Music Education History

Brown, Debra. University of Kansas, Lawrence. Fifty Years Later: The Influence of the Tanglewood Symposium on Listening Lessons in Selected Textbooks Series

The Tanglewood Symposium took place from July 23 to August 2, 1967 in Tanglewood, Massachusetts, summer home of the Boston Symphony. The symposium addressed issues of music in the American society of the 1960s and considered if these changes should influence the direction of music education in the United States. A number of leaders and scholars as well as a variety of musicians and educators were in attendance. The sponsorship of the symposium was supported by the Music Educators National Conference, the Berkshire Music Center, the Theodore Presser Foundation and the School of Fine Arts and Applied Arts of Boston University. The ending declaration of the symposium stated that “music of all periods, styles, forms and cultures belongs in the curriculum” (Choate, 1968, p. 139). One concern at the symposium was the long-accepted practice of teaching mostly Western Civilization symphonic music as a foundation for music education in the schools especially in listening lessons and instrumental ensembles. While this music has both a cultural and artistic importance, it was becoming increasingly irrelevant to many, due to a new diversity in American society reflecting the changes in public education and civil rights at that time. Though the Tanglewood Symposium has influenced music education since in several ways, how much did the intent to teach music of all periods, styles, forms, and cultures integrate into the music curriculum since that time? A closer look at the commercial textbooks commonly used by teachers in elementary school could indicate the direction and depth of any change in music listening lessons during the fifty years since Tanglewood. The purpose of this study is to examine the listening lessons in children’s textbook series to descriptively assess the degree and the direction of change in the music provided for listening lessons in the elementary school music classroom. Two predominant textbook series from the year 1967 through 2008, will be examined for trends and cultural direction in listening lesson literature for children. This time frame was chosen, in part, as the fifty year marker since the first Tanglewood Symposium as well as the year 2008 being the last time the two largest remaining elementary textbook companies both published a new edition. To directly focus on the upper levels of both primary and intermediate school years, third and sixth grade textbooks will be the grade levels used for the analysis. At this time, all data are not analyzed, but emerging results show that in both grade levels and over the years, the number of listening lessons grew substantially in the textbooks. A diversity in music choices for listening lessons also becomes evident. For example, average third grade number of listening lessons in the texts in the 1960s was fourteen. Out of those fourteen, only ten percent of the music examples were not classical music. Most were Romantic Era or post-Romantic Twentieth Century literature with a symphonic orchestra being the most common medium. Of the non-classical examples, three percent were world music and seven percent were Native American pieces.

As the fifty years progressed, the classical music tradition remained important and increased in number, leading to greater listening lesson frequency in the textbooks; however, as part of the expansion, much more diversity was shown in a new line of entries, including popular styles, jazz, electronic, and the indigenous folk and world music reflecting many cultures. After the turn of the Twenty-first Century, the average number of listening lessons in the third grade texts grew to sixty-one. Of these, over fifty percent were world, folk, jazz, electronic and especially popular music styles such as rock and musical theater. Just under forty percent of the listening lessons would be categorized in the classical music tradition. To complete the study, the data will be quantitatively and qualitatively analyzed to accurately present the changes in genres, styles, and numbers of listening selections incorporated into the textbooks since the recommendations from 1967 stated in the Tanglewood Symposium Declaration.
Further analysis of data with third grade and adding sixth grade textbooks will continue, with emphasis on the variety of styles that have become a part of listening lessons, therefore indicating how and when the diversity in listening lessons for children has occurred. (Data analysis is in progress, but is incomplete at this time. Please consider this study for poster presentation based on the current evidence).

Brumbach, Glen. University of Maryland, College Park. Saturday Night Lights: The Origin and Development of the Marching Band Field Show Competition

It is not clear when the first marching band competition in the United States took place but it may have been the “Cavalcade of Bands” at Boyertown High School (Boyertown, Pennsylvania) in 1959. Two thousand spectators braved “bone chilling weather” on Tuesday evening October 27, 1959 and joined the emcee from local radio station WRAW Mr. David Bause to watch 750 participants from 7 schools (Owen J. Roberts, Daniel Boone, Governor Mifflin, Upper Darby, Chichester, Northhampton and Boyertown High Schools) perform their field shows.

Today, competitions are present in communities across the country and utilize a variety of formats involving secondary-level students. Because this activity is a popular component of music education and often involves significant funding, it seems important to study this phenomenon. The Boyertown competition was important not only because it was the first such event in Southeast Pennsylvania that exclusively featured marching band performances from football game halftime shows. It started new trends in secondary school music education. In 1958, Arlen Saylor, the director of the Boyertown Area School District Band program, formed a support group of parents called the “Boyertown Music League”. During meetings of this new group, parents of students in the marching program and friends of the music program were concerned that not enough credit was given to the hundreds of young men and women who were presenting their marching band performances at area high school football games. The Boyertown Music League wanted to form an event that could shift public attention to the bands and provide students with an opportunity to see one another’s efforts and encourage excellence. I conducted first person interviews as well as accumulated artifacts from the first such competitions. Adjudication sheets were collected from the various years to show the development of the assessment methods used today. Records of minutes from meetings held by band directors were gathered to gain information on the growth and development of this activity. Drum and Bugle Corps influence is evident in this initial competition. We see the first use of the terms “General Effect”, Music, and “Visual” Marching and Maneuvering as individual captions. Weighting of these captions is also evident. Sub-captions also existed in the captions as they do today along with rubrics. Growth in participation especially in the band-front portion of the ensemble was a direct result of these contests. Routines, drills and music got more complex. The competition increased the demand for more teacher education. Summer workshops and courses were offered in order to meet this demand.

Butler, Elizabeth. University of Mississippi, Oxford. Pickin' and Grinnin' in 2013: Bluegrass Fifty Years Later

The present study investigated the bluegrass music genre of 2013 and compared it with bluegrass found in the 1940s and 1960s. To date, only one similar study has been identified. In 1963, L.M. Smith completed a study entitled, Bluegrass Music and Musicians: An Introductory Study of a Musical Style in Its Cultural Context.
In conclusion to his study, Smith listed five major characteristics found in the bluegrass genre:
1. “Bluegrass is hillbilly music, played by white Southern musicians for a Southern audience.”
2. “Bluegrass is not dance music and is seldom used for this purpose.”
3. “Bands are made up of 4 to 7 male musicians playing acoustic stringed instruments.”
4. “Instruments function in three well defined roles and each changes roles according to predictable patterns.”
5. “Bluegrass is the only string band style which uses a banjo in a major solo role.”

Subjects for the present survey study were bluegrass bands (N=183) located across the United States. An online survey instrument was emailed to the 2400 bands listed as members of the ibluegrass association. One hundred eighty-three bands responded to the open ended and free response questions in the survey instrument. The researcher entered all information into a spreadsheet and compiled the information into charts representing each addressed area. Contrary to previous research, participants acknowledged that the majority of bluegrass bands (65%) are no longer predominantly white males. Fifty percent of the bands were still located in the South, however, the other fifty percent were located all around the United States, and many were located in various locales around the world. Consistent with Smith’s report, eighty-one percent of the bands had four to seven musicians.

Findings from the present study indicated that ninety-five percent of responding bands, traditional and progressive, still used the traditional acoustic instruments. Ninety-eight percent of the bands still used the banjo as a major instrument. Eighty-four percent reported dancing at their performances.

Played all over the world today, bluegrass is definitely no longer just southern musicians and southern audiences. Of the 22 bands reporting to be racially mixed, 50% had Native American members, including Alaskan and Hawaiian, 22.7% had Hispanic, members, 13.6% had members from Europe, including German, Czech, and Italian, 2% had Asian members, and 4.5% had Jewish members.

When Monroe began his first bluegrass band in 1940, he employed male musicians. According to interviews of local bluegrass bandmen, men were chosen to travel together without being accompanied by the wives who were needed at home to take care of the family. Also, the men would be less distracted on the job without their women around. Most of the traveling was within a small distance from home anyway and overnight trips did not happen as much in the 1940s as today. Monroe backed down from his beginning standard by hiring female musicians to cover parts while on the road. Sally Ann Forrester played accordion with Monroe from 1943 to 1946, and Bessie Lee Mauldin played bass for his band periodically. Females were found in 65% of the bluegrass bands in the survey. Three percent of bands surveyed were totally female. Only 36% of bluegrass bands were totally male in 2013. The last two characteristics still apply in 2013. The acoustic string instruments still follow the set predictable patterns established in 1940 with Monroe. The guitar and bass are rhythm oriented. The fiddle, mandolin, banjo, and voice are generally used for lead parts. Sometimes the guitar plays a solo, but the guitar and the bass are basically used for harmony and rhythm in bluegrass. The banjo and mandolin play percussive upbeat rhythms. All of the instruments take turns being featured as soloist. The survey also indicated that although progressive bands supposedly used more electric instruments, they still chose the traditional acoustic instruments. The survey indicated that bluegrass has not changed dramatically over the past fifty years.

Dahan, Andrew. University of Miami, Coral Gables, FL. . **Larry Lapin and His Influence on Vocal Jazz Education: An Oral History Study**
Lawrence Lapin, Professor Emeritus, was the founder of the University of Miami Frost School of Music’s Jazz Vocal program in 1981. He was the first person to conceptualize and create a degree-granting program for vocalists interested in Studio Music and Jazz. Lapin conceived of a comprehensive curriculum that included applied lessons, improvisation, styles classes, composition, and arranging. His vision helped open the door for the creation of numerous similar programs around the country. The purpose of this oral history study was to learn about Lapin’s background, and why a jazz pianist and holder of two Music Theory/Composition degrees worked tirelessly to create a program of study for jazz vocalists. The researcher conducted several interviews with Lapin, transcribed the interviews, then created a timeline of events that led to the creation of the Jazz Vocal program. Interviews were also analyzed for recurrent themes that had implications for jazz education.

The researcher uncovered information about Lapin’s early life and education that eventually led to the creation of the Jazz Vocal program, and also discovered themes with implications for further study that recurred throughout the course of the interviews including (1) the importance of informal learning in music education, (2) similarities and differences in learning between vocalists and instrumentalists, (3) the intersection of skills between traditional choral ensembles and vocal jazz ensembles, and (4) the evolution of the disconnect between classical and jazz musicians.

Grady, Melissa. University of Kansas, Lawrence. The Storyteller: George N. Heller—A Man Who Told Great Stories, Researched and Wrote the Histories, and Encouraged Other Storytellers in the History of Music Education and Music Therapy

“Historians’ first task is to tell their stories. The way they tell their stories, that is, the rhetoric they employ in writing their narratives, determines whether or not anyone remembers what they write about. These are the primary considerations: telling the stories, and having people remember them.”

1. George N. Heller (1941-2004) enjoyed telling stories, either about the weekend ball game or an historical figure. His passions for music education and storytelling led him to prominence as a historian of American music education at a time when quantitative methods dominated the research journals in music education and music therapy. Through his teaching at the University of Kansas, his willingness to mentor professional colleagues about historical writing, his own numerous publications, and his service as founding editor of the Bulletin of Historical Research in Music Education, “for more than three decades discussions on American music education history have invariably included the name George Heller.”

2. By means of primary source materials, including his correspondence, saved presentation resources and outlines, handwritten notes, and his publications, and interviews with family members, colleagues, and former students, this historical investigation explores Heller’s life and career and the influences that informed his work. The argument presented is that George Heller made an enormous contribution to the advancement and acceptance of historical research in music education and music therapy through his own research, influencing the research of others and creating the journal to support that research. This historical investigation begins with George’s early years and his introduction to music through the piano, tuba, and choir in Michigan. Secondly, there is an examination of his years at The University of Michigan where he changed from a performance major to an education major after his first year. During the Vietnam War, George played tuba in the Army Band in Chicago and then in Europe with what he deemed, “one of the finest groups I have played in during my life.”

3. George’s years of teaching public school in Michigan influenced and changed his attitude about his role in music education and led him back to college to pursue a career in academia. George taught at the University of Kansas for 29 years and while there taught a variety of classes. This study investigates how George’s teaching
and presentational style motivated his students and their historical writing. George was also a big proponent of mentoring. He was mentored in his historical writing and wanted to “pay it forward” by mentoring others. George Heller was the first chair of a newly formed History Special Research Interest Group (SRIG) in 1978. As an extension to the History SRIG and out of the need for an outlet for publishing historical research in music education, George began the Bulletin of Historical Research in Music Education in 1980. George was the editor of the Bulletin for twenty issues between 1980 and 1999, before the Bulletin moved to Arizona and became the Journal of Historical Research in Music Education. George Heller was a historian, performer, teacher, mentor, editor, and storyteller. He elevated historical research in music education and therapy to legitimacy through his own historical writings, his encouragement of students and colleagues to write historical research, and his beginning and promoting what became the Journal of Historical Research in Music Education. As a colleague said about George’s influence, “a lot of things are traceable back to him. You can see George’s fingerprints on things.”


The American Choral Directors Association was founded in 1959 with the following prime directive: “To promote excellence in choral music through performance, composition, publication, research, teaching and advocacy” (ACDA, 2013). Conferences (national, regional, and state), designed with the central purpose of providing concert performances by accomplished choirs, have served as a key organizational component for accomplishing this goal. This paper focuses on the most significant conferences, the ACDA National Conferences, beginning with the first independent conference held March 4-6, 1971, in Kansas City Missouri. It traces the evolution of the choir audition process, through interviews with past National Presidents and Conference Program Chairs, beginning with the first conferences when, according to Harold Decker (one of ACDA’s visionary pioneers), “There was no procedure . . . [we] were glad to have choirs come” (Decker, 1989). Second, it reports demographic characteristics of performing choirs by analyzing the number that performed at each conference and the their demography, including type (e.g., college, high school, children’s, etc.), voicing (e.g. SATB, SSA, etc.), location, ACDA division, conductor gender, and distance traveled to the convention. These findings are reported within the context of comparisons between ACDA Divisions and various changes that occurred over time by decade. Discussion includes recommendations for future investigations that could address an observation made by Richard Miller (1926-2009), prominent voice pedagog, who wrote, “Unfortunately, in order to find peer approval, many choral conductors prominent in academic choral associations feel compelled to conform to a superimposed, uniform [choral] concept” (Miller, 2004).

In the aftermath of the Civil War, higher education in the South had been all but depleted. Vanderbilt University inaugurated in 1875 to begin to fill the gap in education for Southern men. Inclusion of music as an accessory to ministerial studies was an important addition for Landon C. Garland (1810-1895), the university’s first president. Rigdon McCoy McIntosh (1836-1899), a prolific hymn writer and publisher from Tennessee, was offered a position as a music instructor during the inaugural year. He developed an extensive two-year curriculum listed in the Biblical Department of the catalog of 1875, yet McIntosh left after one year, later taking employment at Emory University in Atlanta. McIntosh offered Vanderbilt an opportunity to begin a music program in 1875, but circumstances including administrative decisions, living conditions, and personality clashes may have prevented the program from taking root. McIntosh was unusual among native southern composers. He was trained by the Everett brothers, northerners who had trained under Lowell Mason. In his early years as a singing teacher traveling with the Everetts, his heritage as a native of Tennessee gave the northern teachers credibility and introduction into society that might not have been possible otherwise. After the start of the Civil War, McIntosh took possession of the Everett’s publishing catalog when they fled to Canada and continued to teach and compose in the European style he had grown accustomed to. His composition style was different than many southern composers because of its European foundation. Books published by McIntosh included teaching materials on standard notation and the curriculum written for Vanderbilt and later for Emory University was based on standard notation. McIntosh’s background and teaching style could have set Vanderbilt apart from other universities in the south by teaching all students involved in the music program standard notation rather than shape notes, making them able to move about in northern as well as southern musical circles, perhaps a boon to Vanderbilt as a university on the border of the north and south. Training in standard notation could have allowed students trained in teaching and leading music to seek employment in the north as well as the south. Source documents including letters from administration at Vanderbilt, original course catalogs from Vanderbilt and other southern universities founded in the 1870s, and publications by McIntosh were examined. To that end, sources provided evidence of mismanagement in the hiring of McIntosh, personality clashes with administration, and unsustainable conditions of employment that led to McIntosh leaving Vanderbilt, which hindered music as a viable program at Vanderbilt from its inaugural year. After McIntosh’s departure, a string of music teachers came and went for about ten years, then no evidence of music in any official capacity is found until the early twentieth century. In contrast, McIntosh taught for eighteen years at Emory under the leadership of his friend Atticus Haygood (1837-1896). The program built at Emory grew to be strong, involving a large percentage of the student body. The curriculum was expanded from a two year vocal program at Vanderbilt to three years at Emory. The success of the vocal music program at Emory College evidences McIntosh’s ability to start and sustain a program. However, numerous factors at Vanderbilt represent an opportunity lost for music at the new university in the southern publishing capital.

*References:*

Garland, Chancellor London C. "Letter to Rigdon McIntosh." 2, 1875


The following is an extended abstract of a completed, unpublished historical content analysis of the word “talent” in the “Journal of Research in Music Education”, 1953-2012.

Talent, as a word, has held a wide variety of primary definitions over the years. Of the dictionaries I was able to access, the primary definition I was expecting to find related to mental or physical abilities; however, the most common primary definition related to a denomination of weight. Other surprising definitions of the word ranged from “frequenters of the underworld” to “the women of a particular locality collectively...judged according to attractiveness and sexual promise.” In modern dictionaries, the word can be used to describe both innate abilities and nurtured abilities. Publications that use words with ambiguous definitions, like the word talent, are problematic as authors might intend to use one definition while the reader interprets the other.

In this paper, I begin with an analysis of the etymological roots of the word talent and how it could have come to be associated with ability discourse. I then analyze how the word talent has been used in the first 60 years (1953-2012) of the Journal for Research in Music Education in relation to word frequency, publication year, research methodology, and usage definition in an effort to reveal a deeper understanding of talent discourse in music education research.

All research articles from the Journal of Research in Music Education (JRME) from 1953-2012 were searched through online using a fielded Boolean system for the use of the word ‘talent’ in the fields of title, abstract, full body text, or keywords; 265 articles matched the criteria. In order for the articles to be included in the present study, the use of the word ‘talent’ had to be located within the body of the text as something other than a variable label, part of an measurement title, as a reference, or part of a book review. As a result of failing to meet this criteria, 96 publications were removed from the data leaving an N of 169.

None of the instances of the analyzed publications appeared to use talent as a weight, currency, or any of the non-primary definitions; all of the uses appeared to imply some form of ability. As such, definitions for talent were labeled as nature, nurture, or ability. The label of nature was applied to publications that contextualized the word talent as an ability an individual is born with through the use of words like innate, nature, discovered, dormant, hidden, native, etc.. The label of nurture was applied to publications that contextualized the word talent as a developable ability through the use of words like develop, nurture, etc.. If the word usage did not overtly imply nature or nurture, the definition of ability was applied; such publications often used “local talent” or “talent pool” to use talent as a collective group or performers.

During the first 60 years of publications in the Journal of Research in Music Education there have been nearly 400 uses of the word talent that met the criteria of this study. While the majority of the uses were published in the 1960s and early 1970s, there were only four years where the word was not used...
in a publication. In order of frequency, quantitative, descriptive, and historical methodologies made up the majority of publications to use the word. Of these uses, there appears to be a lack of consensus on the definition of the word. Although the majority of definitions implied the neutral definition of ability, the use of the definition that implied natural abilities was over 30% higher than the definition that implied nurtured abilities. This discrepancy between the word’s usages in music education is problematic and implications are given. K. Anders Ericsson’s use of the word “expertise” is suggested to replace “talent” when used to indicate developed skills and acquired knowledge instead of the word “talent.”

The completed paper (with the author’s name removed from the title) includes tables, figures, and a detailed results section and can be found here: https://docs.google.com/file/d/0B3nMatUGHrRWQ2U4NWQ4OUttnk/edit?usp=sharing

Seybert, John. Seton Hill University, Greensburg, PA. Roll Over Beethoven: The Development of Jazz and Popular Music in American Music Education during the Youth Movement of the Sixties

In the first half of the twentieth century, jazz and popular music were not generally accepted repertoire for inclusion in elementary and secondary music education programs. Subsequently, the youth movement of the sixties, concomitant with and affected by various social and political movements, saw hundreds of thousands of young people that rebelled against the fundamental precepts of traditional American society, including deference to parental, religious, and governmental authority, importance of education, and economic security. Despite music education’s unprecedented growth in the mid-twentieth century, during which approximately two million secondary students had participated in ensemble programs throughout the country, some educators recognized the need for reform. However, implementing widespread reforms would be challenging for a profession that disputed the operational definition of a “band” with factions that discriminated against new styles (e.g., jazz, rock, and popular music) and methodologies (e.g., comprehensive musicianship).

The postwar inundation of professional jazz-oriented musicians into the music teaching profession coupled with student interest in contemporary music accounted for approximately 5,000 “stage” bands in existence by the early 1960s. Moreover, the number of secondary school music programs with jazz bands doubled from 1965, with approximately 8,000 jazz bands, to 1971, with close to 16,000. In an effort to define the role of music education in contemporary American society, the Tanglewood Symposium provided the impetus behind the jazz and popular music movement. The recognition of jazz and popular music in American education by Music Educators National Conference (MENC) became a reality on March 18, 1968, when Louis Wersen, MENC president, invited the National Association of Jazz Education (NAJE) to become an affiliate of MENC and plan a “Jazz Night” at the 1968 National MENC Convention in Seattle. The NAJE’s primary purpose included not only the promotion of jazz, but also of popular music. In addition to the Goals and Objectives Project (Go Project) to carry out the recommendations of the Tanglewood Symposium in 1969, MENC also assisted in the development and implementation of the Youth Music Institute and Symposium. Consequently, in order to reconcile traditional general music courses or performance-based courses and the music of the modern generation, the Extension Music Department of the University of Wisconsin, MENC, and the U.S. Office of Education sponsored this project “to teach music educators about the ‘now music’ by bringing them into contact with youth music groups.” The Youth Music Project consisted of a four-week institute with thirty-one selected music educators, nineteen guidance counselors, rock critics and youth music performers representing approximately forty major cities held from July 7 through August 1, 1969. In
an effort to promote the Project’s focus (i.e., youth and its music, education, and communication) and to provide an opportunity for outsiders to experience some of the events with other music educators, sociologists, anthropologists, psychologists, and high school performers, a three-day symposium with one hundred additional educators was held from July 23 through 25, 1969. The symposium focused on issues of youth music, featuring rock, jazz, and folk groups from Chicago, Salt Lake City, Philadelphia, and Tacoma. The purpose of this research was to examine the development of jazz and popular music in elementary and secondary music education programs during the youth movement of the sixties focusing on The Tanglewood Symposium, The Goals and Objectives (GO) Project, and the Youth Music Project. Data include documents from organizations and manuscript materials including letters, memos, member bulletins, and financial records from each project and symposium. The results of this study contribute to an enhanced understanding of music education in the 1960s, with implications for the present.

Todd, Danielle and Hancock, Carl. University of Alabama, Tuscaloosa. **State In-Service Content Analysis: A Look at the Past 30 Years**

Whether as an opportunity to learn new techniques, purchase materials, or simply network with other music teachers, the value of state MEA conferences cannot be overstated. Madsen and Hancock (2002) speculated that conference attendance provides a therapeutic benefit to time-worn music educators as the reconnect with peers, professors, and other professionals. Indeed the number of social functions and opportunities for networking are plentiful. Moreover, the opportunity to learn techniques and methods from noted pedagogues, scholars, and performers dominates national conferences (Price & Orman, 1999). While studies of national conferences and professional development activities for music educators are found throughout the literature (e.g., Bauer et al., 2008) few studies examined the content of conferences held at the state level. The purpose of this study was to provide a content analysis for an in-service conference sponsored by a moderate-sized state affiliate of the National Association for Music Education. Specific research questions include: (1) Does the number of overall events by session categories reveal any trends in the number and types of offerings provided at state MEA conferences over time?, (2) Of the performance ensembles, were there any trends in the grade level and affiliation of ensembles?, and (3) Does the composition of conference offerings reflect the mission of the state MEA? To address the research questions, journals from a southeastern state MEA, housed in the University of Alabama’s Hoole Special Collections Library, were examined. Conference schedules were located in the 1984-2014 fall and winter issues. Additional issues, schedules, and programs were solicited from the current journal editor resulting in a complete list of conference activities spanning 30 years. All events were labeled according to sponsoring organization within the state MEA governance structure and compared. Results indicated that overtime the majority of the sessions were sponsored by the state band organization (597; 26.1%) and the state vocal association (513; 22.5%). Combined they accounted for nearly half of the sessions (1110; 49.0%), followed closely by MEA-sponsored groups and other groups (318; 13.9%). Orchestra (253; 11.1%) and elem/general (238; 10.4%) immediately followed, with the remaining classifications consisting of mixed (87; 3.8%), HED (81; 3.5%) and FAME (54; 2.4%). Analysis of major categories indicated the majority of sessions as education (36.4%). Of education, training (17; 2.0%), industry (9; 2.0%), research (16; 1.9%), multicultural (15; 1.8%), and technology (57; 6.9%) were minor categories of interest. In addition, analysis of data revealed that meetings (18.9%), rehearsals (18.1%), performances (17.8%), social (6.4%) and general sessions (2.3%) were distinct major categories.

An additional analysis indicated the distribution of ensembles included elementary (12; 3.0%), middle school (52; 12.8%), high school (144; 35.5%), college (61; 15%) and professional (7; 1.7%) ensemble. As
shown, the majority of the ensemble performances identified were high school, more than twice the number of elementary and middle school events combined. In general, other results indicated that there was an overall increase in the total number of sessions held over the 30-year period of study. Additional results examined the number of conference sessions. This analysis can serve as a valuable tool to those who plan and schedule events for not only this state affiliated conference, but other similar conferences as well.

Tuohey, Terese. Wayne State University, Detroit, MI. **Irving Emerson, Connecticut Music Educator: 1843–1903**

In music education history, much biographical information is focused on the pioneers of the profession. As a result, the names of 19th Century music educators such as Lowell Mason, Luther Whiting Mason, John Tufts, and Hosea Holt are familiar ones to music educators today. However, there are many other music teachers during this period who are not recognized in these histories. This research focuses on one of them: Irving Emerson of Hartford, CT.

The primary sources for this research include Emerson’s letters written during the 1860s, Emerson’s ledger books from 1870-1890, copies of his songbooks, and digitized copies of his musical compositions. Secondary sources were found in several locations: The Hartford Courant newspaper archives, and various libraries and archives added to the information: Connecticut Historical Society, Hartford Public Library (Hartford History Section), Hartt School of Music Library, Harvard Library, the State Library of Connecticut, and the Library of Congress. I also found material through Internet searches, especially Google Books and Google maps. Hartford city directories, maps of Hartford in the 1870s and 1890s, access to the New York Times archives, and histories of the various New England cities where Emerson lived prior to moving to Hartford were all available online. Hartford, CT, was a bustling place and one of the wealthiest cities in the United States in the last quarter of the 19th Century. Following the Civil War, a commercial core of insurance and manufacturing companies put Hartford well ahead of many other large cities in the United States.

It was a city of “firsts” and “oldests,” e.g., the Columbia Electric made in Hartford was one of the first electric automobiles in the US, and the Hartford Courant is the oldest continuously published newspaper in the country. It was also a literary city with both Mark Twain (Samuel Clemens) and Harriet Beecher Stow in residence during the 1880s. Hartford also had a longstanding educational system, and boasted the Hartford Public High School (HPHS), the oldest public secondary school in the country, and the second oldest public high school. Emerson was hired to teach vocal music in the Hartford schools in 1871. He joined the staff of the HPHS in 1873, and continued to teach in several of the grammar schools (K-8 schools) until 1902. Emerson was a respected musician and teacher in Hartford. He wrote his own texts, composed music, and was a well-known organist and choir director in Hartford. Sterrie Weaver and Benjamin Jepson knew him; in 1896 Weaver, Jepson and Emerson were all involved in establishing the Connecticut Music Teachers Association. Emerson was the first treasurer for the new organization, and had he lived longer, most likely would have been an active member of the Music Supervisor’s National Conference (MSNC/MENC/NAfME).

This research focused on what it was like being a music teacher in the latter quarter of the 19th Century. What was Hartford’s musical milieu in which Emerson lived and worked? How did he make his living beyond school teaching? How was his life as a music educator both similar to, and different from, music education today? Emerson was a community musician as well as a public school music teacher. He
conducted the Emerson Chorus (a community chorus) often arranging the music himself, directed and conducted several operas in the city, was the organist for several churches as well as his Masonic lodge. His Grammar school students sang in end-of-the-year concerts, often with over 500 students participating at each event. Under Emerson’s directions, these students also performed for President Theodore Roosevelt in 1902 during his visit to Hartford. Although the HPHS choir did not present formal concerts, they sang for the opening and closing exercises for the 1889 Connecticut State Teachers Association meeting held in Hartford, and regularly performed at high school debates and graduation ceremonies. Emerson lived through three decades of change, from horse and buggy transportation to electric automobiles, from outhouses to indoor plumbing, and from candles and gas lamps to electric lighting. Even though life in the late 1800s was very different from today, some things have not changed much. Music teachers still often write and/or arrange their own materials. They still are active musician/educators, and they still, like Emerson, try to make where they work a musical place to live.