Kansas, Nineteenth Annual Catalogue of the Officers and Students of the University of Kansas, for the Collegiate Year 1884-5 (Lawrence, Ks.: University of Kansas, 1885), p. 17.

Didactics Department

The course in Didactics was established in 1885 for those who sought the full benefits of a Collegiate Course¹ with the intent of making teaching a profession. Once this four year course was completed, a Bachelor of Arts or Bachelor of Science degree was granted. Once a full year of practice teaching either before or after graduation, was completed, the additional Bachelor of Didactics was granted.² Professor Williams remained in charge of the new teachers' course.³

The Board of Regents' Reports help to explain the change from a Normal Department to a Didactic Department..

Gentlemen: After the Normal Department was removed by the action of the State Legislature, it was thought by your Board that the University should strive to be of direct service to the school system of the State by doing its part in the Professional training of teachers. Not in the sense of duplicating the work of the Normal School, whose aim is to prepare teachers for the common schools, but as quite a percentage of the graduates of the University are looking forward to the arduous and responsible profession of teaching, it should provide for the special instruction required to fit them for their work as well as the general training of the college curriculum. Our appropriate academies and colleges, as well as for superintendents of our county and city schools. The number of students has been the same each year, viz: thirteen.⁴

¹The Collegiate Course was simply the four year course of study within the college as opposed to the Preparatory Course which was the equivalent of today's high school course work.

²University of Kansas, Nineteenth Annual Catalogue, pp. 46-47.

³Ibid., p. 6.

⁴University of Kansas, Sixth Biennial Report of the Board of Regents 1886-1888 (Lawrence, Ks.: University of Kansas, 1888), p. 49.

By 1889, the Department of Didactics appears to have dissolved also, for no mention of teacher preparation is made again until 1893.¹

Department of Education

In 1893, the Legislature gave the graduates of the University the power to obtain teachers' certificates after successfully completing an examination in the professional branches given by the State Board of Education. This made it imperative to establish a Chair of Pedagogy, or Department of Education, for instruction in the History of Education, Philosophy of Education, School Methods and Laws, and School Management. Mr. Arvin S. Olin was appointed to fulfill the duties of the Chair.²

Once the state examination was passed, the examinee was granted a life certificate as a teacher in the Kansas schools. Prior to this law, the State Board of Education required frequent examinations in order to maintain certification. This was thought to distract the teacher from his real work.³

The life certificate did not satisfy all the needs of the state or the student for long. In 1899, a Teachers' Diploma was granted by the University to the graduates who had three terms in the Department of Education and one teachers' course in some other department. The State Board of Education also issued a three year state teachers'

¹University of Kansas, Ninth Biennial Report of the Board of Regents and Officers for the University of Kansas, Located at Lawrence, 1893-94 (Lawrence, Ks.: University of Kansas, 1894), p. 10.

²Ibid. ³Ibid.

certificate.¹

The School of Education

The Department of Education continued until 1909, as a department in the College of Liberal Arts and Sciences. Differentiation within the field of education and a demand for more courses, which meant an enlarged staff, made the formation of a new organization necessary. The Board of Regents created the School of Education in July, 1909, and appointed a dean in April, 1910. It thus assumed the rank of the professional schools of medicine, law, engineering, and pharmacy. This school was to furnish opportunities for specialization in the various phases of educational work.²

In 1920, candidates for a Bachelor of Science in Education were allowed to apply a major of thirty hours or a minor of twenty hours in theoretical or applied music toward their graduation.³ By 1924, under Option I, a minor in theoretical or applied music could be offered for not less than twenty or more than forty hours. Option II allowed a major of not less than thirty or more than sixty hours in Fine Arts or a minor of not less than twenty-five or more than

¹University of Kansas, Thirty-fourth Annual Catalogue of the University of Kansas for the Year 1899-1900 (Lawrence, Ks.: University of Kansas, 1900), p. 39.

²University of Kansas, Forty-fifth Annual Catalogue of the University of Kansas for the Year 1910-'11, and Announcements for the Year 1911-'12 (Lawrence, Ks.: University of Kansas, 1911), p. 348.

³University of Kansas, The University of Kansas, Lawrence, Annual Catalog 1920-1921 (Lawrence, Ks.: University of Kansas, 1921), p. 51.

forty hours could be used.¹ Before these hours were accepted for credit, Dean H. L. Butler of the School of Fine Arts submitted a ten-page paper concerning the policies of twenty-two other universities on granting credit for theoretical and applied music study.

As the matter of credits toward the A. B. degree for theoretical and applied music study is being discussed, I take the liberty of enclosing herewith a summary showing the number of credits for theoretical music, applied music, chorus and orchestra, that are now accepted toward the A. B. degree at twenty-two Universities and Colleges, including fifteen State Universities.

While theoretical music has, for many years been regarded as a serious study worthy of credit, it is only during the past ten or fifteen years that the study of applied music has been so regarded. A strong prejudice against such study still exists in some schools. In others, the study of the great choral and orchestral masterpieces is looked upon as on a level with ordinary glee club singing.

On the other hand, most universities and colleges having competent instructors in applied music have agreed as to the worth of such study and are now granting credits for its proper study and practice.

Some of the largest State Universities now recognize music as a major study and accept from 24 to 40 credits in both theoretical and applied music toward the A. B. degree. Many have large choruses and orchestras which perform, satisfactorily [*sic*], oratorios and symphonies. For this study, students receive a small amount of credit each semester.

Many educators now realize that music does not really exist until it is performed; that the hearer's idea of music depends largely upon the kind of performance it receives, and that, therefore, correct and expressive performance is an absolute necessity if good music is ever to win its proper place in our community life.

Not only is correct performance a necessity, but its study demands a high degree of mental and physical co-ordination. As the element of time enters into all musical performance, and as the way can not be retraced and errors corrected, the greatest mental concentration is demanded of the performer.

For these reasons, and for many others which might be given,

¹University of Kansas, Annual Catalogue of the University of Kansas, 1924-1925 (Lawrence, Ks.: University of Kansas, 1925), p. 218.

the study of applied music is coming to be generally¹ recognized as worthy of credit in any cultural course of study.¹

Public School Music students were still receiving their education and certificates in the School of Fine Arts. The School of Education did, however, recognize the need for specialization in education, and music was among the first to enter as a special field.

¹"Report from Dean H. L. Butler to Chancellor Strong," Strong Correspondence, 1919/1920, University of Kansas Archives, Lawrence, Kansas.

CHAPTER IV

THE FORMATION OF THE UNIVERSITY OF KANSAS

SCHOOL OF FINE ARTS

The Beginning of Music at the University

Reports of the instruction of music at the University in its earliest years are few. Those which do exist are conflicting to a degree. It is clear though, that music was an integral part of the students' lives, whether it was through formal instruction or informal activities.

The Second Annual Catalogue for the year 1867-1868, lists T. J. Cook as Professor of Instrumental and Vocal Music.¹ This is the only mention of Cook in the records of the University. No mention of him was made in the Report of the Regents or in the personal account of Susan D. Alford who was a student during that year. In fact, Alford claims that there was no musical entertainment except that of the "little cabinet organ"² in the chapel over which Gertrude Boughton presided. The first instructor Alford recalls was Samuel M. Newhall.³ Newhall, reported to be a disciple of Lowell Mason's son

¹University of Kansas, Second Annual Catalogue, p. 5, See PLATE 1., infra, p. 25.

²Susan D. Alford, "Samuel Newhall, First to be Appointed Musical Director at the University," Graduate Magazine, December 1911, pp. 87-89.

³Ibid., p. 87.

Faculty.

JOHN FRASER, A. M.,
PRESIDENT AND CHANCELLOR.

DAVID H. ROBINSON, A. M.,
PROFESSOR OF ANCIENT LANGUAGES AND LITERATURE.

FRANK H. SNOW, A. M.,
PROFESSOR OF NATURAL SCIENCES AND MATHEMATICS.

JOHN W. HORNER, A. M.,
PROFESSOR OF MENTAL AND MORAL PHILOSOPHY AND BELLES
LETTRES.

Mrs. C. A. SMITH,
PROFESSOR OF THE FRENCH LANGUAGE AND LITERATURE.

T. J. COOK,
PROFESSOR OF INSTRUMENTAL AND VOCAL MUSIC.

ALBERT NEWMAN, M. D.,
LECTURER UPON HYGIENE.

William,¹ was listed as Instructor of Vocal Music in the third and fourth catalogs. Alford reports that being musical director at the University was an empty honor, for there was no department or salary.² In the Board of Regents' Reports for the years 1868-1870, it is reported that amounts of \$250.00 and \$300.00 respectively, were paid to Newhall.³ Kate Stephens, a preparatory student in 1868-1870, reports that Newhall may have given some instruction to classes in singing, but that she never saw that activity. She added that the classes had to be in the Preparatory Department for there were not enough students to form a singing class in the Collegiate Department.⁴

In 1870, J. E. Bartlett was the Instructor in Vocal Music. Stephens states that the rule against practice which was in effect during Newhall's instruction, was still recognized when Bartlett came. The rule simply implied that the practice of music upon any instrument was not fit to rank as a college study, but only as a relaxation from "heavier"⁵ studies. Therefore, Bartlett taught only the science and theory of music. Stephens recalls only three or four people involved

¹Kate Stephens, "Early Musical Instruction at the University," Graduate Magazine, December 1911, p. 90.

²Alford, "Samuel Newhall," p. 89.

³University of Kansas, Annual Report of the Board of Regents of the University of Kansas for the Year 1868, to the Legislature of the State of Kansas (Lawrence, Ks.: University of Kansas, 1869), p. 1; and University of Kansas, Annual Report of the Board of Regents of the University of Kansas for the Year 1869, to the Legislature of the State of Kansas (Lawrence, Ks.: University of Kansas, 1870), p. 2.

⁴Stephens, "Musical Instruction," p. 90.

⁵Ibid., p. 90.

in harmony class in 1872-1873.¹

The catalog for the year 1869-1870, while Newhall was still teaching at the University, indicates the requirement of Vocal Music in the Preparatory Department for the juniors in the Classical Course and juniors and seniors in the Scientific Course. When compared with Stephens account, the question of accuracy of the catalogs could arise. Upon further investigation, it is found that Stephens was a member of the middle class of the Scientific Course in which music was not required.² Still, it is probable that music instruction was not considered very important when compared with the "heavier" studies, but it was available.

From 1870-1873, music was a required part of the college curriculum. Freshmen were required to take a course which included the study of harmony, choral harmonization, choral composition, history and aesthetics of music, and a philosophy of musical sounds.³ Further, the requirement was made not only of students in the Classical Course, but of students in the Scientific Course and in the

¹Ibid., p. 91.

²University of Kansas, Fourth Annual Catalogue of the Officers and Students of the University of Kansas; 1868-1869 (Lawrence, Ks.: University of Kansas, 1870), pp. 9-25.

³The course outlines of music courses are shown in the appendix.

Engineering Course.¹ The revolutionary aspect of the requirement can be seen in the fact that Harvard University did not offer music even as an elective until 1871.²

Bartlett and music are not mentioned again after December of 1873, until 1875. In the sources consulted, no mention of musical instruction was made during this time. Music reappeared in 1875, under the guidance of Alice Gertrude Boughton, who had played the "little cabinet organ" for chapel during her earlier years as a student. Bartlett returned for a year in 1876-1877. His new title was that of Teacher of Vocal Music in the Normal Department.³ In Bartlett's report to the regents in November of 1876, he indicates that the number of students receiving instrumental instruction, since its introduction, had increased constantly. The expense of instruction was paid directly to the teacher by the student, thus defraying any costs to the University. The Vocal Music class was free to those in the Normal Department, but instruction in instrumental music was only provided for a fee.⁴ Instruments for instruction were

¹University of Kansas, Fifth Annual Catalogue of the Officers and Students of the University of Kansas 1870-71 (Lawrence, Ks.: University of Kansas, 1871), pp. 19-25; University of Kansas, Sixth Annual Catalogue of the Officers and Students of the University of Kansas 1871-72 (Lawrence, Ks.: University of Kansas, 1872), pp. 22-21; University of Kansas, Seventh Annual Catalogue of the Officers and Students of the University of Kansas 1872-73 (Lawrence, Ks.: University of Kansas, 1873), pp. 20-25.

²Robert Taft, Across the Years on Mount Oread 1866-1941 (Lawrence, Ks.: University of Kansas, 1941), p. 54.

³University of Kansas, Eleventh Annual Catalogue, p. 7.

⁴University of Kansas, Tenth Annual Catalogue, p. 48.

provided by the school. Bartlett pointed out that arrangements needed to be made by which music could become a more permanent feature. His argument was that many students were at the University because of the dual advantage of musical and literary instruction, and more would come if facilities were assured.¹

Not only was instrumental instruction increasing, but the "free-for-all"² Vocal class was so large that it had to be divided into sections, each of which performed its share at the morning chapel exercises. Students and faculty alike were pleased to have a choir rather than their usual "quartette" [sic] which, according to the Kansas Collegiate appeared "ad libitum."³

Bartlett's success was recognized and appreciated by many. One newspaper report acknowledged his hard work and the fact that not only was he known in Lawrence, but that cities in both California and Connecticut had been trying to hire his services.⁴ What exactly did happen to Bartlett is not clear, but in 1877, a new professor had taken charge.

The Music Department

The next six years, 1877-1884, proved to be an era of trial for those who were involved in the musical aspects of the University.

¹University of Kansas, University of Kansas Regents Report, 1876 (Lawrence, Ks.: University of Kansas, 1877), p. 10.

²Kansas Collegiate, 21 March 1877, p. 7.

³Ibid., p. 7

⁴Kansas Collegiate Scientific Supplement, 23 May 1877, p. 8.

Professor Louis Ehrgott was elected to the musical professorship of the University.¹ The catalog for 1877-1878, lists those involved in music on a page entitled "Musical Department."² The only instruction mentioned is that of piano and organ for a fee, and a Vocal Music class which was supported by the University when there were enough students.³ Apparently this class did evolve, for on May 7, 1878, a concert was presented. Those in attendance were pleased and surprised by the results due to the "raw material"⁴ with which he had to work.

This concert spurred William Carruth to write an article on enhancement of music at the University.

We do not know whether or not music ever claimed the attention of our students to any considerable extent. If it never has, it is certainly time that it should. If it has once flourished and has lost its pleasures to them, it should be regenerated at once. It would be difficult to find an institution containing so much talent as does our own University (and it would be impossible to find one containing that amount of talent), so entirely dead in musical affairs. During the last year we had one concert, which was a success in every respect, and must have proved conclusively to all who knew anything about it, that we have too rare musical abilities among us to be neglected.

The objection may be raised that students have not the time for such things. I say that no student who is musically inclined can find better employment for an hour each day, than attending to his music. There is nothing gives more perfect rest and quietude to the mind. The influence of music is always good, and this in more respects than one. In the first place, it brings us into most pleasant relations with the best people, for every one must acknowledge that music-loving people are the best people.

¹Kansas Collegiate, 22 November 1877, p. 5.

²University of Kansas, Twelfth Annual Catalogue of the Officers and Students of the University of Kansas 1877-8 (Lawrence, Ks.: University of Kansas, 1878), p. 22.

³Ibid., p. 55.

⁴Kansas Collegiate, 22 May 1878, p. 7.

It also acts as a charm over wild and careless sort of men, as we have all, undoubtedly, had many opportunities to see. It puts life and reality into whatever it may come in contact with. Did you ever view the death-bed scene of Little Eva, played in some large theatre? Did you not feel, when the orchestra commenced to play that soft, sweet, almost heavenly air, as if you would be content, and even happy, to be borne away from this hurly-burly life into that better land, to the time of such music?--To that musical organization "holding forth" on south Tennessee street, we would suggest that the Oread Muses become a little less exclusive. Why could not this association be a University affair, voting in its members like any other organization? In this way the talent would be united, and would be benefited, and perhaps benefit the society somewhat. If it were made a University interest, I have no doubt that a room for meeting and rehearsal could be procured in the building, at very little trouble, where we might have very convenience; take for instance, one of the rooms used for recitation, and where could you find one better fitted for one of those delightful soirees? There, with quartettes [sic], trios, solos, and perhaps; a chorus or two, we could make an enjoyable as well as a profitable entertainment. Muses! think of it!--Boys, if we can do no better, let us have a glee club of twenty members or more, choose a director (for which position I would suggest Prof. R. O. Marvin), go at the matter in a business like manner, and in less time than it takes to tell about it, we shall have added one more attraction to our University, and then will exist such a state of affairs, that:

The night shall be filled with music
 And the cares that infest the day
 Shall fold their tents like the Arab¹
 And as silently steal away.

Clara L. Morris, Professor Ehergott's assistant instructor, was the only instructor from 1878 to 1881. Under Morris, a regular course of study in piano was devised in order to make music a more prominent feature. The course took three to four years to complete, depending upon the ability and practice of the student. All students were free to choose any part of the course or make substitutions, with the approval of the teacher, if they did not desire to make music a

¹"Music in the Air," Kansas Collegiate, 4 October 1878, p. 7.

specialty. Classes of from two to four students each were recommended because of the benefit believed to be derived. Private lessons were available if preferred. The charge was ten dollars for twenty-four private lessons, nine dollars if two were in a class, eight dollars for three members, and only seven dollars for a class of four.¹ Music history was given special attention during the lessons. Private and public rehearsals took the place of examinations.²

The Musical Department had grown from nineteen students in 1877, to thirty-five in 1881, when Richard A. Lehman and Mary E. Grew became the Department's new instructors. The instruction in piano grew successfully under Lehman's guidance. An article in the University Courier described the Department's growth. "Professor Lehman's department is filled to overflowing. From every corner of the University the thump, thump, thump of the piano is heard. The number of scholars has become so large as to compel the forming of classes."³

Vocal Music was not as successful. A strong effort was being made to organize a class in vocal music. Even the Chancellor was

¹University of Kansas, Thirteenth Annual Catalogue of the Officers and Students of the University of Kansas 1879-80 (Lawrence, Ks.: University of Kansas, 1879), p. 67.

²University of Kansas, Fourteenth Annual Catalogue of the Officers and Students of the University of Kansas 1879-80 (Lawrence, Ks.: University of Kansas, 1880), p. 71.

³University Courier, 6 November 1882, p. 11.

trying to push the matter.¹ Judging by an article written the following spring, the efforts were of no avail.

With about five and a half hundred students, our University has no choir worthy of the name. We have many fine singers and many others who need but a little training to make them proficient. Yet as said before, with all our talent, we have no organization for choral music. With proper exertions on the part of students, we could have musical exercises every morning of which we might be proud; nor should there be any excuse for having to procure singers outside our own body for Commencement week exercises. There is scarcely a church choir in the city that is not composed² partly of students. Yet a University choir, we have none.

Even without a University choir, music had made its mark on the University. Class instruction in piano had been introduced in 1878. This is a feature of instruction today which is looked upon as being relatively new, at least within the past fifty years. Yet, it continued on and off from 1878 until 1915. The Department had increased from nineteen to thirty-eight students in 1884. All it lacked was stable guidance. That stability began when William MacDonald became the Dean of the Music Department in the fall of 1884.

The Music Department made many changes and additions in its curriculum. Most important for the purpose of this study, was the provision for the training of music teachers for the public schools.³ Another important event that occurred under MacDonald's administration was the promotion from a Department of Music to a School of Music in

¹University Courier, 20 October 1882, p. 12.

²University Courier, 20 March 1883, p. 12.

³University of Kansas, Nineteenth Annual Catalogue, p. 51. 13

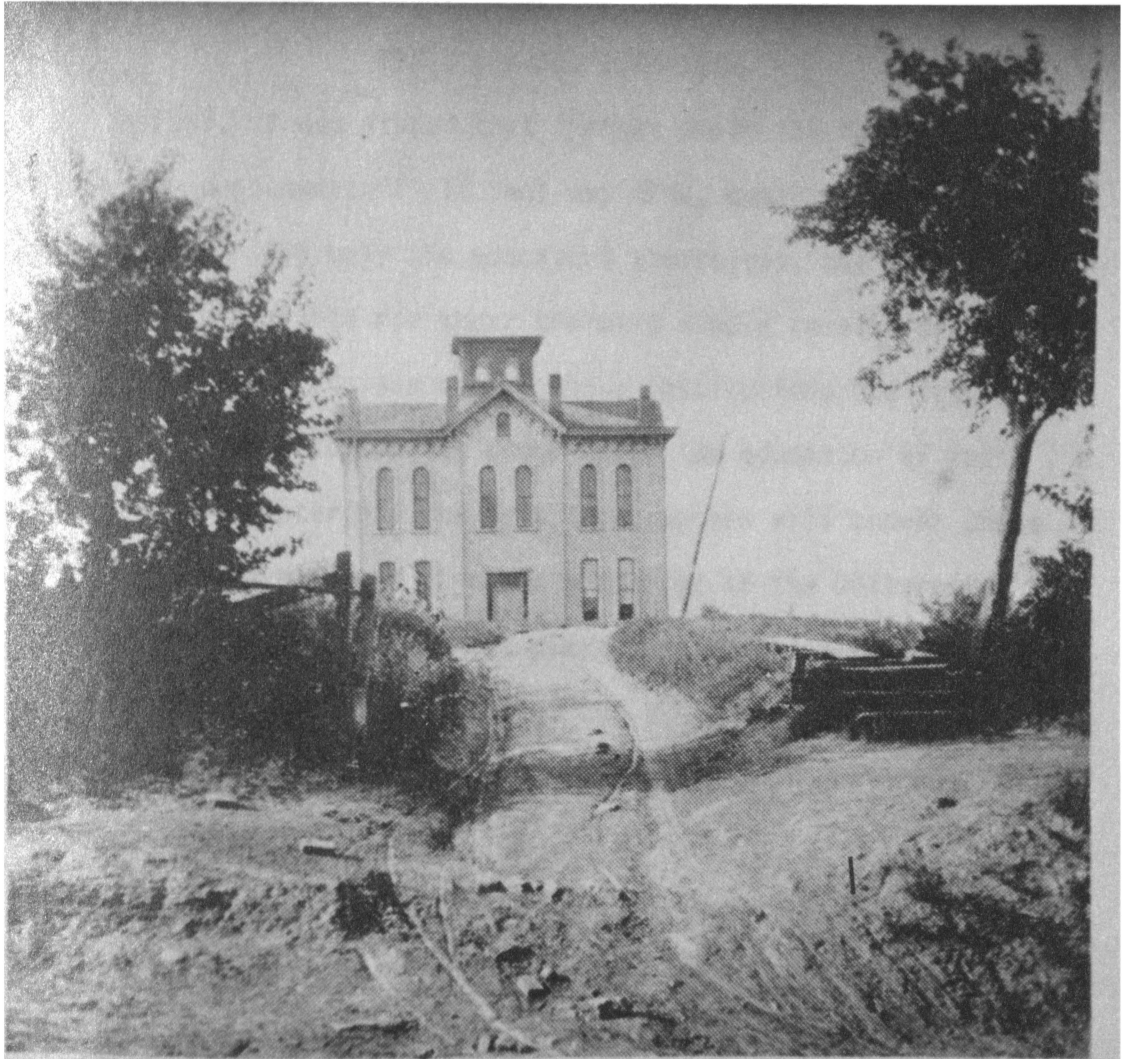
1889.¹ The new School changed names two more times until in 1894, it finally acquired the name it bears today: The School of Fine Arts.²

¹University of Kansas, Twenty-fourth Annual Catalogue of the Officers and Students of the University of Kansas for the Year 1889-1890 (Lawrence, Ks.: University of Kansas, 1889), p. 74.

²University of Kansas, Twenty-ninth Annual Catalogue of the University of Kansas for the Year 1894-95 (Lawrence, Ks.: University of Kansas, 1895), p. 50.

Plate 2. Old North Hall where the School of Music was located from 1890 to 1891 and again as the School of Fine Arts from 1898 until 1917.¹

¹Taft, Across the Years, p. 55.



THE SCHOOL OF FINE ARTS, 1900, Although "Old

CHAPTER V

THE INTRODUCTION OF THE PUBLIC SCHOOL

MUSIC COURSE, 1884-1912

In 1938, it was stated that "Kansas leads the nation in high school music advancement."¹ If that was true, music educators were to be commended. Not only the educators themselves, but also the institutions responsible for their training should receive credit. Was the University of Kansas one of those institutions due credit? If so, how did it establish its program for the education of music teachers? This chapter and the next two chapters will answer these questions. The development of music education at the University shows that the School of Fine Arts played an important role in the early development of music education, but the School of Education became increasingly more influential in the field of music education as the course grew toward stability.

It has already been pointed out that music was one of the first of the fine arts to take its place in the public school curriculum. As early as 1868, the Kansas Superintendent of Public Instruction suggested THE FOREST CHOIR or the SILVER LUTE be used as

¹Harold C. Place, ed., "Capsule Facts About Kansas," Kansas Yearbook 1937-1938 (Topeka, Ks.: Kansas State Chamber of Commerce, 1938), p. 23.

the textbooks for teaching vocal music in the public schools.¹ The public school teacher had to have some training in music before transmitting musical knowledge to his or her students. The Public School Music Course was established to help provide the needed training.

The growth of the Public School Music Course was slow. The first few years it was in a state of fluctuation. The curriculum of the Music Department included teacher training one year and in the following year the instruction would be dropped. The training of public school music teachers was able, however, to continue on in some form until it achieved a permanent position in the curriculum of the School of Fine Arts.

The Years of Trial

The University had great expectations of the Music Department when William MacDonald took charge as dean in 1884. The Department was to be recognized and brought into closer relations with the University as a whole. Something new was to be added, also.

Thorough instruction will be given to such as desire it in methods of teaching vocal music. This will be designed especially for Normal students, and it is believed that it will be found of great practical value to those who are to become teachers in the public schools of the State.²

¹P. McVicar, School Law (Topeka, Ks.: State Board of Public Instruction, 1868), p. 55.

²University of Kansas, Eighteenth Annual Catalogue of the Officers and Students of the University of Kansas, 1883-84 (Lawrence, Ks.: University of Kansas, 1884), insert at beginning.

Therefore, the training of teachers was set as one of the specific goals of the department.¹

The study which would be given for this training was described in the Singing-at-Sight course description.

For those who wish to prepare themselves to teach Vocal Music in the Public Schools, a special course of study has been prepared, occupying two years, and including Elementary Harmony, thorough study of the system used, management of children's voices, etc., combined with daily practical drill in the classroom. Students of the course may have free admission to the classes in Sight-Singing.

A certificate will be given to anyone completing² the courses in Harmony, Theory, or Music in the Public Schools.

For a ten-dollar fee, a class, Music in the Public School, was offered. The class included ten people. If one desired private instruction, a fee of eighteen dollars was charged. At least one course outside of the Department of Music was suggested in order to prevent "one-sidedness" so that the "intellectual process can keep pace with the artistic development."³

One of the differences between the regular course of study in music and that of the Public School Music Course was that the Normal Music Course students were not required to give a public concert. This was decided in 1885. The cost of the Normal Music Course also was increased that year from ten dollars to fourteen dollars.⁴

¹University of Kansas, Nineteenth Annual Catalogue, p. 51.

²Ibid., p. 53. ³Ibid., p. 54.

⁴University of Kansas, Twentieth Annual Catalogue of the Officers and Students of the University of Kansas for the Collegiate Year 1884-5 (Lawrence, Ks.: University of Kansas, 1886), p. 52-54.

By 1886, the Department had acquired a complete set of charts and books entitled Normal Music Course by Holt and Tufts. The acquisition of text books should have helped in the standardization of materials to be covered by the course. The cost of the course also decreased two dollars from the previous year.¹

A. C. Moss² presented a paper on "Music in the Public Schools" in February of 1887, at the annual Music Teachers' State Meeting. In it, he argued for the placement of music in the public schools.

The study of vocal music [is] an educational force for the development of the intellect. Music calls for the development of more than one faculty, however, including intellect, memory, imagination, etc. No one is able to sing well who allows his thoughts to be drawn away by other things. The work in sight-singing must be thoughtfully [sic] and intellegently done to make it conform its character to the educational work in other directions. The time is coming, is even near at hand, when vocal music will take its proper place in the school curriculum.³

As Professor MacDonald led the discussion after Moss's speech, he pointed out that "what we do, not how we do it, is the main point."⁴ He thought music should be required in the public schools and taught by the common teacher. The motion was made to draft a resolution to be presented to the State Teachers' Association urging the

¹University of Kansas, Twenty-first Annual Catalogue of the Officers and Students of the University of Kansas for the Collegiate Year 1886-7 (Lawrence, Ks.: University of Kansas, 1887), pp. 79-80.

²Moss and George B. Penny established the Music Department of the State Normal School in Emporia in 1886. Penny later became the dean of the University's Music Department. This is cited in Theodore Lindborg, "Music in Our Colleges and University," Kansas Magazine, April 1910, p. 43.

³"Music Teachers," Topeka Daily Capital, 15 April 1887, p. 4.

⁴Ibid.

introduction of music as a regular study in the public schools.¹

The realization of the resolution did not come about for another eight years.

The same year Moss, MacDonald, and the State Music Teachers' Association advocated mandatory placement of music in public schools, the University of Kansas apparently ceased to provide any formal music educator training. Public School Music was not mentioned from 1887 to 1890, in any available sources. Four Normal students were listed in the Music Department in 1887, indicating only that private lessons were being taught.² In 1889, a three year course leading to a Graduate of Music degree was the only course of study listed.³ Information explaining why teacher training was not offered during those three years can not be found. It is ironic that the State Music Teachers' Meeting had placed an emphasis on public school music the very same year the University seems to have dropped the course.

Growth toward Stability

A one year course for the teaching of vocal music in the public schools reappeared in 1890-1891. This study was basically the same as the previous one except for its shortened duration. Diction

¹Ibid.

²University of Kansas, Twenty-second Annual Catalogue of the Officers and Students of the University of Kansas for the Collegiate Year 1887-8 (Lawrence, Ks.: University of Kansas, 1888), p. 34.

³University of Kansas, Twenty-fourth Annual Catalogue, p. 74.

and elementary harmony were the fundamentals of the new class which still had its description in the Singing-at-Sight course. The new class did not grant credit which counted towards graduation. The class only remained in the curriculum for one year.¹

In 1893, a two year Normal Course in Public School Music was made available to students. It was mainly concerned with vocal technique, sight-singing, and basic harmony. A class entitled Seminary, which dealt with the art and methods of teaching, was part of the study which helped in acquiring teaching skills in voice, piano, organ, or violin. Elocution was required of all the students in the School of Fine Arts.² The Normal Course in Public School Music remained unchanged until 1899.

During those six years of curricular stability, the State Board of Education was making decisions which superficially did not appear to be of any major significance. Underneath, however, changes paved the way for music to be an official part of the public school curriculum which required special training for teachers. In 1895, vocal music was added to the list of required subjects in which an examination would be given prior to granting a state teachers' certificate. Substitutions of other subject areas, such as economy,

¹University of Kansas, Supplemental Catalogue, 1890-91 (Lawrence, Ks.: University of Kansas, 1891), p. 84.

²University of Kansas, Twenty-seventh Annual Catalogue of the University of Kansas for the Year 1892-'93 (Lawrence, Ks.: University of Kansas, 1893), p. 54.

chemistry, or Latin, for music, drawing, botany, or zoology were allowed beginning in 1897. By this time, however, music had already made its entrance into the public schools.¹

The Normal Course in Public School Music changed in 1899. The one year course consisted of the freshman year of Vocal Culture plus Vocal Culture VI and VII which were solo and chorus drill in opera and oratorio. Music Theory I and II, English I and II, Physical Education I and II, Seminary, recital attendance, and two semesters of Italian and Vocal Culture made up the year of study. A teachers' certificate was given upon successful completion of the course.²

No changes were made in the designated outline until 1902, when English Literature and Rhetoric were added.³ The History of Music was added in 1903 as a requirement.⁴ By 1906, the additional courses of Piano and Chorus appeared.⁵ The requirements remained the same through the spring of 1908.

¹Harriet Seymour, "The Certification of Teachers in Kansas, 1860-1930," (Masters thesis, University of Kansas, 1930), pp. 48-50.

²University of Kansas, Thirty-fourth Annual Catalogue, p. 103.

³University of Kansas, Thirty-seventh Annual Catalogue of the University of Kansas for the Year 1902-'03 (Lawrence, Ks.: University of Kansas, 1903), p. 107.

⁴University of Kansas, Thirty-eighth Annual Catalogue of the University of Kansas for the Year 1903-'04, and Announcements for 1904-'05 (Lawrence, Ks.: University of Kansas, 1904), p. 227.

⁵University of Kansas, Forty-first Annual Catalogue of the University of Kansas for the Year 1906-'07, and Announcements for the Year 1907-'08 (Lawrence, Ks.: University of Kansas, 1907), p. 277.

Plate 3. The Seminary for Piano-forte and Vocal Teachers
which began in 1891.¹

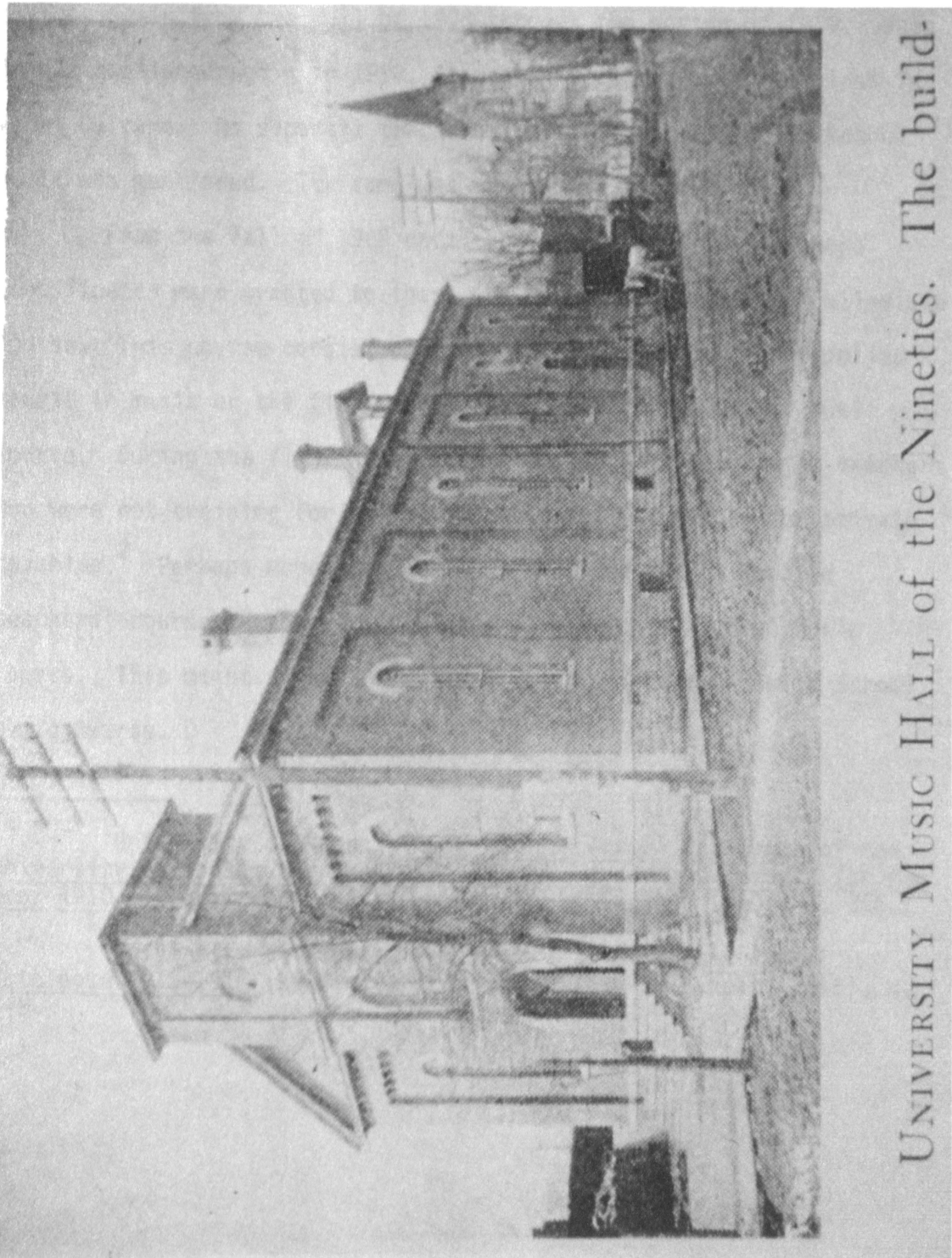
¹University of Kansas, Catalogue of the School of Music
and Painting 1891-'92 (Lawrence, Ks.: University of Kansas, 1892),
p. 16.



THE SEMINARY FOR PIANO-FORTE AND VOCAL TEACHERS.

Plate 4. University Music Hall on Massachusetts.
Rented from 1891-1898 to house the School of Fine
Arts.¹

¹Taft, Across the Years, p. 55.



UNIVERSITY MUSIC HALL of the Nineties. The build-

Public School Music training disappeared from the list of courses again from the fall of 1908 through the spring of 1910. When it was mentioned again in 1910, it was only as one optional class in Vocal Culture. No separate teachers' certificate for Public School Music was mentioned. The same was true for 1911-1912.¹

From the fall of 1905 until the spring of 1915, teachers' certificates were granted to those who completed a two year Collegiate Course. This course consisted of the first two years of an applied course in music or the first two years of the Public School Music Course. During the first nine years it was used basically by teachers who were not training for public school work, but rather for private teaching.² Perhaps more students were enrolled in the applied teachers' course than were interested in the Public School Music Course. This might account for the fluctuation of the Public School Music Course.

¹University of Kansas, Forty-fourth Annual Catalogue of the University of Kansas for the Year 1909-'10, and Announcements for the Year 1910-'11 (Lawrence, Ks.: University of Kansas, 1910), p. 285.

²University of Kansas, The University of Kansas Annual Catalogue 1915-1916 (Lawrence, Ks.: University of Kansas, 1916), p. 249.

CHAPTER VI

THE DEVELOPMENT OF THE DEPARTMENT
OF SCHOOL MUSIC, 1912-1925The Need for Music Teacher Training

While the Department of Music was struggling with the Public School Music Course, others were dissatisfied with the quality of music education the Common School¹ students were receiving. Theodore Lindberg, President of the Wichita College of Music,² expressed this dissatisfaction.

We fully endorse the action taken by the National Music Teachers' Association, ... which reads in part as follows: That the common school graduate, through the public school music shall have a knowledge and ability to express in notation, first, the fundamental principles of time, note values, measure structure and signatures; second, the knowledge of two clefs, all fundamental knowledge of keys and key signatures, major and minor, the ability to define the common Italian terms for tempo and expression, some knowledge of good musical literature, the study of biographies of the great masters, a course in ear training and tone production, to pass a satisfactory examination in the above mentioned subjects before entering high school.

The national association or the state association is powerless to accomplish much. The fact that the national and state associations recommend reforms in music is to no purpose unless they have some means of enforcing these reforms. This cannot be accomplished in any way except through legislation and with such legislation that will provide state examinations for teachers employed to teach music in our public schools. In other

¹The Common School was the name used for the institution now called the elementary school.

²Theodore Lindberg, "Music in Our Colleges and University," Kansas Magazine, April 1910, p. 43.

words we must have a musical standard the same as in all other professional lines..... whereby it will be absolutely necessary for the music teacher to possess the qualities and qualify as teacher or instructor.¹

This dismayed attitude was held by many who saw the fallacies of untrained educators teaching music.

Curriculum Requirements for Teacher Certification

By 1912, the Department of Music finally established a stable program to help bring about a standard for music educators. The course was stable because it was now recognized as the Department of School Music. The catalog mentions:

It is the aim of the Department of School Music to prepare students as teachers and supervisors of music in elementary and high schools. The normal work in this department is supplemented by courses in the School of Education. Children's classes and the Oread Training School offer opportunity for observation and practice teaching.

Teachers with experience in public schools and with some musical training, who desire to enter a special field, will find this course suited to their needs. Such students may be able to complete the course in one year. Students may combine work in this department with the four years' course in liberal arts or fine arts. The University offers unusual advantages to students wishing the best preparation for efficient teaching, especially to those who wish to prepare themselves to teach music in high schools, in addition to being prepared to teach English, German, or some other subject.

At least one year of study in singing is required of students who prefer piano as a major. Ability to play the simpler compositions for piano or other instruments is required of students who take singing as a major.

Second year students must attend vesper choir rehearsals if they are not members of a church choir.

Teachers with normal training or experience in public schools and some preparatory work in music may be able to complete the two years' course in one year. Credit is allowed for teaching

¹Theodore Lindborg, "Getting Rid of Music Quacks," Kansas Magazine, March 1909, p. 60.

experience or normal training in accredited schools.

A total of eight hours of credit in the School of Education is required of candidates for certification, selection of such courses to be made after conference with the director of this department. Suggested courses: Educational Psychology, Techniques of Teaching, Elementary Education, Supervision.¹

The educational requirements were probably the result of a new revision of requirements for state teachers' certificates which based professional examinations on the History of Education and Supervision, Educational Psychology or Theory of Education, and Methods of Instruction.²

Not only was a music examination required for state certification, but in 1913, it was also required for county certification.³ The examinee was not required to sing, however.⁴ Even though the state and county both required an examination in music before a certificate would be issued, the high schools were still not granting credit for courses in music. In 1914, the fine arts faculty supported the State Music Teachers' Association in its struggle to gain approval for the granting of credits for high school music courses.⁵

Meanwhile, the faculty was developing a curriculum to educate the high school music teachers in a practical manner. The course was

¹University of Kansas, Forty-seventh Annual Catalogue of the University of Kansas for the Year 1912-'13, and Announcements for the Year 1913-'14 (Lawrence, Ks.: University of Kansas, 1913), p. 21.

²Seymour, "Certification of Teachers," p. 58.

³Ibid., p. 23. ⁴Ibid., p. 26.

⁵Fine Arts Faculty Meeting Minutes 1914/15, 2 October 1914, University of Kansas Archives, Lawrence, Kansas.

only two years long, one if possible, because of the financial status of most students desiring to become teachers. The expense of four years of college was unfeasible for most of them, especially with the additional fees required for music courses. The curriculum consisted of Teaching of Music in Elementary Schools I and II, Teaching of Music in the High School and Practice Teaching, Choral Practice I-IV, Voice or Piano, eight hours of educational courses, Sight-singing I-IV, Ear Training I-IV, Harmony I-IV, History of Music I-IV, Form and Analysis, Observation, and Instrumentation.¹ If one did not want to take the above outline of courses, but would rather emphasize a specialty in an applied subject in order to teach it in the high schools, this, too, was possible. A three-year course in an applied field leading to a teachers' certificate which was acceptable to high school principals was offered in 1914.² Also in 1914, the Department of School Music had its name changed to the Music Supervisors' Course. Professor William Downing took charge of the course that same year.³

The two year course which lead to a Kansas State Teachers' Certificate in Public School Music changed only slightly in the three years after 1912. Six hours of education were specified for the certificate. The courses were Methods of Teaching, and Elementary

¹University of Kansas, Forty-seventh Annual Catalogue, p. 282.

²University of Kansas, The University of Kansas Annual Catalog 1914-1915 (Lawrence, Ks.: University of Kansas, 1915), p. 234.

³Ibid., p. 247.

Plate 5. Music Supervisors Class for the year 1916-1917.¹

¹Although the legend which appears at the bottom of Plate 5, found in the University of Kansas, 1917 Jayhawker Annual (Lawrence, Ks.: University of Kansas, 1917), p. 219, lists 1911 as the first year for the course, the Annual Catalog of 1914 is the first mention found in any official documents.

Organizations



Nevin Talbert Dale Rowles Watson Hendrickson Stout
Ellison Groberty Downing Huntsman Hungate Humphrey
Gregg Gorman Stout McClintock Gillet Nelson Trump

Music Supervisors

OFFICERS

EDNA ROBERTS *President*
GLADYS IRENE NELSON *Secretary-Treasurer*

The Music Supervisors Class was organized in 1911, by Professor C. E. Hubach, for the promotion and betterment of the department. Since Professor W. B. Downing came from Drake University, the school has made a remarkable growth. There is a great demand for music supervisors, since public school music has been given a place in the School curriculum. The department has graduated many competent supervisors, who are now filling important positions with great success.

Instruction.¹ A total of sixty hours was required for certification.

By 1918, there were four separate courses of Public School Music: Music Appreciation for grades 1-4, grades 5-8, junior high school, and high school. Supervisors' Violin, Community Music, Conducting, and Practice Teaching I and II were also added. The certificate authorized the teacher to work with grades K-12.²

The certification of music teachers throughout this period seemed to be a matter of controversy. In October of 1915, the Fine Arts faculty recommended that Dean H. L. Butler speak with the Superintendent of Public Instruction regarding qualification of public school music teachers. At that time the Public School Music Certificate did not allow the holder to teach in the public schools.³ However, special certificates were first granted by the State Board of Education in 1915. These special one year certificates, which were accepted by the public schools, were issued by the Board to anyone who showed by examination or "otherwise satisfactory evidence of qualification as a teacher" of music.⁴ The problem of teacher qualification which the faculty had begun to deal with, was solved when the special certificates began to be issued.

The State Board of Education was more specific in their

¹University of Kansas, Annual Catalog 1915-1916, p. 20.

²University of Kansas, The University of Kansas, Lawrence, Annual Catalog 1918-1919 (Lawrence, Ks.: University of Kansas, 1919), p. 258.

³Fine Arts Faculty Meeting Minutes 1915-1928, 27 September 1915, University of Kansas Archives, Lawrence, Kansas.

⁴Seymour, "Certification of Teachers," p. 60.

requirements for the special certification. Sixty hours, twenty-eight of which had to be in the special branch, were required for the special certification.¹

The Increasing Importance of Public School Music

The State Board of Administration gave a verbose account of the growing importance of music education in the Report to the Governor and State Legislature of Kansas.

Public-school courses for the training of music supervisors are being constantly enlarged to meet civic needs. We are only beginning to realize the important part music plays in the life of a people and to give it a recognition in the scheme of education. . . . The music in the schools is being placed on a higher basis by supervisors. The schools are unable to get enough trained music supervisors from the schools, and are using other available help. . . . The number of students taking music in the schools as a subject has increased more than 100 percent during the past biennium . . . Kansas must give a high place to music in the fullness of the future.²

A year later, five articles concerning music education appeared in the Special Fine Arts Edition of the University of Kansas News Bulletin. The first article dealt with the new requirements set forth by the State Board of Education and how the University was meeting those requirements.

No longer can the unprepared music teacher get a position in the state of Kansas as "Music Supervisor." The State Board of Education has put up the bars.

To teach in an accredited high school in Kansas, a teacher

¹Ibid., p. 62.

²University of Kansas, Second Biennial Report of the State Board of Administration to the Governor and State Legislature of Kansas, Biennial Period Ending June 30, 1916 (Lawrence, Ks.: University of Kansas, 1916), p. 17.

must have a certificate from the State Board of Education. To gain the special certificate in music, the candidate must show evidence of having completed "a two-year course of study, on full time, in the special branch or branches in which a certificate is applied for, in an institution approved by the State Board of Education." The candidate must also give evidence of having completed three semester-hours each of general psychology, methods of teaching and elementary education, or nine hours in all.

This means that the candidate who wishes to secure a special certificate must "show" the board that she has sixty semester-hours of credits in some one of the state schools or some other approved institution. If the candidate wishes the special certificate in music, she must present not less than twenty-eight hours of music, and not less than eight hours of methods of teaching music in the public schools.

The School of Fine Arts now offers full two-year courses in public school music and public school art, which more than meet the demands of the Board of Education, in that, to complete them, forty-six hours of music or art is demanded, together with nine hours of educational subjects and five hours of electives.

These courses are the strongest given by any school in the middle west. Students who desire a strong and thorough course in these subjects can not do better than come to K. U. for their study.¹

In a second article, the importance of having qualified music teachers is expressed. It points out the fallacies of the past methods of music education and the need for modern methods to prevail.

In 1913, the United State Census Bureau, assisted by Mr. John C. Freund, Editor of "Musical America," one of the great music journals of the country, estimated that there was spent for music education in the United States in 1912, the vast sum of \$220,000,000. This is a greater amount than was spent for all our high schools, universities, colleges and professional schools combined. Yet a large part of this large sum was absolutely wasted because of the inefficient, unmethodical and unsystematic way in which music is taught by "teachers" who have no right, whatever, to claim any such title. "Teachers" with little or no general education, with no knowledge of the Theory or History of Music; "teachers" with absolutely no training in teaching methods;

¹"Music Instructors in Kansas Must be Prepared to Teach; State Board of Education Puts up the Bars by Making Requirements," University of Kansas News Bulletin, 11 July 1917, p. 4.

"teachers' who teach in parrot fashion what they themselves were taught by other "teachers!" No wonder music instruction is a joke as it usually is given.

But the clouds are clearing and the day of the untrained or badly trained teacher is about over. It is becoming more and more difficult for the old fashioned, hit-and-miss "teacher" to make a living. Thoroughly trained, efficient teachers, who have studied teaching as much as they have "piano" or "voice," are going into even the smaller communities, and the "teacher" who has merely had "lessons in piano" or "singing lessons" is slowly but surely being pushed to the wall. The State now demands that teachers of music in the public schools have at least 60 hours of thorough study in approved schools. The state Music Teachers' Association demands evidence that the candidate has had a thorough Musical education before it will grant its accredited certificate. Parents are refusing to allow their children to study with a sugar-and-water Miss because she has been away for lessons in so and so for six months. Glory be!

These demands are going to be more rigid still in the future. If you are thinking of making music a profession, you must select a first-class school where there is a fine staff of thoroughly trained and experienced teachers, who have made a study of teaching. . . You must study solfeggio, sight singing, ear training, theory of music, history of music, ensemble, and above all, you must study the modern "methods of teaching." By no other means can you make a success. Competition is strong and it will grow stronger. But if you will thoroughly prepare yourself, you need not fear competition. Never in the history of the world has there been such a demand for first-class instruction in music. This demand will increase. If you wish to supply part of this growing demand, remember that there is always room at the top. This means that there is a constantly increasing demand for the thoroughly trained, broad minded, musicianly instructor who has made a study of the methods of teaching.¹

The third article concerned itself with a problem which few might think of today. That is the resentment of the private music teachers against the public school music education program. Up until the time music was placed in the schools as a part of the curriculum, thereby free to the students, the private teacher had a monopoly on

¹"Modern Music Methods," University of Kansas News Bulletin, 11 July 1917, p. 2.

the market of teaching music. The writer of the following article understood the feelings of the private teacher, but was convinced that public school music would further the private teachers' enterprises rather than hinder them.

Let us be frank with ourselves. One of the chief objectors to the adoption of a more comprehensive music training in the public schools has been the private music teacher.

And little can the teacher be blamed if he is acutely concerned in the spread of public instruction. He conjures up visions of depleted classes, of hopeless competition with the municipally subsidized music instructors of the public school system. So little wonder, we repeat, that some private teachers have opposed, passively or actively, the growth of the "community system" of training. They have never known the facts.

The truth is that private teaching is intensely stimulated by public instruction. As evidence, view Los Angeles, where a highly developed music training system is in operation in the public schools. The article, "Creating Musicians in the Los Angeles Public Schools," in the last issue clearly mirrors, we believe the work in many other cities. And what do we find? The private teachers are among the chief profitters! The school instruction is necessarily class work, in orchestras and other organizations. The pupils who can afford more intensified lessons flock to private teachers, so we are assured. The pupils who have not the means will usually be assisted in some way. Latent talent is developed--but even to sketch the potentialities would fill pages.

The chief defect of the system as we see it, is the lack of provision to supply instruments to all the pupils. But socialized music training is young and this obstacle will be razed [sic] when our political masters are given to understand that the "three B's" are as important as the "three R's."

The private teacher? His best hope is in public music training.¹

Dean Butler not only realized the plight of the private teacher, but in the fourth article, he gives solid reasons for the failure of the private industry. He attacks the teacher who has taken a few private lessons in some city and then comes back to make a

¹"Private Teachers vs. School Music," University of Kansas News Bulletin, 11 July 1917, p. 2.

living by teaching piano, voice or some other instrument without having a thorough understanding of the methods or theories behind that instrument. He contended that if the private teacher wanted to compete with the trained public teacher, then she, too, must have an education which would enable her to impart the skills of teaching to the best of her ability. Butler was as concerned about getting the uneducated teachers out of the private field as the previous writers were with clearing the public schools of unqualified teachers.¹

The last article tells of Professor W. B. Downing's success within the Public School Music Course and of his personal qualifications. Under Downing, the course had begun to flourish. Placements were being found for the graduates before they graduated. Apparently the course was helping to fulfill the desires for more educated, qualified teachers in the public schools.²

From the five articles reviewed above, it can be seen that music education was finally being recognized as an important field of endeavor. Great strides were being made towards its inclusion as a permanent part of the public school music curriculum throughout the state. This time, however, the battle was being backed by the University faculty and a strong course of training for the music teachers.

¹H. L. Butler, "Training for Teaching," University of Kansas News Bulletin, 11 July 1917, p. 2.

²"Downing's Pupils Land Places in Quick Time," University of Kansas News Bulletin, 11 July 1917, p. 2.

Difficulties in the Public School Music Course

Although the Public School Music Course was gaining in popularity and stability, it had its share of problems just like any other course. In 1918, eight students were excused from practice teaching because no placements could be arranged for them at the Oread High School. Therefore, of ten students, five were granted teaching certificates in Public School Music without having taught. The faculty meetings were dominated by the time taken to grant petitions concerning course changes, drops, or substitutions. Many petitions were granted which allowed students to substitute totally unrelated work for some required course. Requirements for certification were changed so frequently that it was difficult for the faculty to keep an accurate record of which students had to fulfill what requirements.¹

Public School Music Developments from 1920 to 1925

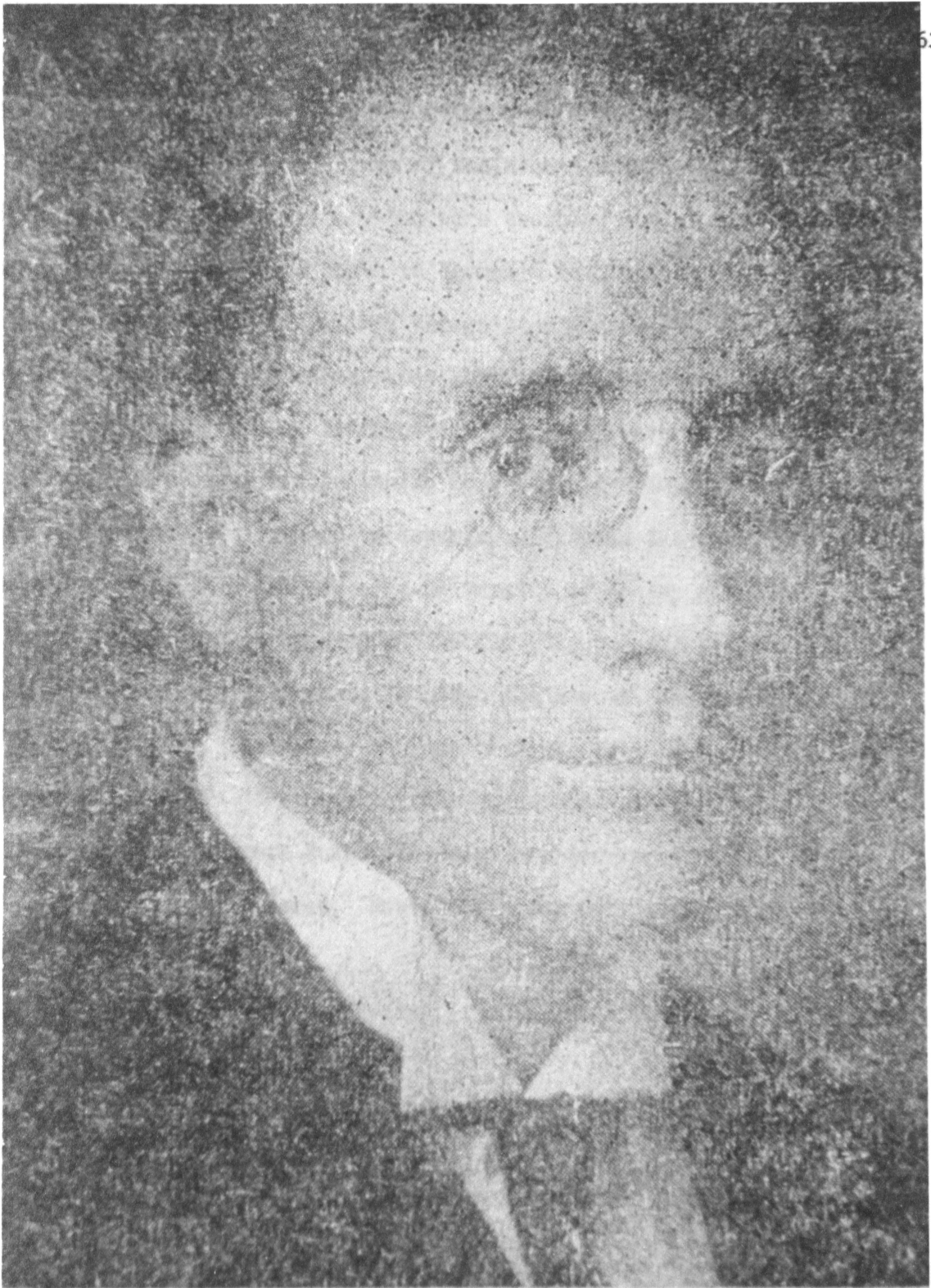
From 1920 until 1925, the two year course in Public School Music did not vary significantly. The Department of School Music had elected a new chairman, Mabel Barnhart, in 1922. She was also the Music Supervisor for the Lawrence Public Schools.² The only curriculum change was in physical education requirements which were lowered due to the "difficulty in getting from the Hill to the grade

¹Fine Arts Faculty Meeting Minutes 1915-1928.

²University of Kansas, Annual Catalogue of the University of Kansas 1922-1923, (Lawrence, Ks.: University of Kansas, 1923), section III p. 9.

Plate 6. William B. Downing, Director of the Public
School Music Department 1917.¹

¹"Downing's Pupils Land Places," University of Kansas News Bulletin, 11 July 1917, p. 2.



WILLIAM B. DOWNING

school buildings in the city for practice teaching."¹ The number of students who were granted certificates grew from fourteen in 1921, to thirty-five in 1925.² A survey of the alumni showed that in 1920, of 2,264 women graduates, eighty-two were teaching music. Out of 4,315 male graduates, ten were known to be music teachers.³

Thus, music education's recognition increased. The process of development was not an easy one, but it was rapidly reaching a position of prominence. Difficulties had been overcome, and successes deserved. The state was beginning to realize the importance of and desire for music in the public schools. Educated teachers were needed to meet this demand. The University of Kansas had been struggling to provide the needed instruction, but due to some unknown difficulties, it had to start and stop the process several times. Finally, in 1912, the School of Fine Arts was able to establish and maintain a program for music teacher education. The State Board of Education and the State Board of Administration were anxious for the proper training to succeed. Music education was finally on the upturn.

¹Faculty Minutes 1915-1928, 13 September 1920.

²Ibid., 1921-1925.

³University of Kansas, Annual Catalog, 1920-1921, p. 96.

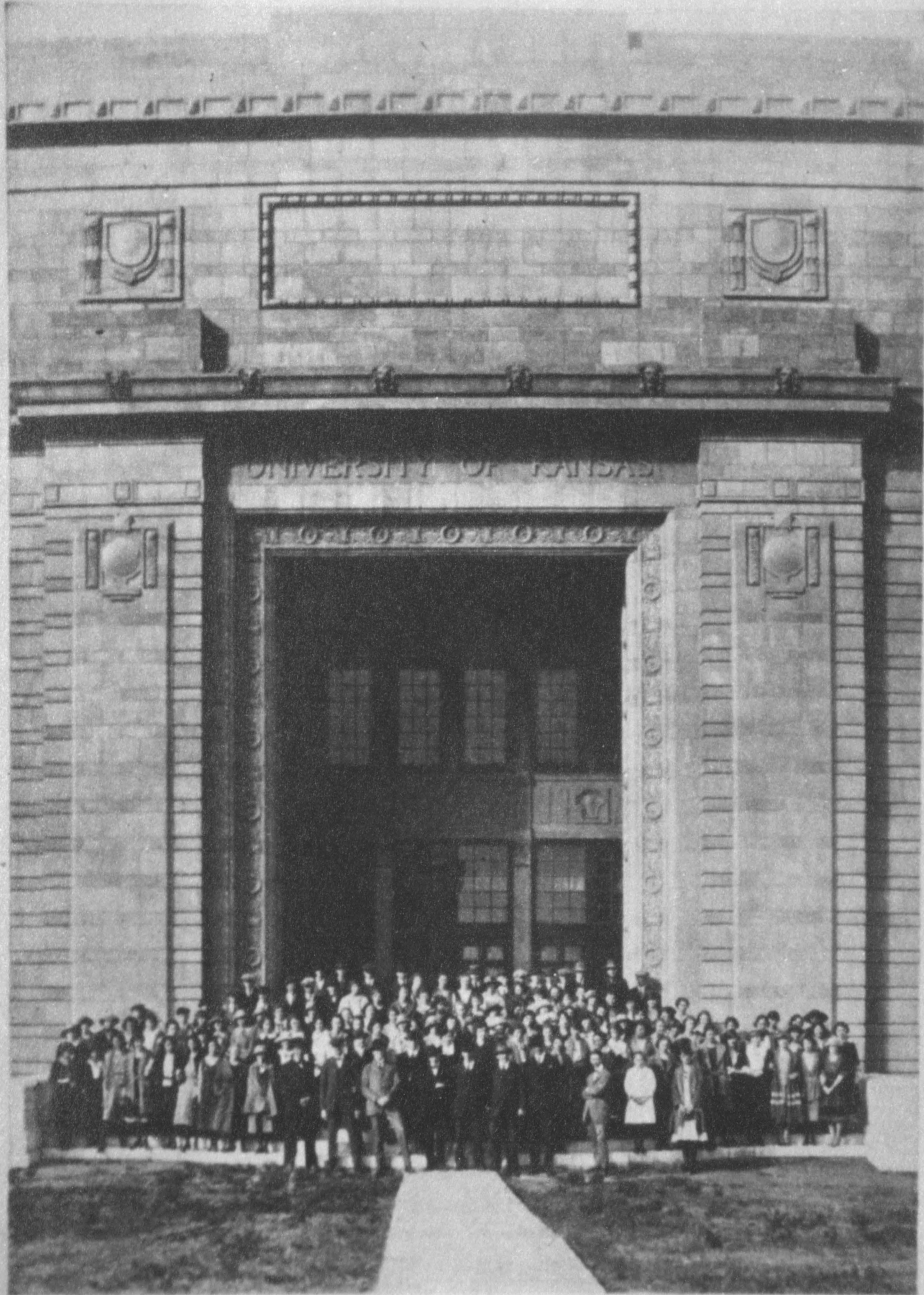
Plate 7. Fine Arts Faculty in 1917.



C. E. Hubach. J. Bowersock. Albrekhusen. C. Skilton. Harriet G. Brown. C. Preyer
First Auto Faculty

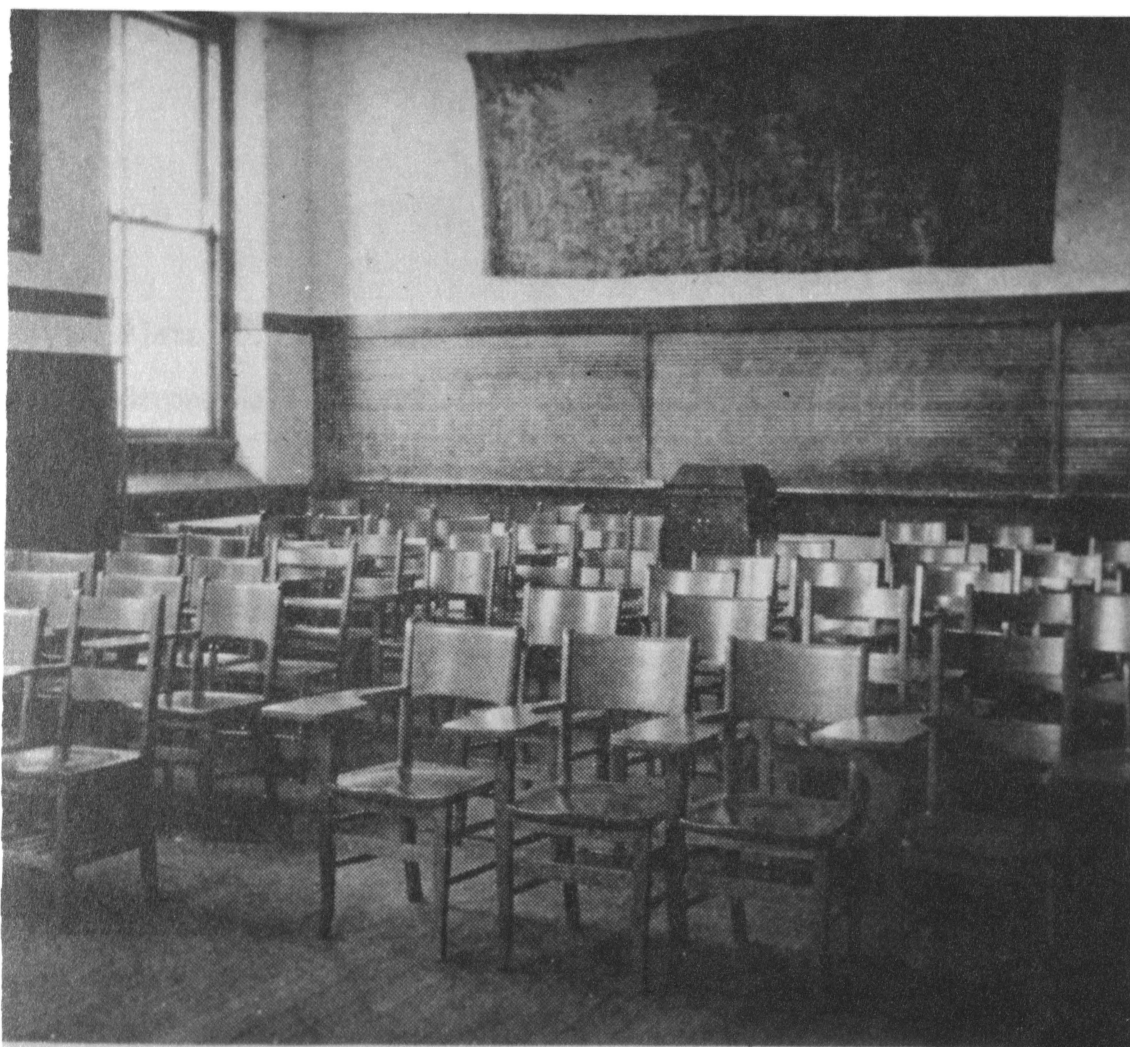
Plate 8. Location of School of Fine Arts from 1919 until
Murphy Hall. The building was acquired when the equipment
of the School was moved in one night in the summer of 1919.¹

¹Taft, Across the Years, p. 55.



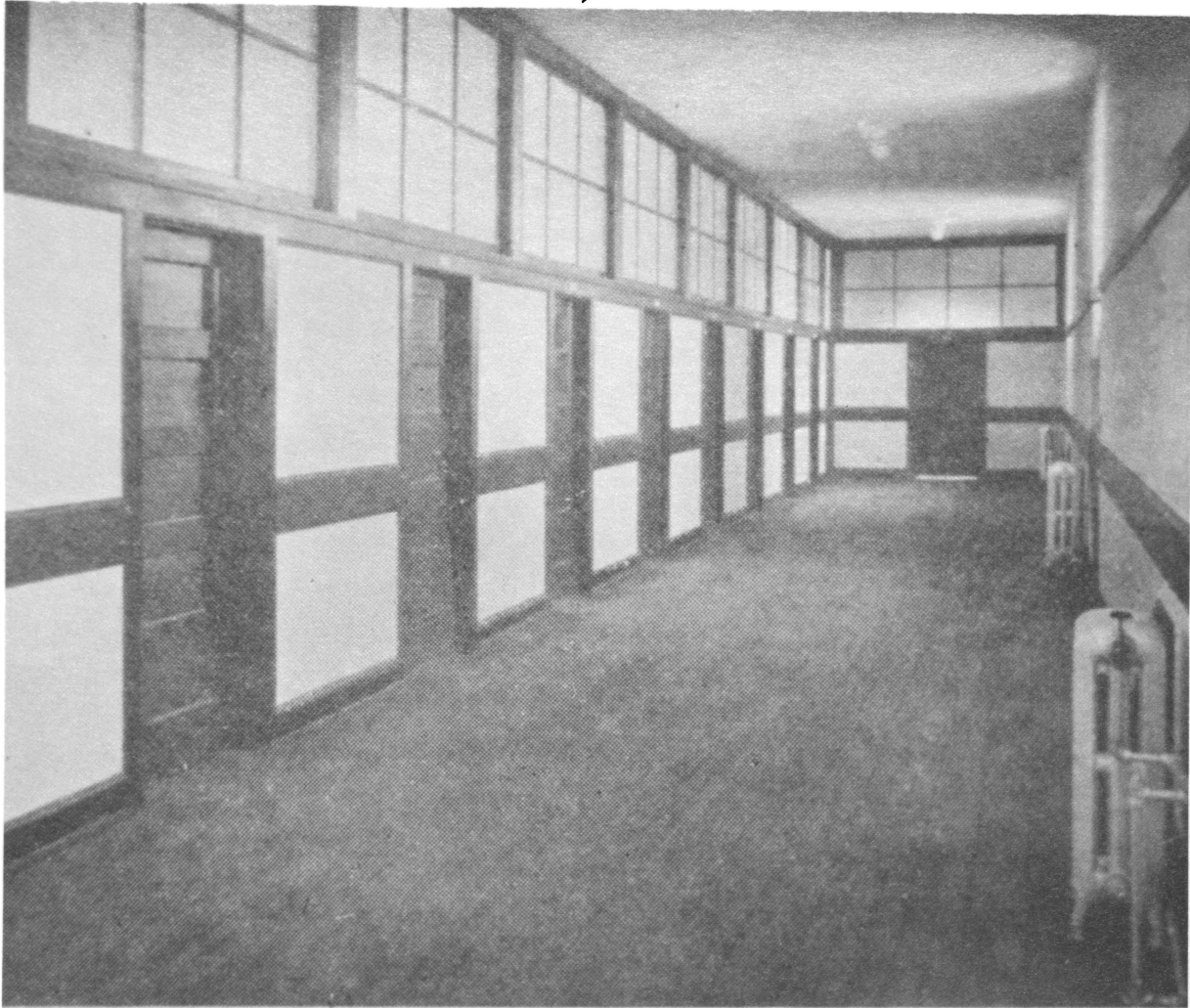
ENTRANCE TO THE MUSIC BUILDING

Plate 9. A music classroom located in Strong Hall in 1922.



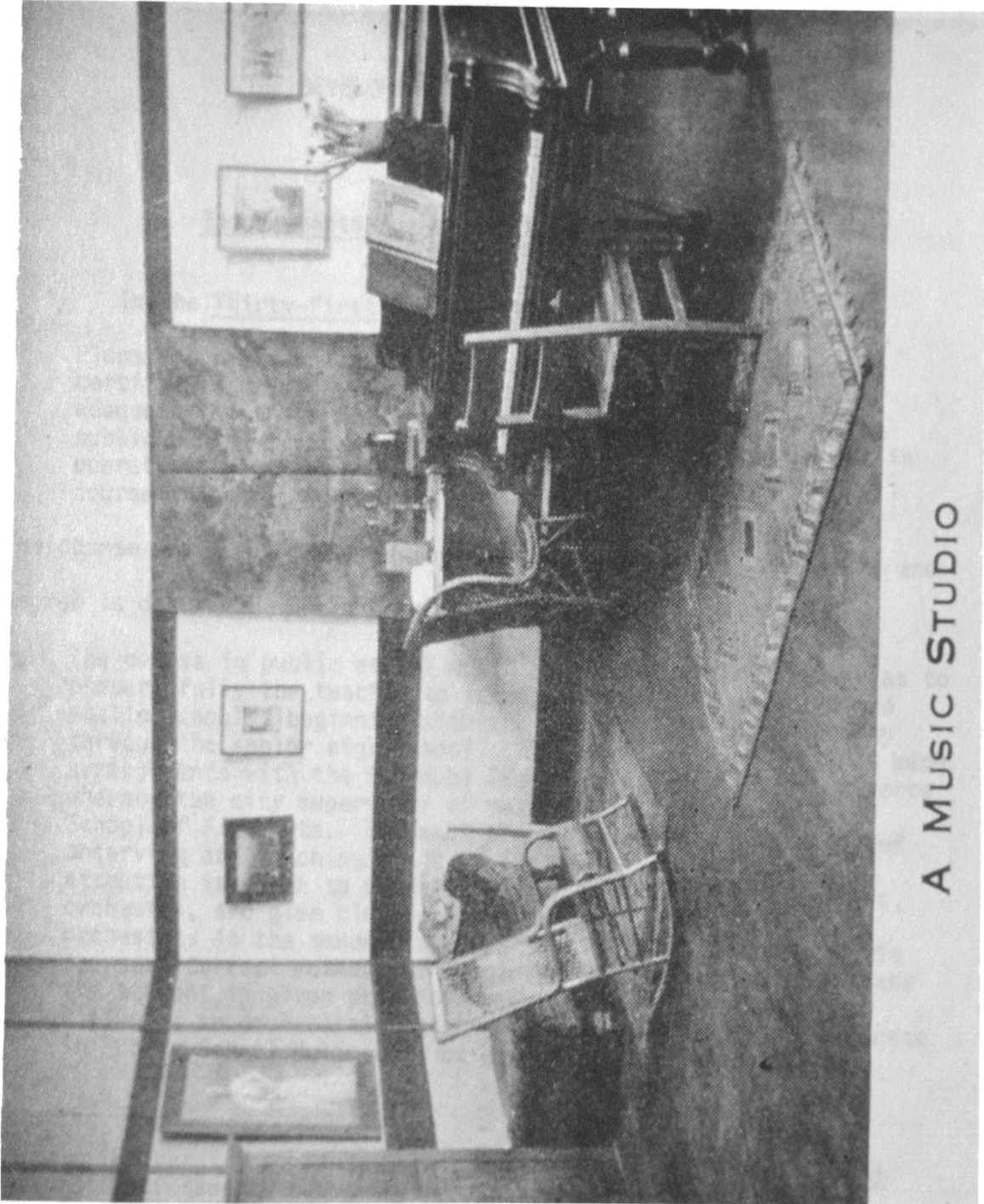
A MUSIC CLASS ROOM

Plate 10. A battery of eleven practice rooms located in
Strong Hall in 1922.



A "BATTERY" OF ELEVEN PRACTICE ROOMS

Plate 11. A music studio located in Strong Hall in 1922.



A MUSIC STUDIO

CHAPTER VII

THE DEVELOPMENT OF THE BACHELOR OF MUSIC

EDUCATION DEGREE 1925-1936

Requirements for the Bachelor of Music Degree
in Public School Music

In the Thirty-first Biennial Report it is found that,

Plans are now completed for the abandonment of the two-year certificate courses in Public School Music, at best hardly adequate for the proper training of teachers of music in the public school systems of the country and next year will see in operation the three-year certificate and four-year degree course in Public School Music.¹

The course which was required for the above mentioned certificate and degree is described in the catalog for 1925-1926.

The course in public school music is outlined in such a way as to prepare fully the teacher to teach and supervise music in the public schools, beginning with the kindergarten and extending through the senior high school. The School of Fine Arts has made arrangements with the Board of Education of the city of Lawrence whereby the city supervisor of music is an instructor in the School of Fine Arts. Students are afforded the opportunity of observing and teaching music in the city schools. Special attention is given to conducting such organizations as chorus, orchestra, and glee clubs. Since there is a demand for orchestras in the school, a class in violin is offered in this course. Correct methods of fingering and bowing are taught and the student is given practical experience in the use of a violin as an orchestral instrument. . . A Teachers' Certificate in Public School Music will be given to those students

¹University of Kansas, Thirty-first Biennial Report of the University of Kansas, Lawrence, Kansas, For the Two Years Ending June 30, 1926 (Lawrence, Ks.: University of Kansas, 1926), pp. 48-49.

completing the first three years of the prescribed degree course and who possess as a minimum, 90 hours of University credit.¹

There were six Public School Music courses included in the new program of study. Music Appreciation in the Elementary School included the study of developing the child's capacity for listening and the study of rhythm, melody, and structure of simple song forms. Vocal Music in the Primary Grades studied rote songs, the child's voice and the early steps of reading music. Vocal Music in the Intermediate Grades concentrated on reading two- and three-part singing. Music in the Junior High School was the study of materials, classification of voices, organization, theory, music history and appreciation, harmony and reading. Music in the Senior High School included the same studies as the previous course.²

Along with the additional courses for Public School Music, the number of required education courses was increased. The education requirements changed some from 1925 to 1929. Fundamentals I and II plus Education I and II were required in 1925-1926.³ Fundamentals were discontinued and Elements of Educational Sociology, Educational Psychology, Survey of American Education, and Introduction to School Administration were added to Education I and II from 1926-1928.⁴

Public Speaking I and II, Rhetoric I and II, and English I and

¹University of Kansas, University of Kansas Annual Catalogue 1925-1926 (Lawrence, Ks.: University of Kansas, 1926), p. 81.

²Ibid., p. 225. ³Ibid., p. 81

⁴University of Kansas, Annual Catalogue 1926-1927 (Lawrence, Ks.: University of Kansas, 1927), p. 86.

II were taken in the School of Liberal Arts. General Psychology, Elements of Sociology I and II, Physical Education I and II, and Practice Teaching I and II were also required. Music Theory I-IV fulfilled the study of theory and history.¹ The Theory and Practice of Drama was added to the list of required Liberal Arts in 1926.²

The account given of the new degree program in the Board of Regents Report for 1926-1928, was especially encouraging. "The revised and strengthened courses in Public School Music leading to a degree in this work have already justified themselves by attracting a large enrollment. In many cases they have brought back those who were unable to get degree work in this field in former years."³ Courses in Public School Music were offered for the first time during the summer session in 1926.⁴ These courses were far more convenient for those who held jobs during the school year.

Minimum proficiency levels for piano and voice were set in 1927. The requirements read,

Candidates for the Bachelor of Music degree in Public School Music must fulfill the following: In voice, knowledge as the Attack of Tone, Breath Control, Legato, Phrasing, Scales, and Arpeggios. Each student must be able to sing the following three songs or their equivalents in style from memory, "Passing

¹University of Kansas, Annual Catalogue 1925-1926, p. 81.

²University of Kansas, Annual Catalogue 1926-1927, p. 86.

³University of Kansas, Thirty-second Biennial Report of the University of Kansas, Lawrence, Kansas, For the Two Years Ending June 30, 1928 (Lawrence, Ks.: University of Kansas, 1928), p. 28.

⁴University of Kansas, Catalogue for the Summer Session 1926 (Lawrence, Ks.: University of Kansas, 1926), p. 28.

By" Purcell; "My Sweet Repose" Schubert; "The Wind" Spross.

In Piano (1) Technic, Major and Minor Scales, triads arpeggios, and inversion. Studies from Czerny Op. 199, or Cramer (2) Bach Two-Part Inventions (F maj., A min., C maj., B \flat maj.) Bach Three-Part Inventions (E maj., F maj., E min., B min.) (3) Sonata movements from Mozart G maj.--Haydn D maj.--Haydn E min.--Beethoven Op. 2 #1, Op. 10 #1 (4) Pieces of the following Grade: Dance Caprice, Grieg; La Fileuse, Whiting; Novellette, MacDowell, Memorizing is recommended but not required.¹

Other course work remained basically the same through 1929, with only slight variations such as the addition of Keyboard Harmony I-III.²

Requirements for the Bachelor of Music Education Degree

October 19, 1928, was the date of inception for the Bachelor of Music Education degree. On that day, during a meeting of the Fine Arts faculty, the following was discussed.

After a general discussion of possibilities of graduate work for Public School Music students, with the purpose of granting Master's Degrees for this study, it was generally agreed that in the future all students in Public School Music should be granted degrees differing from the regular Bachelor of Music. Furthermore it was decided that a committee composed of Miss Barnhart, Dean Swarthout, and Dean Stouffer should make the necessary revisions in the present Public School Music Course to provide for a sequence of study which could be taken in the Graduate School; and also that this committee should decide upon the designation of these Masters and Bachelor degrees. The following were suggested, Bachelor of Music Education and Masters of Music Education; and a Bachelor of School Music and Master of School Music. A much larger number favored the last two designations.³

¹University of Kansas, Annual Catalogue of the University of Kansas 1927-1928 (Lawrence, Ks.: University of Kansas, 1928), p. 88.

²University of Kansas, Annual Catalogue of the University of Kansas 1928-1929 (Lawrence, Ks.: University of Kansas, 1929), p. 86.

³Fine Arts Faculty Meeting Minutes, 1928-1936, 19 October 1929, University of Kansas Archives, Lawrence, Kansas.

By November, Dean Swarthout announced,

The Board of Regents and Chancellor Lindley have approved the awarding of the degree Bachelor of Music Education to the graduates of the four year Public School Music Course. . . Furthermore, it was announced that the Graduate School will offer a Masters of Science in Education with a major in Public School Music to the graduates of the degree course in Public School Music. The probability of a B. A. in the college with a major in music was also announced.¹

The program outline for the Bachelor of Music Education degree was similar to the preceding year's outline with the addition of ten hours of French or German and six hours of Orchestral Instruments.² That same year, 1929, the State Board of Education ruled that only those with a college degree would be allowed to teach in the public schools of the state.³

For those who had completed the degree course in Public School Music and wished to work toward a Master's degree, arrangements were made through the School of Education where a major in Public School Music could be applied toward the Masters of Science in Education.⁴ For those who had begun the program before special certificates were discontinued in 1930,⁵ the teaching of special subjects in a high school or college would be their major subject matter, but a minor

¹Ibid., 25 November 1929.

²University of Kansas, Annual Catalogue of the University of Kansas 1929-1930 (Lawrence, Ks.: University of Kansas, 1930), p. 86.

³Faculty Minutes, 1928-1936, 25 November 1929.

⁴University of Kansas, Annual Catalogue, 1929-1930, p. 83.

⁵Seymour, "Certification of Teachers," p. 67.

plus a written thesis with reference to their special subject, was required in the Department of Education. Fifteen hours of undergraduate education were prerequisite to entering the Master's program.¹ Thirty hours, plus a satisfactory thesis worth five or six hours of credit were required for a Masters.²

The Fine Arts faculty was concerned about upgrading requirements for teachers' certification in Public School Music which had been passed by the State Board of Education. They tried to temper the new rules as much as possible in order to avoid any undue hardships on students desiring to teach music.³ Although a few minor changes were made in the basic program in 1930, they still required 120 hours of equally time consuming courses.⁴

A new four year course entitled Supervisors of Instrumental Music was introduced in 1931. The course was identical to that of the General Supervisors' with the exception of Orchestra or Band substituting for Chorus.⁵ The minimum proficiency level in piano also varied somewhat.

In the Annual Catalog for 1931-1932, it is found that in order

¹University of Kansas, Annual Catalogue, 1929-1930, pp. 43-83.

²Ibid., p. 100.

³Faculty Minutes, 1928-1936, 24 January 1930.

⁴University of Kansas, Annual Catalogue of the University of Kansas 1930-1931 (Lawrence, Ks.: University of Kansas, 1931), p. 89.

⁵University of Kansas, Annual Catalogue of the University of Kansas 1931-1932 (Lawrence, Ks.: University of Kansas, 1932), pp. 91-92.

to fulfill the requirements for the Instrumental Supervisors' Course
a knowledge

in piano equal to the demands of the following list of studies will be asked before a degree is awarded: Loeschhorn Studies, Op. 66, Heller Studies, Op. 47, Burgmuller Studies, Op. 109, Bach Little Preludes; Sonatinas from Clementi, Kuhlau, etc. All major and minor scales played hands together at a lively tempo.¹

The curriculum remained steady through 1936. A few minor changes occurred and some courses were given new titles, but their content did not vary to a significant degree.² In 1932, the State Board of Education ruled that a graduate in music or art could teach any subject in which they had received a total of fifteen hours of college credit.³ The number who did graduate with a Bachelor of Music Education degree from 1930 to 1936 decreased from a high of twenty-eight in 1933, to fourteen in 1935. Plans for a Masters of Music Education program were approved in 1935.⁴

Determinants for the Future Growth of Music Education

The State Board of Education furthered the cause of music education by issuing a formal course of study for music in the elementary schools. The opportunity which music provided for development and use of leisure time was considered invaluable. They

¹Ibid., p. 92.

²The changes are seen by comparing the figures in the appendix.

³Faculty Minutes, 1928-1936, 9 May 1932.

⁴Ibid., 22 May 1935.

hoped the issuance of this course would help provide the uniformity so desperately needed.¹

Many changes which were to determine the direction of music education at the University of Kansas, took place in 1936. The main change was the addition of a new department head.

One addition to the faculty this fall comes after a long and pressing demand--that of head of the Department of Public School Music. Miss Mabel Barnhart has been handling the public school music work in the University as well as supervising music in Lawrence schools, an impossibility for one person. She continues in the dual work, but Professor W. Otto Miessner has been employed to head the department in the University.²

Chancellor Lindley asked Miessner to

organize and direct a new department of music education which would include a graduate as well as an under-graduate program. Prior to 1936, the only music education courses offered at Kansas were for students in the School of Education who planned to become elementary school teachers. Miessner accepted the offer and immediately began to plan programs of study for the bachelor and master's degrees, both of which included courses in music history and theory,³ music education, education, liberal arts, and applied music.

Many of the above courses were already included in Public School Music studies, but Miessner was to make many course changes and additions. The organization the department was to receive under his authority would be the beginning of a new era for music education at

¹W. T. Markham, A Course of Study for the Elementary Schools (Topeka, Ks.: Department of Education, 1936), p. 3.

²"Footnotes on the Faculty--Directs Public School Music," Graduate Magazine, November 1936, p. 12.

³Samuel Dixon Miller, "W. Otto Miessner and His Contributions to Music in American Schools," (Ph. D. dissertation, University of Michigan, 1962), p. 69.

the University of Kansas.

Thus, the cause of music education was furthered not only by new state requirements of teachers and schools, but also by the introduction of an authority to guide the University of Kansas' Department of Music Education on to a productive, lasting position.

CHAPTER VIII

SUMMARY

Conclusions

The purpose of this study has been to trace the development of music education at the University of Kansas, from its inception to the arrival of Otto Miessner in 1936. This has been done through tracing music from New England to Kansas, showing the place it took in the lives of the settlers. The importance of education was pointed out and how the emphasis on education helped give birth to the School of Education at the University of Kansas. The position of music at the University has been traced from its beginnings until the first dean, William MacDonald, was appointed in 1884. The various phases which music teacher training went through before Otto Miessner arrived to assume position as Dean of the Department of Public School Music have been explained. Each of the areas studied helped in answering the questions posed at the outset of this study.

Attitudes toward Music

The early Kansas settlers were found to be a music-loving people. The old band was one of the earliest organizations of Lawrence. The people held the band in high esteem and were grateful for the many hours of pleasure it gave. They were accustomed to music as a vital part of their lives. Playing in the White River band and

hearing concerts in the musical city of Boston were accepted, enjoyed pastimes.

Importance of Education

Education was one of the first institutions for which provisions were made. Prairie-sod houses served as the first schools in 1855. W. F. M. Army suggested that Normal schools be established in which teachers could be properly educated for Common School teaching positions. The University of Kansas had a Normal Department in 1876, and a Teachers' Normal Course before that, in 1868. Thus, education was shown as a primary concern.

Emphasis on Music

Music was included in the curriculum of the University in 1867. By 1870, it was a required part of the Collegiate Department Classical Course, Scientific Course, and Engineering Course. Music acquired its own department in 1877, and had a dean in 1884. Although private instrumental or vocal instruction were the only courses offered at first; theory, composition, history, and other academic aspects of music were taught in 1870. There was a great desire for a more formalized organization of music as shown in Carruth's writing.

Normal Music Training

Private instruction was probably all the early students of teaching received, and then only if they could afford the extra fees. In 1876, however, J. E. Bartlett became the Teacher of Vocal Music in the Normal Department. Instrumental instruction was given for a

fee, but the Vocal Music Class was free to those in the Normal Department. By 1887, the only reference to Normal students was the four students listed in the catalog. Private instruction was probably being received by some students in education throughout the previous years.

Teacher Training and Curriculum

The training of music teachers became one of the goals of the Department of Music in 1884. At first the course of study for becoming a teacher did not require an extensive four-year course. Only a two-year course, and at one time a one-year course, of study was required. The teaching of vocal music was the primary concern for the first few years. It was not until 1931, that the teaching of instrumental music in the public schools became an official program of study. Up until that time, however, one could choose to complete the Two-Year Collegiate Course with an instrument as the applied subject.

The curriculum changes closely followed the requirements of the State Board of Administration. As the Board began to require courses in education, the Fine Arts faculty added them to the course of required study for Public School Music. When the Board decided to only accept degrees in order to teach in the public schools of the state, the four year Bachelor of Music degree was introduced.

Music in the Public Schools

Music was a part of some public schools in Kansas as early as 1868, as indicated by suggested music textbooks for use. Public

school teachers were not required to have any knowledge of vocal music until 1895, when it was added to the required course list for examinations given by the State Board of Education.

One reason for the introduction of music into the public schools may have been the resolution presented to the State Teachers' Association by the State Music Teachers' Association which urged that music be presented as a regular course of study in the schools. Another reason may have been the articles, such as the ones at the beginning of chapters one and six, which point out the necessity of music in the broadening of one's life; therefore, an educational must.

Music in the School of Education

The first year those involved in Public School Music were required to take courses in the School of Education was 1912. These courses were chosen on the basis of what was included in the examinations for state certification. Those involved in the School of Education were first allowed to take courses in music for credit toward graduation in 1920. By 1929, the only masters one could receive in Public School Music was through the School of Education: a Masters of Science in Education with a major in Public School Music.

Need for Further Study

Several questions arose in the process of this study which were not answered due to the limit set. It was discovered through the limited sources aside from the annual catalogs, that what was required according to the descriptions in the catalogs, was not always what actually transpired in the courses of study. Many changes were

allowed. Upon what did the faculty base their decisions concerning petitions? The entrance examinations in piano and voice were stringent in the first few years of the Department of Music. After that, it was seen that the proficiency requirements for those in the Public School Music Course were specific and not easily learned. Because of these requirements in applied music, did the music teachers feel more qualified to teach the applied art of music? How did those receiving certification in Public School Music feel toward the preparation they had? Were their attitudes any different from the students of today? Was the curriculum required in the nineteen-thirties more beneficial to a successful career as a music educator than that of today?

These questions can only be answered through a thorough survey of those who actually took the earlier course of study. Many of those students are no longer alive, but many of their students certainly are. Perhaps through a more accurate, personal account of the early music teacher training, ideas toward the development of a more beneficial music education curriculum can be attained which will aid in the provision of an even higher quality of music education than is present today.

Music education has progressed through many events of interest since 1936. Some of those events were of major significance in determining the present position of music education; such as the circumstances surrounding the move of music education from the School of Fine Arts to the School of Education. The history of music education will not be complete until the years from 1936 to 1976 are

documented. At that time more accurate inferences may be made toward the direction which music education should take in the future.

APPENDIX
Curriculum Guides

Fig. 1. Music courses required of all students in the Preparatory Department 1868-1873.

CLASSICAL COURSE	SCIENTIFIC COURSE
1868 Vocal Music - junior class	1868 Vocal Music - junior and senior classes
1869 Vocal Music - junior class	1869 Vocal Music - junior and senior classes
1870-1873 Vocal Music - middle class notation solmization major scales registers of the voice chorus singing	1870 Vocal Music - junior class 1870-1873 Vocal Music - middle class notation solmization major scales registers of the voice chorus singing
Vocal Music - senior class intervals minor and chromatic scales chorus singing	Vocal Music - senior class intervals minor and chromatic scales chorus singing

SOURCES: Annual Catalogs of the University of Kansas, 1868-1873.

NOTE: Junior, middle, and senior classes are equal to today's high school sophomore, junior, and senior.

Fig. 2. Music courses required by the freshman classes of the Collegiate Department 1870-1873.

CLASSICAL COURSE--SCIENTIFIC COURSE--CIVIL AND TOPOGRAPHICAL
ENGINEERING COURSE

1870-1873

Vocal Music	first session
harmony	
choral harmony	
choral composition	
Vocal Music	second session
history and aesthetics of music	
philosophies of musical sounds	

SOURCES: Annual Catalogs of the University of Kansas 1870-1873.

Fig. 4. Music courses available to students in the Normal and Musical Departments 1876-1878.

NORMAL DEPARTMENT

1876-1877

Vocal Music

Piano and Organ

free to Normal students
for a fee

MUSICAL DEPARTMENT

1877-1878

Vocal Music Class

Piano and Organ

when enough students
for a fee

SOURCES: Annual Catalogs of the University of Kansas, 1876-1878.

Fig. 5. Course for Music Department students requiring three to four years for completion. 1878-1879.

APPLIED MUSIC

Instrumental

Preparatory

Grades 1-5

Higher Course

Grades 5-10

10-15

15-20

Voice Culture

Class Drill

Piano & Organ

Vocal Music Class

when enough students

THEORY AND HISTORY OF MUSIC

Harmony & Composition

1879. SOURCE: Annual Catalog of the University of Kansas, 1878-

Fig. 6. Regular Course for Music Department requiring four years for completion 1879-1881.

APPLIED MUSIC

Piano	four years
Organ	
Class Voice	when enough students

(Public rehearsals instead of examinations)

THEORY AND HISTORY OF MUSIC

History of Music

(receives special attention in lessons for practice)

SOURCES: Annual Catalogs of the University of Kansas, 1879-1881.

Fig. 7. Regular Course for Music Department requiring four years for completion 1881-1884.

APPLIED MUSIC

Instrumental Music	four years
Voice Culture	
Class Drill	
Piano & Organ	
Voice Class	when enough students

(Public rehearsals instead of examinations)

THEORY AND HISTORY OF MUSIC

History of Music

(receives special attention in lessons for practice)

SOURCES: Annual Catalogs of the University of Kansas, 1881-1884.

Fig. 8. Courses of study offered in the Music Department 1884-1887.

MUSIC EDUCATION

(for those teaching music in the public schools, two year course)

Elementary Harmony
(Thorough study of the systems used)

Management of Children's Voices
Daily Practical Drill in the Classroom
Sight Singing Free admission

CHORAL EMPHASIS

Chorus Class required once a week

Senior recital not required for teachers

Certificate granted to those completing Harmony, Theory, or Music in the Public Schools

THEORY AND HISTORY OF MUSIC

Harmony one year

Sight Singing

Music Theory

Acoustics, Compass & Characteristic Effects of all Orchestral Instruments
History of Notation for Piano & Organ, Musical Forms, Vocal Writing, History of Different Schools.

When a Sufficient Number:

Counterpoint

Fugue

Composition

Instrumentation

History, Philosophy, and Aesthetics of Music

Recital

senior year

APPLIED MUSIC

Piano three years

Vocal Culture

Violin

Flute

Cornet

Electives::

Viola

Violincello

Double Bass

Oboe

Clarinet

Bassoon

French Horn

Baritone

Trombone

Tuba

1885--same as above plus a two year requirement of voice and a modified vocal culture class for teachers. A six year course was made available to those who wished to combine music with another college course.

OTHER

German one semester

Italian one semester

Fig. 9. The Three Year Extinction of Public School Music 1887-1890.

MUSIC EDUCATION - 1887

Public School Music is not listed.

Four Normal (Special) students are listed. This is the only indication of education.

MUSIC EDUCATION - 1888

Public School Music is not listed.

No mention of teaching is made in the opening statement of purpose for the Department of Music.

MUSIC EDUCATION - 1889

Public School Music is not listed.

The three year course for the Graduate of Music (M. G.) is the only course offered.

SOURCES: Annual Catalogs of the University of Kansas, 1887-1890.

Fig. 10. One year course for Public School Music, 1890-1893.

VOCAL MUSIC IN THE PUBLIC SCHOOLS 1890

Singing-at-sight Class

notation

intervals

scales

singing-at-sight

Elementary Harmony

Thorough study of the system used

Management of children's voices, combined with practical drill
in the classroom--tonic sol-fa and staff notation used

Elementary Instruction - first term

Lessons in Dictation - first term

The Interval System

The Theoretical and Practical Development of the Major Diatonic
Scales

Theoretical Development of the Minor Scale

Second Term:

Recapitulation of First Term

The C Clef as a Matter of Transposing

Fundamental Principles of Harmony

Solfeggio Exercises in 2 and 3 parts

Method of Teaching the Subject in Graded Schools

1891-1893 NO MUSIC FOR PUBLIC SCHOOLS MENTIONED

SOURCES: Annual Catalogs of the University of Kansas, 1890-1893.

Fig. 11. Normal Course in Public School Music 1893-1899.

NORMAL COURSE IN PUBLIC SCHOOL MUSIC

First Year: (optional)

Breath management

Dictation

Intervals and Major Diatonic Scales

Dictation with Major and Minor Scales

Solfeggio two and three part

Two and Three Parts Singing for Vowel and Consonant Pronunciation

Methods of Teaching Grade School:

notation

intervals

scales

singing-at-sight

thorough study of the system used

management of children's voices

drill in the classroom

Elocution

Second Year:

Private Voice

Harmony

Musical Forms

Seminary

Oratorio and Opera Chorus

SOURCES: Annual Catalogs of the University of Kansas, 1893-1899.

Fig. 12. Normal Course in Public School Music 1899-1910.

MUSIC EDUCATION

Seminary both semesters

LIBERAL ARTS

English B. I first semester
 English A. I second semester
 Italian I both semesters

1902:

English Rhetoric I
 English Literature

1903:

English Literature I and II

1904:

Rhetoric I both semesters
 English Literature second semester

THEORY AND HISTORY OF MUSIC

Harmony both semesters
 History of Music added in 1903
 1903 second semester
 1904 both semesters

1908-1909

No Normal Course in Public School Music mentioned.

APPLIED MUSIC

Recital Attendance both
 semesters

1906:

Piano I and II both
 semesters

EDUCATION

History of Education
 offered in 1904 in Fine
 Arts

CHORAL EMPHASIS

Opera either semester
 Oratorio either semester
 1906:
 Chorus Singing both
 semesters

OTHER

Physical Education both
 semesters

SOURCES: Annual Catalogs of the University of Kansas, 1899-1910.

Fig. 13. The only mention of Public School Music in 1910-1912.

TWO YEAR COLLEGIATE COURSE

The first two years of any applied course could be taken. Upon completion, a teachers' certificate was granted. The certificate could be used in the public schools, but was generally used to teach private applied music.

A two semester course named Public School Music was offered in the outline for Vocal Culture. It consisted of:

- review of methods of teaching
- conducting
- organizing a chorus
- care of children's voices

SOURCES: Annual Catalogs of the University of Kansas, 1910-1912.

Fig. 14. First course outline leading to the Teachers' Certification in Music, 1912-1915.

MUSIC EDUCATION

Teaching of Music in Elementary
School I 1st semester
Teaching of Music in Elementary
School I 2nd semester
Teaching of Music in High
School & Practice
Teaching 4th semester

CHORAL EMPHASIS

Choral Practice I 1st semester
Choral Practice II 2nd semester
Choral Practice III 3rd semester
Choral Practice IV 4th semester
Vesper Choir 3rd & 4th semesters
(if not in a church choir)

THEORY AND HISTORY OF MUSIC

Sight Singing I 1st semester
Sight Singing II 2nd semester
Sight Singing III 3rd semester
Sight Singing IV 4th semester
Ear Training I 1st semester
Ear Training II 2nd semester
Ear Training III 3rd semester
Ear Training IV 4th semester
Form and Analysis 3rd semester
Instrumentation 4th semester

APPLIED MUSIC

Voice or Piano 1st - 4th
semesters
Recital attendance required

EDUCATION (8)*

Suggested Course Electives:
Educational Psychology
Techniques of Teaching
Elementary Education
Supervision

OTHER

Observation and Practice
Teaching Opportunities--
in 1912

SOURCES: Annual Catalogs of the University of Kansas, 1912-1915.

NOTE: The above course outline was entitled the Music Supervisors' Course. That same year, a new three year course which led to a teaching certificate in Piano, Organ, Voice, or Violin was accepted by superintendents as qualifications for teaching of music in high schools.

* Number of hours required

Fig. 15. The Two Years Course leading to a Kansas State Teachers' Certificate in Public School Music, Grades 1-12, 1915-1918.

MUSIC EDUCATION (8)*		APPLIED MUSIC	
Methods of Teaching Music in Elementary School I	2	Voice or Piano	1st - 4th sem.
Methods of Teaching Music in Elementary School II	2	Recital Attendance Required	
Methods of Teaching Music in the Higher Grades	2	One year Voice for those with a Piano background	
Methods of Teaching Music in High School	2	Proficiency on piano for those with Voice background	
CHORAL EMPHASIS (4)		EDUCATION (6)	
Choral Practice I-IV	4	Methods of Teaching Elementary Education	3 3
Lawrence Choral Union (if not in a church choir) 3rd & 4th semesters		OFF CAMPUS	
COLLEGE		Practice Teaching	1
General Psychology	3	In 1915, 4th semester	
THEORY AND HISTORY OF MUSIC (17)		In 1916-1918, 3rd & 4th sem.	
Sight Singing I-IV	2	OPTIONAL	
Ear Training I-IV	2	Folk Dances	4th semester
History of Music I-IV	4	Singing & Dancing games	4th semester
Harmony I-IV	8	Violin Class (1916-1918)	
Instrumentation	1		

SOURCES: Annual Catalogs of the University of Kansas, 1915-1918.

NOTE: A total of sixty hours was required for certification.

*Number of hours required.

Fig. 16. The Two Years Course leading to a Kansas State Teachers' Certificate in Public School Music, Grades K-12, 1918-1920.

MUSIC EDUCATION (13)*		APPLIED MUSIC (21)	
Public School Music I	3	Voice 1st - 4th semester	
(Grades 1-4)		Piano 1st - 4th semester	
Public School Music II	3	Violin 1st - 4th semester	
(Grades 5-8)		Recitals I-IV	4
Public School Music III	3		
(Junior High School)		EDUCATION (6)	
Public School Music IV	3	Elementary Education	3
(Senior High School)		Methods of Teaching	3
Off-Campus Observation	1		
(not listed for 1919)		OTHER (7)	
Supervisors' Violin		Physical Education I-IV	4
1st - 4th semester)		General Psychology	3
CHORAL EMPHASIS (5)			
Chorus I-IV	4	THEORY AND HISTORY OF MUSIC (24)	
Community Music (1st semester)		Harmony I-IV	12
Conducting	1	History of Music I-IV	8
(1918, 3rd semester;		Sight Singing and Ear	
1919, 3rd and 4th semester)		Training I-IV	4
University Chorus		Instrumentation I-II	2
(if not in a church choir)			
OFF CAMPUS (2)			
Practice Teaching I	1		
(grade school)			
Practice Teaching II	1		
(junior and senior high)			

SOURCES: Annual Catalogs of the University of Kansas, 1918-1920.

NOTE: A total of sixty hours was required for certification.

* Number of hours required.

Fig. 17. The Two Years Course leading to a Kansas State Teachers' Certificate in Public School Music, Grades K-12, 1920-1925.

MUSIC EDUCATION (11)*		APPLIED MUSIC (4)	
Public School Music I	3	Electives	
(Grades 1-4)		Voice	
Public School Music II	3	Piano	
(Grades 5-8)		Violin	
Public School Music III	2	Recitals I-IV	1-4
(Junior High School)			
Public School Music IV	1	EDUCATION (6)	
(Senior High School)		Elementary Education	3
Supervisors' Violin I-II	2	Methods of Teaching	3
CHORAL EMPHASIS (6)		OTHER (4)	
Chorus I-IV	4	Physical Education	1
Conducting I-II	2	General Psychology	3
Elective		OFF CAMPUS (2)	
Community Music		Practice Teaching I-II	2
THEORY AND HISTORY OF MUSIC (23)			
Music Theory I	2		
Music Theory II	3		
Music Theory III	2		
Music Theory IV & V	2+1		
(Instrumentation)			
History of Music I-IV	9		
Sight Singing and Ear			
Training I-IV	4		

SOURCES: Annual Catalogs of the University of Kansas, 1920-1925.

NOTE: A total of sixty hours was required for certification.

* Number of hours required.

Fig. 18 . The Three Years Course leading to a Bachelor of Music Degree with a Special State Teachers' Certificate, 1-12, 1925-1926.

MUSIC EDUCATION (14)*		APPLIED MUSIC (14)	
Public School Music I (Music Appreciation, Grades 1-3)	1	Piano I-IV 2 hours per semester	
Public School Music II (Music Appreciation, Grades 4-6)	1	Voice I-IV 1½ hours per semester	
Public School Music III (Methods and Materials, Grades 1-3)	3	Electives Organ Violin	
Public School Music IV (Methods and Materials, Grades 4-6)	3	Recitals I-VIII	NC
Public School Music V (Methods and Materials, Junior High School)	2	EDUCATION (15)	
Public School Music VI (Methods and Materials, Senior High School)	2	Fundamentals I-II	9
Supervisors' Violin I-II	2	Education I	3
OTHER (9)		(Adolescence, Social Foundation of the Curriculum, or Methods of Teaching High School Subjects)	
Physical Education I-II	NC	Education II	3
General Psychology	3	(Comparative Education, Social Foundations of the Curriculum, or Methods of Teaching High School Subjects)	
Elements of Sociology I-II	6	OFF CAMPUS (2)	
CHORAL EMPHASIS		Practice Teaching I-II	2
Chorus I-VIII	1-8	LIBERAL ARTS (13)	
Conducting I-II	1-2	Rhetoric I-II	5
THEORY AND HISTORY OF MUSIC (29)		Public Speaking I-II	3
Music Theory I or Rudiments of Music	2 1	English I-II	5
Music Theory II-IV	6		
Instrumentation I-II	2		
Form and Analysis I-II	2		
Counterpoint I-II	4		
Sight Singing and Ear Training I-IV	4 4		
History of Music I-IV	8		

SOURCE: Annual Catalog of the University of Kansas, 1925-1926.

NOTE: A total of sixty hours was required for certification.

* Number of hours required.

Fig. 19. The Public School Music Course leading to the Bachelor of Music Degree. The first three years or ninety hours allows the Teacher's Certificate to be granted. 1926-1928.

MUSIC EDUCATION (14)*		APPLIED MUSIC (14.)	
Public School Music I (Music Appreciation, Grades 1-3)	1	Piano I-IV 2 hours per semester	
Public School Music II (Music Appreciation, Grades 4-6)	1	Voice I-IV 1½ hours per semester	
Public School Music III (Methods and Materials, Grades 1-3)	3	Electives: Organ, Violin, English 12 or 71, History 3, French, German, Piano, Organ, Voice, or Violin	
Public School Music IV (Methods and Materials, Grades 4-6)	3	Recitals I-VIII	NC
Public School Music V (Methods and Materials, Junior High School)	2	EDUCATION (12)	
Public School Music VI (Methods and Materials, Senior High School)	2	Elements of Educational Sociology	2
Supervisors' Violin I-II	2	Ed. Psychology	3
CHORAL EMPHASIS (10)		Survey of American Education	1
Chorus I-VIII	8	Introduction to School Administration	3
Conducting I-II	2	Education I	3
OFF CAMPUS (2)		(Adolescence, Social Foundation of the Curriculum, or Methods of Teaching High School Subjects)	
Practice Teaching I-II	2	Education II	3
THEORY AND HISTORY OF MUSIC (29)		(Comparative Education, Social Foundations of the Curriculum, or Methods of Teaching High School Subjects)	
Music Theory I or Rudiments of Music	2 1	LIBERAL ARTS (14)	
Music Theory II-IV	6	Rhetoric I	3
Instrumentation I-II	2	Rhetoric II	2
Form and Analysis I-II	1	Principles of Speech	2
Counterpoint I-II	4	English I-II	5
Sight Singing and Ear Training I-IV	4 4	Theory & Practice of Drama	2
History of Music I-IV	8		

OTHER (3)

Physical Education I-II	NC
Exercise	NC
General Psychology	3

SOURCES: Annual Catalogs of the University of Kansas, 1926-
1928.

*Number of hours required.

Fig. 2Q The Public School Music Course leading to the Bachelor of Music Degree. The first three years or ninety hours allows the Teacher's Certificate to be granted. 1928-1929.

MUSIC EDUCATION (14)*		APPLIED MUSIC (8)	
Public School Music I (Music Appreciation, Grades 1-3)	1	Piano I-IV	4
Public School Music II (Music Appreciation, Grades 4-6)	1	Voice I-IV	4
Public School Music III (Methods and Materials, Grades 1-3)	3	Electives	
Public School Music IV (Methods and Materials, Grades 4-6)	3	Organ, Violin, French, German Piano, Organ, Voice, or Violin Practice Teaching	
Public School Music V (Methods and Materials, Junior High School)	2	Recitals I-VIII	NC
Public School Music VI (Methods and Materials, Senior High School)	2	EDUCATION (11)	
Supervisors' Violin I-II	2	Educational Psychology	3
CHORAL EMPHASIS (9)		Education I	3
Chorus I-VIII	9	(Adolescence, Social Foundation of the Curriculum, or Methods of Teaching High School Subjects)	
OFF CAMPUS (2)		Education II	3
Practice Teaching I-II	2	(Comparative Education, Social Foundations of the Curriculum, or Methods of Teaching High School Subjects)	
THEORY AND HISTORY OF MUSIC (38)		Elect one of the following:	
Music Theory I or Rudiments of Music	2	Introduction to Ed. Sociology	2
Music Theory II-IV	6	Survey of American Education	2
Instrumentation I-II	2	Introduction to Ed. Measurement	2
Form and Analysis I-II	4	LIBERAL ARTS (10)	
Counterpoint I-II	4	Rhetoric I-II	5
Sight Singing and Ear Training I-IV	8	English I-II	5
History of Music	8	OTHER (6)	
Keyboard Harmony I-III	3	Physical Education I-II	NC
		Exercise	NC
		General Psychology	3
		Elements of Sociology	3

1929. SOURCE: Annual Catalog of the University of Kansas, 1928-

* Number of hours required.

Fig. 21. The four year Public School Music Course leading to a Bachelor of Music Education. 1929-1930.

MUSIC EDUCATION (18) *		APPLIED MUSIC (8)	
Public School Music I (Music Appreciation, Grades 1-3)	1	Voice I-IV	4
		Piano I-IV	4
		Elective	
Public School Music II (Music Appreciation, Grades 4-6)	1	Organ, Violin, Practice Teaching in Organ, Violin, Piano, or Voice	
Public School Music III (Methods and Materials, Grades 1-3)	3	Recitals I-VIII	NC
Public School Music IV (Methods and Materials, Grades 4-6)	3	EDUCATION (10)	
Public School Music V (Methods and Materials, Junior High School)	2	Educational Psychology	3
Public School Music VI (Methods and Materials, Senior High School)	2	(Adolescence, Social Foundation of the Curriculum, or Methods of Teaching High School Subjects)	
Orchestral Instruments		Introduction to School Administration	2
Strings	2	Elect one of the following:	
Woodwinds	2	Survey of American Ed.	2
Brass & Percussion	2	Elements of Ed. Sociology	2
		Intro. to Ed. Measurement	2
THEORY AND HISTORY OF MUSIC (33)		CHORAL EMPHASIS (10)	
Music Theory I-IV	8	Chorus I-VIII	8
Instrumentation I-II	2	Conducting I-II	2
Form and Analysis I-II	4	LIBERAL ARTS (23)	
Sight Singing and Ear Training I-IV	8	Rhetoric I-II	5
History of Music I-IV	8	English 10	2
Keyboard Harmony I-III	3	English 11	3
OTHER (3)		French or German I-II	10
Physical Education I-II	NC	Theory & Practice of Modern Drama	3
Exercise	NC	OFF CAMPUS (2)	
General Psychology	3	Practice Teaching I-II	2

SOURCE: Annual Catalog of the University of Kansas, 1929-1930.

NOTE: A total of 120 hours was required for graduation

* Number of hours required.

NOTE: A total of 120 hours was required for graduation.

* Number of hours required.

Fig. 23 . The Four Year Course for Supervisors of Instrumental Music leading to a Bachelor of Music Education, 1931-1932.

MUSIC EDUCATION (18) *		APPLIED MUSIC (7)	
Public School Music I (Music Appreciation, Grades 1-3)	1	Piano I-III	3
Public School Music II (Music Appreciation, Grades 4-6)	1	Violin I-II (or some other instrument)	4
Public School Music III (Methods and Materials, Grades 1-3)	2	Elective: Voice or Chorus 1-4 sem.	NC
Public School Music IV (Methods and Materials, Grades 4-6)	2	Recitals I-VIII	NC
Public School Music V (Methods and Materials, Junior High School)	3	EDUCATION (9)	
Public School Music VI (Methods and Materials, Senior High School)	3	Educational Psychology	3
Orchestral Instruments		Introduction to School Administration	2
Strings	2	Education	2
Woodwinds	2	(Adolescence, Social Foundation of the Curriculum, or Methods of Teaching High School Subjects)	
Brass & Percussion	2	Elect one of the following:	
		Survey of American Ed.	2
		Elements of Ed. Sociology	2
		Intro. to Ed. Measurement	2
		INSTRUMENTAL EMPHASIS (8)	
THEORY AND HISTORY OF MUSIC (33)		Orchestra or Band I-VIII	8
Music Theory I-IV	8	LIBERAL ARTS (27)	
Instrumentation I-II	2	Rhetoric I-II	5
Form and Analysis I-II	4	English 10	2
Keyboard Harmony I-III	3	English 11	3
Sight Singing and Ear Training I-IV	8	Principles of Speech	2
History of Music I-IV	8	French or German I-II	10
		Theory and Practice of the Modern Drama	2 or 3
OTHER (3)		College Elective	3
Physical Education I-II	NC	Language, Science, or History	
Exercise	NC	OFF CAMPUS (3)	
General Psychology	3	Practice Teaching I-III	3

1932. SOURCE: Annual Catalog of the University of Kansas, 1931-

NOTE: A total of 120 hours was required for graduation.

* Number of hours required.

1935. SOURCES: Annual Catalogs of the University of Kansas, 1932-

NOTE: A total of 120 hours was required for graduation.

* Number of hours required.

Fig. 25. The Four Year General Supervisors' Course leading to a Bachelor of Music Education. 1931-1935.

MUSIC EDUCATION (18)*		APPLIED MUSIC (8)	
Public School Music I (Music Appreciation, Grades 1-3)	1	Piano I-IV Voice I-IV Elective	4 4
Public School Music II (Music Appreciation, Grades 4-6)	1	Piano, Organ, Voice, Violin, Composition for Piano, Organ, Voice, or Violin, Practice Teaching in Piano, Organ, Voice, or Violin	
Public School Music III (Methods and Materials, Grades 1-3)	3	Recitals I-VIII	NC
Public School Music IV (Methods and Materials, Grades 4-6)	3	EDUCATION (10)	
Public School Music V (Methods and Materials, Junior High School)	2	Educational Psychology Introduction to School Administration	3 2
Public School Music VI (Methods and Materials, Senior High School)	2	Education (Adolescence, Social Foundation of the Curriculum, or Methods of Teaching High School Subjects)	3
Orchestral Instruments		Elect one of the following:	
Strings	2	Survey of American Ed.	2
Woodwinds	2	Elements of Ed. Sociology	2
Brass & Percussion	2	Intro. to Ed. Measurement	2
CHORAL EMPHASIS (6)			
Chorus I-VIII	4		
Conducting I-II	2	LIBERAL ARTS (29)	
THEORY AND HISTORY OF MUSIC (36)		Rhetoric I-II	5
Music Theory I (includes Keyboard Harmony)	3	English 10	2
Music Theory II-IV	6	English 11	3
Instrumentation I-II	4	French or German I-II	10
Form & Analysis I-II	4	Theory and Practice of Modern Drama	2 or 3
Keyboard Harmony II-IV	3	Principles of Speech I-II	4
History of Music I-IV	8	College Elective	3
Sight Singing and Ear Training I-IV	8	Language, Science, or History	
OTHER (3)		OFF CAMPUS (3)	
Physical Education I-II	NC	Practice Teaching I-III	3
Exercise	NC		
General Psychology	3		

1935. SOURCES: Annual Catalogs of the University of Kansas, 1931-

NOTE: A total of 120 hours was required for graduation.

* Number of hours required.

Fig. 26 . The Four Year Course for Supervisors of Instrumental Music leading to a Bachelor of Music Education. 1935-1936.

MUSIC EDUCATION (17)*		APPLIED MUSIC (12)	
Public School Music I (Music Appreciation in Public Schools)	1	Piano I-IV	4
Public School Music II (Music Appreciation in Public Schools)	2	Violin I-II (or some other instrument)	4
Public School Music III (Vocal Music in the Primaries)	3	Woodwind Instrument I-II	2
Public School Music IV (Vocal Music in the Intermediate Grades)	3	Brass Instrument I-II	2
Public School Music V (Music in Junior High)	2	Elective 5th-8th sem. Piano, Voice, Violin, Chorus College, or Composition	
Orchestral Instruments Stringed Instruments	2	Recitals I-VIII	NC
Woodwinds	2	EDUCATION (10)	
Brass & Percussion	2	Educational Psychology	3
ORCHESTRAL EMPHASIS (11)		Introduction to School Administration	2
Orchestra or Band I-VIII	8	Education	3
Conducting I-II	3	(Adolescence, Social Foundations of the Curriculum, or Theory and Practice of Teaching)	
THEORY AND HISTORY OF MUSIC (36)		Elect one of the following:	
Music Theory, Harmony, and Keyboard Harmony	3	Survey of American Ed.	2
Music Theory II-IV	6	Elements of Ed. Sociology	2
Keyboard Harmony II-IV	3	Intro. to Ed. Measurements	2
Sight Singing and Ear Training I-IV	8	LIBERAL ARTS (24)	
History of Music I-IV	8	Rhetoric I-II	5
Instrumentation I-II	4	English 10	2
Form and Analysis I-II	4	English 11	3
OFF CAMPUS (3)		Principles of Speech	2
Practice Teaching I-III	3	Speech (Theory and Practice of Directing)	2
		French or German I-II	10
		OTHER (3)	
		Physical Education	
		Health Instruction	NC
		Exercise I-II	NC
		General Psychology	3

1936. SOURCE: Annual Catalog of the University of Kansas, 1935-

NOTE: A total of 120 hours was required for graduation.

* Number of hours required.

Fig. 27 . The Four Year General Supervisors' Course leading to a Bachelor of Music Education. 1935-1936.

MUSIC EDUCATION (17)*		APPLIED MUSIC (8)	
Public School Music I (Music Appreciation in the Public Schools)	1	Piano I-IV	4
Public School Music II (Music Appreciation in the Public Schools)	2	Voice I-IV	4
Public School Music III (Vocal Music in Primary School)	3	Electives: 5th-8th semesters Piano, Organ, Voice, Violin, Composition, Practice Teaching IV, Course in the College	
Public School Music IV (Vocal Music in the Intermediate Grades)	3	Recitals I-VIII	NC
Public School Music V (Music in Junior High)	2	EDUCATION (10)	
Orchestral Instruments		Educational Psychology	3
Strings	2	Introduction to School Administration	2
Woodwinds	2	Education	3
Brass & Percussion	2	(Adolescence, Social Foundations of the Curriculum, or Theory and Practice of Teaching)	
CHORAL EMPHASIS (7-11)		Elect one of the following:	
Chorus I-VIII	4-8	Survey of American Ed.	2
Conducting I-II	3	Elements of Ed. Sociology	2
		Intro. to Ed. Measurement	2
THEORY AND HISTORY OF MUSIC (28)		LIBERAL ARTS (24)	
Music Theory, Harmony, and Keyboard Harmony	3	Rhetoric I-II	5
Music Theory II-IV	6	English 10 and 11	5
Keyboard Harmony II-IV	3	Principles of Speech	2
Sight Singing and Ear Training	8	Speech (Theory and Practice of Directing)	2
Instrumentation I-II	4	French or German I-II	10
Form and Analysis I-II	4	OFF CAMPUS (3)	
OTHER (3)		Practice Teaching I-III	3
Physical Education (Health)	NC		
Exercise I-II	NC		
General Psychology	3		

SOURCE: Annual Catalog of the University of Kansas, 1935-1936.

NOTE: A total of 120 hours was required for graduation.

* Number of required hours.

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