

TRENDS IN MUSIC EDUCATION AS REFLECTED, BY THE
ADVERTISEMENTS IN THE MUSIC SUPERVISOR'S JOURNAL
FROM 1914-1930

by

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A MASTER'S REPORT

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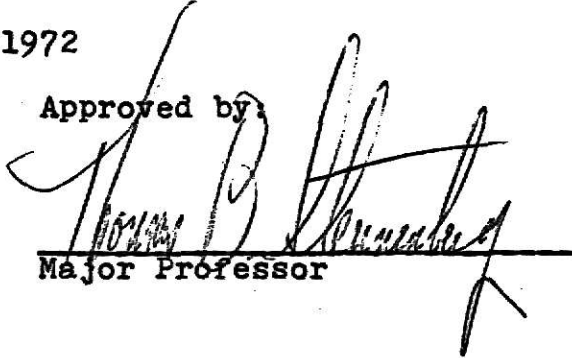
MASTER OF MUSIC

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INTRODUCTION

How could a study of the points of emphasis in public school music early in the twentieth century be accomplished? It is obvious that things pertaining to trends could be approached through the study of advertisements. Advertisers advertise their most appealing products to realize a profit.

The selection of a periodical from which to extract the needed information narrowed quickly to the files of The Music Supervisor's Journal. It was the leading periodical for teachers of public school music, and it was available for consultation in the Kansas State University Library. Volumes one through sixteen were reprinted in 1966, by Krause Reprint Corporation; New York, New York. The period of time covered by these volumes started in September, 1914, and ended with the March, 1930, issue. Each volume spanned the school year, from September to May. There were four issues per volume from September, 1914, to March, 1920. Each volume contained five issues thereafter, except volume 16 (1929-1930), which contained only four issues.

Since advertisers advertise their most appealing products, the pure number of advertisements for items of certain kinds should be reflective of the demands for such items in the schools. For instance, if over a period of time, a sudden increase of advertisements for band instruments occurs, it is obvious

that the market for band instruments is growing, and that band activities in the schools are growing proportionally. In addition, change in the quality of products suggests changing demand. For instance, publications arranged for a heterogeneous group of instruments cater to quite a different type of activity than those arranged for the standard symphonic band. Advertisements for second-grade lines of instruments imply programs so extensive that cheaper, serviceable instruments are needed to fit economic differences of those participating. Also, changes in teacher training programs offered in conservatories and universities would imply the development of new phases of music education.

Two aspects of these advertisements were noted: the quantity, or rather the number of times advertisements on a certain item appeared; quality, as shown by the grade of item advertised--first-line versus second-line--or the kind of instrumentation found in band and orchestra publications.

The collected material from the analysis of the advertisements was categorized into these four areas:

BAND
ORCHESTRA
VOCAL
TEACHER TRAINING

The band area was subdivided into these five parts:

Band Instruments
Band Music and Instrumentation
Band Studies and Method Books
Band Solo and Ensemble Music
Miscellaneous

(The miscellaneous section was composed of advertisements for such items as mouthpieces,

reed trimmers, repair shops, general equipment, etc. which augments the material presented in the preceeding sections.)

The orchestra section was subdivided into five parts:

Orchestral Stringed Instruments
Orchestral Music and Instrumentation
Orchestral Studies and Method Books
Orchestral Stringed Instrument Solo and Ensemble Music
Orchestral Accompaniment of Vocal Music

The vocal area was subdivided into two parts:

Elementary and Junior High Vocal Music
High School Vocal Music

A graph (see List of Figures, page 111) showing the quantitative analysis, or sheer bulk of the advertisers, was charted in each of the subdivisions in each area except Miscellaneous (the material presented in this section was too diversified to plot on one figure). Appendix A includes a graph showing the growth in the total number of advertising companies.

The data was plotted on the graphs in this manner, using Figure 1 as an example.¹ In 1927-1928, C. G. CONN advertised in five issues, the BAXTER-NORTHROP COMPANY advertised in four issues, and CARL FISCHER advertised only once. Each advertising company was allotted one square on the graph whether they advertised in one, two, three, four, or five issues per volume.

The qualitative part of the analysis of the advertisements became the text of this report.

I. BAND

Band Instruments

YORK BAND INSTRUMENT COMPANY advertised in the September, November, and January issues of The Supervisor's Journal 1916-1917. The advertisement pictured a Cornet and described its dimensions and features. YORK stated that their product was for students, as well as amateur and professional bandsmen.

There were no more band instrument advertisements until 1921 when SCHOOL ORCHESTRA SUPPLY HOUSE listed band instruments with the invitation to send for a sample Cornet. The next entry found was by C. G. CONN, in 1921, describing their instruments. Their company was endorsed by John Philip Sousa who stated that his band used Conn instruments. CONN also furnished brochures on how to build and organize a band. PAN AMERICAN BAND INSTRUMENT COMPANY, a subsidiary of CONN, handled student-line instruments that were priced lower than Conn.

Starting in 1925, the band instrument business snowballed from just two companies advertising in the year 1924-1925, to eight in 1925-1926, to thirteen in 1929-1930.

More companies advertised in the last five years, 1925-1930. Many of the advertisements became more complex. Some examples of these multiple listings were: MARTIN BAND INSTRUMENT COMPANY--Saxophones, Cornets, Trumpets, Trombones, and

Basses; G. LANGENUS, INCORPORATED-- Langenus (Hofinger) Clarinets, Flutes, and Saxophones; H. N. WHITE COMPANY--King band instruments: Cornet, Baritone, Clarinet, Trombone, French Horn, Basses (Sousaphones), Trumpet, and Saxophones; CRAWFORD-RUTAN COMPANY (which became CHARLES CRAWFORD COMPANY in 1927) listed: Buescher Saxophone and band instruments, Penzel and Pedler Clarinets, Kruspe and Graslitz French Horns, Haynes and Boston Wonder Flutes, Deagan Bells and Marimbas, Ludwig Drums and drummers supplies. In 1927, the BAXTER-NORTHRUP COMPANY listed a catalogue of Oboes and Bassoons.

The number of multiple listings was not limited to these companies; they were included to show a general trend. All types of band instruments were advertised by 1930.

Band Music and Instrumentation

The first mention of band music was made in the January, 1916 issue by the OLIVER DITSON COMPANY. They published several folios which were adopted for school orchestras and bands and invited the music teachers to write for a descriptive circular. No titles were given.

In 1916-1917, EMIL ASCHER and J. W. PEPPER and SON advertised band music and music playable by any combination of band and orchestral instruments. The instrumentation of these band and orchestra combinations will be covered later in the orchestra music section of this report.¹ EMIL ASCHER advertised

band music regularly from 1920 to 1930 and was indicative of the changes that occurred. In the September, 1917 issue, ASCHER'S advertised their famous band books (total of six) and Ascher's Beginners Band Book. This was the first instance of band music published strictly for band without orchestra combinations. TRACY MUSIC LIBRARY, in 1917, stated that band music was available from them and solicited the teachers' inquiry. No titles were mentioned. E. T. ROOT and SONS listed: Root's Beginners Band Book No. One, Root's Young Players Favorite Band Book, and Root's Chapel Band Book.² OLIVER DITSON advertised a collection of band music for beginners in March, 1919.

The early band music listed was restricted to easy pieces playable by bands whose members had a limited amount of musical training. An example of this was published by the JOHN CHURCH COMPANY entitled, The U. T. D. Band Books--"One who knows the quality of music necessary to Young Bands and their audiences here demonstrates his ability to select excellent music in easy grades".³ Easy music and music for band with orchestra combinations continued to be listed through 1930. In 1927, more varied and difficult music was advertised in addition to beginners music and band with orchestra combination music. An example of more varied selections was The Essential band book, published by C. L. BARNHOUSE. Contents included: five Marches, one Fox Trot, one Overture, three Serenades, one March or Galop, one Intermezzo,

²Music Supervisor's Journal, January, 1918, p. 17.

³Ibid. March, 1922, p. 9.

one Polonaise Militaire, two Waltzes, and one Medley containing Hail, Hail; Jingle Bells; Music in the Air, etc.⁴

In the October, 1927 issue, a collection of Sousa Marches rated as moderately difficult was advertised by SAM FOX PUBLISHING COMPANY. Other companies listed diversified music: March folios, Novelty folios, Overtures, and Saxophone Band music. More difficult and varied music was also listed in 1929 by CARL FISCHER. This list was composed of twenty-seven numbers suited for Band Contest, two of which were scored for symphonic band. A band book (a collection of sixteen numbers) was also included in the full page advertisement. Even though scored for symphonic band, the diversity of instruments found in the schools at that time is shown by parts for: Db Piccolo, Soprano Saxophone, C Melody Saxophone, and treble clef parts for Trombones.⁵

DIXIE MUSIC HOUSE listed five band numbers arranged for Symphonic Band in 1929. Within a period of fifteen years a huge growth rate occurred.

Band Studies and Method Books

There were no band studies and method books listed until 1921 when C. L. BARNHOUSE listed The Educator, "a new and modern method for military band and orchestra".⁶ In 1922, McCOSH BAND SCHOOL and SERVICE COMPANY listed their course of instruction

⁴Ibid. May, 1927, p. 64.

⁵Ibid. March, 1929, p. 12.

⁶Ibid. November, 1920, p. 9.

In 1926, CARL FISCHER published a loose-leaf method book for orchestra and band instruments. This class instruction plan had seven series of five lessons each. Another loose-leaf method book was presented by LARKIN MUSIC HOUSE. It was a twelve week, eighty-four page course, with a lesson given to the students each week to be prepared for the following week. There were progressive exercises, harmonized melodies, explanations, and fingering charts to aid the prospective musician. The twelve lessons contained enough program material to present a concert at the end of the three months course.

VIRTUOSO MUSIC SCHOOL, in 1928, listed four methods: Eby's Cornet and Trumpet Method, Eby's Clarinet Method, Eby's Saxophone Method, and Arban's Bass Clef Method Books. These methods were endorsed by outstanding musicians in Sousa's Band, the United States Marine Band, and the New York Philharmonic Orchestra.

Other publishers stated they had instrumental methods available for sale but did not mention the name of the methods or the instruments for which they were designed.

Band Solo and Ensemble Music

Solo and ensemble music for band instruments was not advertised until 1921 when J. FISCHER and BROTHER listed two ensembles.⁹ The first was a Woodwind Sextet for two Flutes, Oboe, two Clarinets, and Bassoon. The other was a Brass Sextet

⁹Ibid. October, 1921, p. 9.

for two Trumpets, two Eb Horns, and two Trombones (bass and treble clef). An Alto Saxophone could be substituted for the second Horn and a Tenor Saxophone substituted for the first Trombone.

No ensembles or solos were advertised until 1924 when a Saxophone solo was listed, again by J. FISCHER and BROTHER.¹⁰

Significant growth started in 1927 when two publishers listed a variety of material which included: Flute duets, Bassoon trio, Saxophone solo, Woodwind solos, and Woodwind ensemble. In addition to ensemble music playable by any combination of band instruments, 1928 and 1929 marked the beginning of Saxophone band music and quartet ensemble music for: Bb Clarinets, Saxophones, Bb Cornets or Trumpets, French Horns in F, and Eb Alto Horns.

The largest group of solos and ensembles was listed in 1929 and 1930. Included in the group were: solo, duet, and ensemble music for Clarinet, Flute, Oboe, Bassoon, and Saxophone; trio books for any combination of band instruments; brass quartet music; and books suited for solo, duet, trio, or quartet performance, playable by any combination of instruments.

The publishers often indicated that they had solo and ensemble material but failed to list instrumentation or titles. The music teacher was to send for their catalogue which listed that specific information.

¹⁰Ibid. December, 1924, p. 37.

Miscellaneous

Some of the miscellaneous advertising for band shows additional trends. In 1925, C. G. CONN was the first to advertise that they would rent instruments to schools or individuals. Advertised in 1926 was CRAWFORD-RUTAN'S instrument repair shop and VINCENT BACH CORPORATION'S mouthpieces. Two companies published advertisements in 1927: CARL FISCHER and FRANK HOLTON listed scales, chords, and rhythmic studies; and a guaranteed playing band in twelve weeks, respectively.

The largest growth in companies advertising miscellaneous items occurred in 1928. LUDWIG and LUDWIG listed a brochure which told in detail how to organize and instruct a school drum corps. OLIVER and CHARLES DITSON promoted a record to go with a band series so the students could hear the music played correctly. J. W. JENKINS listed accessories and a service department. G. LANGENUS sold reed trimmers and cases. LARKIN MUSIC HOUSE promoted their instrumental repair shop. Accessories were available from SELMER. C. G. CONN promised a concert ninety days after the first rehearsal using their band plan.

New advertisements in this area in 1929 were limited to two companies. GAMBLE HINGED MUSIC COMPANY advertised wall-sized fingering charts, and SELMER advertised reeds.

II. ORCHESTRA

Orchestral Stringed Instruments

There were no Violins, Violas, 'Cellos, or String Basses listed before 1921. In 1921, three companies advertised stringed instruments. C. G. CONN stated in their advertisement that orchestral stringed instruments were available but did not list them individually. The JACKSON-GULDAN VIOLIN COMPANY listed their American Violins. SCHOOL ORCHESTRA SUPPLY HOUSE specialized in instruments for band and orchestra and invited the music supervisor to send for a sample Violin.

The AMERICAN MUSIC SUPPLY HOUSE listed a new service in 1923. They furnished Violin outfits that were complete and ready for use: "pegs fitted, bridge cut down and feet fitted, with chin rest, wire E string and E string tuner mounted, also Becker patent pegs and a finger board chart. Priced lower than goods of similar quality".¹

Most of the companies that advertised stringed instruments from 1923 to 1930 stated these instruments were available from them, but only two companies listed brand names. SCHOOL ORCHESTRA SUPPLY HOUSE offered Barendsen 'Cellos in 1925. In 1930, GAMBLE HINGED MUSIC COMPANY offered Gamble Fiddle-ettes, Viola-ettes, 'Cello-ettes, and Bass-ettes. These were low

¹Music Supervisor's Journal, February, 1923, p. 41.

priced instruments to be used for training purposes until the students could buy their own. The teacher was invited to send for a teacher's manual.²

Orchestral Music and Instrumentation

"Orchestra music of all kinds--symphonies, suites, fantasies, overtures, concert and dance music".³ This is the first advertisement for orchestra music as published by TRACY MUSIC LIBRARY.

School and Community Orchestra was offered by THE WILLIS MUSIC COMPANY. It was "a text book and delightful recreation and concert collection combined. A trial insures its permanent adoption".⁴ This was the first company to list the instrumentation of the orchestra music. The instrumentation was:

Violins - 1st, 2nd, 3rd	Cornets
Viola	Horns
'Cello	Trombones
Bass	Drums
Flute	Piano ⁵
Clarinets	

The first titled orchestra music was published by the OLIVER DITSON COMPANY and was named The Paramount Orchestra Folio.

A collection of concert numbers "in a rather easy grade," the first Violin parts being mostly in the first and third positions. It is not a compilation of stale adaptations from foreign editions; with one

²Ibid. February, 1930, p. 30.

³Ibid. January, 1915, p. 21.

⁴Ibid. November, 1915, p. 23

⁵Ibid.

exception the entire lot is made in America and the composers are of high merit, well known and popular. The contents include sixteen beautiful compositions.⁶

The music teacher was invited to write for a circular that described other folios available from DITSON'S.

J. FISCHER and BROTHER and EDUCATIONAL MUSIC BUREAU stated that orchestra music was available in 1916, but no titles were given.

The first list of contents was found in the HINDS, HAYDEN and ELDREDGE, INCORPORATED advertisement of The Most Popular Orchestra Folio for high school orchestras. Contents included:

Melody in F
Under the Banner of Victory
Spring Song
Serenata
Songes D'Amour
The Secret
La Sorella
Polish Dance
Charge of the Hussars
The Little Toy Soldier
Bridal Chorus "Lohengrin"
Coppelia
Entry of the Gladiators
La Cinquantaine
Simple Aveu
Salut d'Amour⁷

EMIL ASCHER listed orchestra books with "up-to-date instrumentation".⁸ Their unusual listing was:

⁶Ibid. January, 1916, p. 23.

⁷Ibid. September, 1916, p. 27.

⁸Ibid. November, 1916, p. 13.

Violin - Obligato, 1st, 2nd
 Mandolin - 1st, 2nd
 Viola
 'Cello
 Bass
 Flute
 Bb Clarinet - 1st, 2nd
 Bb Cornet - 1st, 2nd
 Trombone - bass and treble clef
 Baritone - bass and treble clef
 Drum
 Eb Altos or Horns
 Saxophone - Bb Soprano, Bb Tenor
 Saxophone - Eb Alto, Eb Baritone
 Piano or Organ (Conductor)⁹

EMIL ASCHER listed other unusual instrumentation in later issues. In addition to the preceding instrumentation, there was listed:

Solo Obligato Violin
 3rd - Violin or Viola treble clef
 Piccolo
 Oboe
 Bassoon
 Euphonium - bass and treble clef
 Bb Bass - bass and treble clef
 C Saxophone¹⁰

In 1923, EMIL ASCHER featured five Violin parts; all in first position, in addition to the other instruments. By 1929, their instrumentation for the orchestra and band combination was truly voluminous:

Piano accompaniment (Conductor)
 Violin - 1st, Obligato
 Solo Obligato Violin - 1st, 2nd
 Mandolin - 1st, 2nd
 'Cello
 Bass
 C Flute

⁹Ibid.

¹⁰Ibid. March, 1920, p. 7.

Piccolo
 Eb Clarinet
 Bb Clarinet - 1st, 2nd
 Oboe
 Bassoon
 Eb Cornet
 Bb Cornet - Solo, 1st, 2nd, 3rd
 Eb Altos or Eb Horns - 1st, 2nd, 3rd, 4th
 Baritone or Euphonium - bass and treble clef
 Bb Tenors - bass and treble clef - 1st, 2nd
 Valve Trombones - bass and treble clef - 1st, 2nd, 3rd
 Slide Trombones - bass and treble clef - 1st, 2nd, 3rd
 Bb Bass - bass and treble clef
 Eb Bass - bass and treble clef
 BBb Bass or BBb Tuba
 Saxophone - Soprano, Tenor, Alto, Baritone
 C Saxophone
 Drums - Snare and Bass¹¹

Other companies had unusual instrumentations. Two representative samples were: J. FISCHER and BROTHER listed in addition to the strings: Flute, Clarinet, Cornet, Trombone, and Drums. Optional parts were: Saxophone, Bugle, and Fife.¹² J. W. PEPPER and SON listed: Banjo, Mandolin, five Violin parts, and Guitar in addition to the regular instrumentation one normally expects in an orchestra.¹³

These representative samples were chosen to show that the music for combined band and orchestra was easy and playable with any possible combination of instruments.

G. SCHIRMER published a Master Series for Young Orchestras in twelve suites. They were:

Schumann

Mendelssohn

¹¹Ibid. February, 1929, p. 87.

¹²Ibid. October, 1922, p. 15.

¹³Ibid. December, 1922, p. 11.

Bach	Beethoven
Grieg	Schubert
Classic Dances	Haydn
Weber	Mozart
Handel	Tschaikowsky ¹⁴

Their instrumentation was representative of most of the companies from 1924 to 1930. The exceptions have already been discussed. Instrumentation for a small orchestra included:

Full Conductors score
 Piano-Conductor (condensed score)
 Violin - I and II
 Violin - III and IV (ad lib)
 Viola
 'Cello
 Bass
 Flute
 Clarinet I
 Cornet - I and II
 Trombone
 Drums and Tympani

For full orchestra the following were added:

Violin - I
 Oboe
 C Melody Saxophone
 Clarinet - II
 Eb Alto Saxophone
 Bb Tenor Saxophone
 Bassoon
 Horns - I and II in F
 Altos - I and II (Horn parts transposed)¹⁵

It was also stated that only Suite I, Schumann, was currently published. The others would appear shortly.

CARL FISCHER listed six selections, each arranged for small or full orchestra. They were:

¹⁴Ibid. October, 1924, p. 31.

¹⁵Ibid.

"Minuet", from the Serenade in Eb,
 W. A. Mozart
Night Song, Chas. Edwin
 Williams
A Morning Greeting (Valsette)
 Leo Oehmler
Così fan tutte Overture, W. A.
 Mozart
The First Nowell (Traditional
 Melody) John Tasker Howard
In Arcadian Days (Old English
 Dance) Arthur Troostwyk¹⁶

There were more orchestra selections listed in some of the later advertisements. In the October, 1927 issue, THE BOSTON MUSIC COMPANY offered nineteen selections for sale. SAM FOX PUBLISHING COMPANY advertised in March, 1928, twenty-two orchestra folios for band and orchestra (separate or combined). M. WITMARK and SONS in October, 1929, listed their Philharmonic Series for high school orchestras (advanced players). There were twenty-nine selections listed in the full page advertisement. In their full page December, 1921 advertisement, OXFORD UNIVERSITY PRESS listed seventeen selections.

There was a significant growth in the number of publishers that sold orchestra music, and there was a trend from 1924 to 1930, in which more publishers listed numerous selections in their advertisements.

Orchestral Studies and Method Books

There were no orchestra studies and method books listed until 1916 when EDUCATIONAL MUSIC BUREAU listed instrumental studies; and OLIVER DITSON COMPANY, CHARLES H. DITSON and

¹⁶Ibid. March, 1927, p. 60.

COMPANY offered The Public School Class Method For The Violin, Books I and II.¹⁷ THE WILLIS MUSIC COMPANY listed the Junior School and Community Orchestra. This was a series of graded studies which started at the beginner level and ended at the "moderate" level. The instrumentation was as follows:

Violins - 1st and 2nd
Viola
'Cello
Bass
Piano
Bb Clarinets - 1st and 2nd
Bb Cornets - 1st and 2nd
Eb Horns
Trombone - F clef
Trombone - G clef
Drums

Optional parts were:

Flutes - 1st and 2nd
Oboe (See Flute Part)
Bassoon (See 'Cello Part)
Eb Saxophone (See Eb Horn Part)
Eb Bass or Tuba (See Trombone in F clef Part)¹⁸

HINDS, HAYDEN and ELDREDGE, INCORPORATED listed Violin methods in 1920 but no title was given. C. L. BARNHOUSE listed, in 1920 and 1921, their new method book suited for military band and orchestra entitled The Educator.¹⁹

Orchestra Training was the product advertised by J. FISCHER and BROTHER in 1921. There were five grades: "Elementary (now ready); Intermediate (ready about October 1st);

¹⁷Ibid. November, 1916, p. 15.

¹⁸Ibid. January, 1918, p. 19.

¹⁹Ibid. November, 1920, p. 9.

(in preparation) Advanced; Symphonic; Choralistic".²⁰

L. M. GORDON published, in 1922, The String Ensemble which was a class method for the following instruments:

Violins - A and B (one book)
Viola
'Cello
Bass
Flute (optional)
Directors Score (including Piano)²¹

L. M. GORDON continued to advertise through 1924. E. T. ROOT and SONS listed, in 1922, Stuber's Instrumental Music Course for beginners in orchestra.²² E. T. ROOT continued to advertise this method until 1930. A. S. BARNES COMPANY advertised Graded Violin Course Book One in 1923.²³

There were no new listings until 1924, when CATON PUBLISHING COMPANY offered the Caton Progressive Instructors for all wind instruments and Violin books one and two. Book one was for the first year's work and book two was for advanced work, taking up all major and minor keys.²⁴

SCHROEDER and GUNTHER, INCORPORATED stocked Bostelmann Violin Books in their 1926 advertisement. Listed were Books I, II, and III.²⁵ The Municipal Loose Leaf Violin Method, published

²⁰Ibid. October, 1921, p. 9.

²¹Ibid. October, 1922, p. 27.

²²Ibid. October, 1922, p. 29.

²³Ibid. February, 1923, p. 37.

²⁴Ibid. October, 1924, p. 43.

²⁵Ibid. March, 1926, p. 23.

by CARL FISCHER, INCORPORATED, was to be used for class or private instruction. This was a first and second year's course of instruction as stated in their 1926 advertisement.²⁶ H. T. FITZSIMONS offered the Violin School. Each of the three books contained melodies and studies.²⁷

No new products were listed until 1928. C. C. BIRCHARD and COMPANY then advertised Voices of the Orchestra, a course for the elementary orchestra.²⁸ Another method listed during the year was Beginning the Beginners, a combination band and orchestra method offered by GAMBLE HINGED MUSIC COMPANY. Some of its outstanding features were: loose leaf, self-explanatory lessons; a director's manual, and a Conductor's score.²⁹

G. SCHIRMER listed an elementary Violin method for individual or class instruction entitled Begin with Pieces. This is what was said about the method:

Extremely easy exercises embracing notation, time, and the first steps in bowing, interspersed with interesting and tuneful pieces of no greater difficulty. Carefully progressive. Many clever innovations are presented which make the method unrivaled for class instruction.³⁰ The Piano-part never exceeds moderate difficulty.

The THEODORE PRESSER COMPANY, CLAYTON F. SUMMY, MIESSNER

²⁶Ibid. May, 1926, p. 57.

²⁷Ibid. December, 1926, p. 6.

²⁸Ibid. March, 1928, p. 53.

²⁹Ibid. October, 1928, p. 48.

³⁰Ibid. October, 1928, p. 6.

INSTITUTE of MUSIC, and THE CONSERVATORY PUBLISHING HOUSE stated there were methods for individual or class study available from them in 1929 or 1930. The FILLMORE MUSIC HOUSE offered a beginning string class method for Violin, Viola, 'Cello, and Bass. An orchestra and band combination was advertised by the RAYMOND A. HOFFMAN COMPANY.

Orchestral Stringed Instrument Solo and Ensemble Music

The first solo and ensemble music advertised was published by J. FISCHER and BROTHER in 1921. They listed: Fiddlers Four, a collection of famous old and new pieces harmonized for four Violins with Piano accompaniment; Miniature Suite, six very easy pieces for two Violins and Viola; and Violin Duets, a collection of twelve numbers reharmonized for three Violins. All three of these collections were for single players or class instruction.³¹

THE WILLIS MUSIC COMPANY offered only one small segment of their full page advertisement to solo music for orchestra entitled, Violin and Piano. There were twelve easy pieces in sheet form with Piano accompaniment for the little Violinist.³² This was the first advertisement found for solo music for Violin, Viola, 'Cello, or String Bass.

Ten Melodious Compositions, the next ensemble music listed, was an arrangement which was playable as a Violin solo,

³¹Ibid. October, 1921, p. 9.

³²Ibid. February, 1922, p. 33.

duet, trio, quartette, and string ensemble with Piano accompaniment. It was offered in February, 1923, by J. W. PEPPER and SON.

CARL FISCHER stated that "school children will love these old melodies for young Violinists".³³ Ten melodies in first position were arranged for four Violins and Piano. Representative titles were: Juanita, Old Folks at Home, My Old Kentucky Home, Flow Gently Sweet Afton, and Yankee Doodle.³⁴ In the December issue, CARL FISCHER listed Folksongs of Various Countries published for three Violins, 'Cello (ad lib.) and Piano.³⁵ This was the first advertisement to include the 'Cello in string ensemble music.

Violins A, B, and C; optional Viola, and 'Cello, with Piano accompaniment; was the instrumentation used by THE BOSTON MUSIC COMPANY in describing Early Classics for Ensemble Players. This collection contained compositions by Bach, Handel, Haydn, Mozart, Beethoven, Schubert, and Schumann.³⁶

The only instance of ensemble music where a String Bass part was available was published by THE WILLIS MUSIC COMPANY. The instrumentation was:

Violins - (four parts in one book)
Viola - (four parts in one book)

³³Ibid. October, 1923, p. 37.

³⁴Ibid.

³⁵Ibid. December, 1923, p. 41.

³⁶Ibid. May, 1924, p. 27.

'Cello and Bass - (four parts in one book)
Piano - Conductor³⁷

The other publishers advertising ensemble music listed only Violin solo or Violin ensemble music between 1924 and 1930. Some publishers, in their more diversified advertisements, stated that string ensembles were available from them, but failed to mention titles or instrumentation.

Orchestral Accompaniment of Vocal Music

One of the functions of the early orchestras was to accompany vocal music for assemblies, programs, or concerts.

The first advertisement in this area was published by TRACY MUSIC LIBRARY in 1915. They stated: "orchestral accompaniments to vocal music--Operas, Oratorios, Cantatas, Masses, Choral Works, Aria, and Concert Songs".³⁸ There were, also advertised by TRACY, orchestrations, conforming to the Laurel, Beacon, and other leading editions, specially arranged for school use. "Let us send you a complete catalogue".³⁹

GINN and COMPANY stated that they have at present orchestrations for all the selections in their new high school music book, Standard Song Classics. "They were the first publishing house to orchestrate a high school chorus book and so make possible the combination of orchestra and chorus in

³⁷Ibid. March, 1928, p. 48.

³⁸Ibid. January, 1915, p. 21.

³⁹Ibid.

rendering high school selections".⁴⁰ The orchestrations were arranged to be played by small orchestras as well as full orchestras.

In November, 1915, TRACY MUSIC LIBRARY offered to rent or sell their orchestral accompaniments.

The state of early orchestral accompaniment to vocal music is best described in the C. C. BIRCHARD and COMPANY advertisement. The vocal book for which the accompaniment was written was 55 Songs and Choruses for Community Singing.

The publishers are prepared to supply band and orchestral parts to accompany this book, such parts being so arranged that almost any combination of instruments can be used and an effective accompaniment insured. The band can be used in conjunction with orchestra if desired and great pains have been taken to provide for possible limitations in instrumental equipment, our aim being to provide the means for band or orchestral accompaniment on any scale large or small. The parts are published in convenient form. Lantern slides are available for all the songs as they appear in the vocal score.⁴¹

There were orchestral accompaniments of vocal collections prior to 1918. These continued until 1930.

In 1918, orchestral accompaniments to "opera" (later called operetta) were initially advertised. The first ones offered by TRACY MUSIC LIBRARY were: Bohemian Girl, Bells of Corneville, Pirates of Penzance, Mikado, and Pinafore.⁴² TRACY continued to advertise operettas and the rented accompaniments

⁴⁰Ibid. March, 1915, p. 21.

⁴¹Ibid. September, 1917, p. 32.

⁴²Ibid. January, 1918, p. 9.

until 1930. Other representative companies that listed operettas with orchestral accompaniment were: THE BOSTON MUSIC COMPANY in 1920 and 1928, CLAYTON F. SUMMY and WESTERN MUSIC LIBRARY in 1921.

Another type of vocal music accompanied was single songs. Some examples of this type were: America Triumphant and Shout Aloud in Triumph published by OLIVER DITSON COMPANY. These victory songs were both accompanied by orchestra.⁴³

The last type of vocal music advertised which had orchestral accompaniment was published by the AMERICAN BOOK COMPANY in 1926. This accompaniment was written for forty-seven of the selections from Dann's Junior Songs, a part of the vocal series for upper grammar and junior high students.⁴⁴ It was later advertised in 1927.

Although the growth in the accompaniment of vocal music was not as great as the growth in orchestra music, it was a significant part of the total picture.

⁴³Ibid. January, 1919, p. 9.

⁴⁴Ibid. February, 1926, p. 47.

III. VOCAL

Elementary and Junior High Vocal Music

There were fourteen publishers advertising during the 1914-1915 school year. Among the offerings listed were collections, operettas, and series

Among the collections advertised were: The Most Popular Songs for Every Occasion by HINDS, NOBLE and ELDREDGE (which became HINDS, HAYDEN and ELDREDGE in 1916); Thirty Songs for Children, Folk Songs and Other Songs for Children by OLIVER DITSON COMPANY; The Junior Assembly Song Book by A. S. BARNES COMPANY; and The Beginners' Book of Songs by THE CABLE COMPANY.

Some of the representative operettas for elementary children were: The Contest of the Flowers and Greeting the Gypsy Queen by ARTHUR P. SCHMIDT; Rumpelstiltskin by BOOSEY and COMPANY; and Hiawatha's Childhood by C. C. BIRCHARD and COMPANY.

Companies that listed series were: the New Educational Music Course by GINN and COMPANY; the Hollis Dann Music Course (three books listed; for grades one, two, and three) by AMERICAN BOOK COMPANY; The Lyric Music Series by SCOTT, FORESMAN and COMPANY; and The Progressive Music Series (four song books listed for grades two through eight, and a teacher's manual and book of accompaniments) by SILVER, BURDETT and COMPANY.

The advertisement for The Lyric Music Series stated:

The study is divided into two comprehensive periods.

The first four years are devoted mainly to the development of the musical sense. During the second period the attention is focused on the acquisition of definite and accurate knowledge of notation and the technical phases of music.

Great care has been exercised in the selection of material, and nothing has been included which would not stand the severest scrutiny. The standard established for the Lyric Music Series requires complete harmony of sentiment between words and music, and perfection of rhythmic stress. Vocal quality of the lyrics also has been a requirement. High notes occur only with vowel sounds having a broad singing tone; harsh consonants have been avoided; and songs in rapid tempo carry words easily articulated.

The books contain characteristic songs from more than twenty representative peoples, including Italian, French, German, Hungarian, Scandinavian, Austrian, Russian, Polish, Spanish, Greek, Irish, Scotch, Welsh, Manx, American, Norse, Icelandic, Old English, Chinese, American Indian, and American Negro. Both modern compositions and folk-songs are included.

The Lyric Music Primer, for 1st and 2nd grades.

The Lyric Music First Reader, for 3rd and 4th grades.

The Lyric Music Second Reader, for 5th and 6th grades.

The Lyric Music Third Reader, for 7th and 8th grades.

A Teacher's Manual to accompany each book.¹

SCOTT, FORESMAN and COMPANY advertised their series in only four issues. SILVER, BURDETT and COMPANY series was advertised until November, 1919, then dropped. In October, 1929, SILVER, BURDETT and COMPANY again listed two new books in a series for elementary vocal music. One was for kindergarten and first grade, the other for fourth grade. The new series was named The Music Hour.

GINN offered some new elementary vocal music books in September, 1915, for the fifth through eighth grade. In the

¹Music Supervisor's Journal, November, 1914, p. 31.

same issue, C. C. BIRCHARD advertised the Laurel Music Reader for seventh and eighth grade, and Junior Laurel Songs for fifth through eighth grade.

The AMERICAN BOOK COMPANY published more books in the Hollis Dann Music Course. The Fourth Year Music and Manual for Teachers (complete) were offered for sale in September, 1916. The Fifth Year Music, and Sixth Year Music were advertised in September, 1917. The addition of Junior Songs, for junior high schools or seventh and eighth grades, completed the music series. Junior Songs was advertised in the September, 1918 issue.

GINN, C. C. BIRCHARD, and AMERICAN BOOK COMPANY were the only companies that regularly advertised a series from 1914-1930.

The Golden Book of Songs was first published by HALL and McCREARY in January, 1918. This collection was suitable for elementary through college students. The Golden Book of Songs was advertised through 1930.

A free manual for supervisors was offered by the COLUMBIA GRAPHOPHONE COMPANY in 1919. It contained a graded list, classification by subject, an alphabetical list, and suggestions for teaching using their educational records. It was especially helpful to the rural school teacher to have children's songs recorded to be played as the children sang.

There were various new collections published every year for elementary children. Some representative samples of 1922 were: The Song Primer by GINN and COMPANY; Fifty Rote-Songs for Little Singers and Come Sing With Me published by OLIVER

and CHARLES H. DITSON and COMPANY.

The AMERICAN BOOK COMPANY published Dann's First Studies In Sight Singing:

This collection provides in compact form the first material for sight singing and is especially suited to the needs of schools just entering upon their music training or backward in the music work in the lower grades. It gathers together the fundamental exercises in sight-reading, and these can be used in conjunction with the upper books without conflicting in any way.²

Another sight singing method, Studies and Songs for Individual Sight Singing (two books), was advertised by the AMERICAN BOOK COMPANY:

These books provide abundant material for practice on fundamental rhythms so essential to the child in learning to sing. They present tuneful melodies, accompanied by charming verses, which transform the sight-singing drill into something the pupil likes to do. Opportunity is given for practice in reading words and music simultaneously. The carefully graded studies develop the power of each child to sing independently and with greater facility.³

There were two more new series published in 1926: The Universal Series, for grades one through twelve, HINDS, HAYDEN and ELDREDGE INCORPORATED; and the Foresman Books of Songs, third through eighth grade, published by the AMERICAN BOOK COMPANY. The Foresman Books and Hollis Dann's Music Course were both advertised through 1930.

A junior high boys song book was published in October, 1927, by C. C. BIRCHARD and COMPANY, entitled; The Orange Book in the Twice 55 Series. "There never was a book so perfectly

²Ibid. December, 1924, p. 27.

³Ibid. March, 1926, p. 55.

designed to meet the needs of that ever-present problem, the junior high school boy. The boys themselves will be delighted at the 'grown-up' effect they can produce with these songs".⁴

There were numerous operettas advertised through the sixteen year study; however, they were too numerous to list here. A few representative samples and their plots follow.

The Magi's Gift -- A Christmas operetta in the fullest sense of the word. Dainty, delicate, picturesque, and strictly in keeping with the spirit of the Yuletide. Based on traditional carols with incidental original melodies. Dialogue very quickly memorized. Story unfolds in a charming manner. Dances simple, costumes easily made at home. Suitable for Grade Schools or Junior High. Vocal score contains stage and costume directions.

Tad's Inspiration -- A most unique musical play for Grade Schools. Story is well balanced, music very tuneful. Featuring a HARMONICA BAND, this piece should prove quite welcome to many supervisors. Vocal score contains all directions, including instructions on harmonica playing.⁵

Both were published by THE WILLIS MUSIC COMPANY.

THEODORE PRESSER COMPANY advertised ten operettas in March, 1929. Four of them were:

Day Before Yesterday -- An operetta for children. A cleverly planned operetta, requiring a little over a half an hour to present. The music is pretty and easy to sing and full directions are given as to the action and costuming. It is called "The Day Before Yesterday" because the pages of history are made to open and well-known historical characters step out. (A large book, standing on end, was pictured in the advertisement, with people stepping from between the pages).

Let's Go Traveling -- An operetta for children. Children will enter into this operetta most naturally, as it is based upon the self-entertaining instincts of

⁴Ibid. October, 1927, p. 44.

⁵Ibid. December, 1927, p. 12.

children upon a rainy day. There are 14 characters with individual speaking parts and there are 5 easy solos to be sung. The musical work is very pretty. The various choruses are unison. Drawings of the costumes and stage directions are given.

The Golden Whistle -- A Juvenile Operetta. There are 4 easy but effective solos. The choruses of elves, roses, and butterflies may be few or many. Utilizing little dances suggested, the performance would run an hour or more.

O Cho San -- Japanese operetta for children. A pretty little operetta with an interest-holding plot about a stolen jade. 15 characters are named, but only 3 sing solos. The choruses are unison.⁶

High School Vocal Music

The majority of music advertised for high school vocal programs fell into three categories: collections, operettas, and octavo music.

In the school year 1914 to 1915, the majority of music advertised was collections. Companies offering collections were:

A. S. BARNES COMPANY

The Assembly Song Book

The High School Assembly Song Book

C. C. BIRCHARD and COMPANY

Laurel Songs for girls glee club

Laurel Song Book for mixed voices

THE CABLE COMPANY

101 Best Songs

GINN and COMPANY

Standard Song Classics

Musical Art Series

ARTHUR P. SCHMIDT

Three Part Songs

Four Part Songs

Volume I and II all for women's voices

Volume I and II for mixed voices

⁶Ibid. March, 1929, p. 38.

H. W. GRAY COMPANY
Assembly Songs

Volume I and II
 One, two, three, and four part
 songs with Piano accompaniment.

The best description of the attitude of the publishers in 1914 can be found in the HINDS, NOBLE and ELDRIDGE advertisements:

The Most Popular Songs for Every Occasion

A collection of songs compiled for the express purpose of supplying the grammar school and high school students with recreational songs that are clean, wholesome, instructive, and pleasure-giving.

New copyrighted songs for New Year's, Lincoln's Birthday, St. Valentine's Day, Washington's Birthday, Decoration Day, Fourth of July, Flag Day, Arbor Day, Labor Day, Columbus Day, Hallow E'en, Thanksgiving, Christmas, and Easter; one or more new copyrighted songs for each month in the year and for the four seasons; all the old and new songs that are in demand for entertainments, social gatherings, devotional exercises, children's exercises, school and college exercises, including commencement and graduation exercises are found in this book of 176 pages.⁷

The Most Popular Home Songs

This collection contains 135 of the old familiar and favorite Home Songs which seem to be in themselves a part of American home life. Each and every song has a distinct and educative value, and the collection as a whole is bound to inculcate and foster that spirit of loyalty and love of home and country which is so desirable in our young boys and girls. An especially attractive feature is the appendix, devoted to a practical course in sight-singing and ear-training, also the rudiments of vocal music clearly and tersely presented for class instruction.⁸

Other collections listed by HINDS, NOBLE and ELDRIDGE were:

National Songs, Songs of Flag and Nation, Most Popular Hymns,
School Songs With College Flavor, and Songs for School and Home.

⁷Ibid. September, 1914, p. 25.

⁸Ibid. November, 1914, p. 19.

There were five companies advertising operettas in the 1914 to 1915 school year. A representative sample includes: The Contest of the Flowers, Greeting the Gypsy Queen published by ARTHUR P. SCHMIDT; Cinderella In Flowerland, The Little Gypsy, A Merry Company, One Day's Fun, Strange Visitors, A Trip to Europe, and Ye Little Olde Folks' Concert, all published by OLIVER DITSON COMPANY.

Some octavo music was available, but not in the quantity found in later years. ARTHUR P. SCHMIDT listed sixteen partsongs for women's voices in dance rhythms in the September, 1914 issue. Some were: The Skaters (Waltz), The Kerry Dance (Trio), Amaryllis (Gavotte), A Night in June (Bolero), Wm.

A. POND and COMPANY listed in January, 1915: Blue Alsatian Mountains, Storm at Sea for male voices; Three Little Maids, Pussy's in the Well for female voices; and Gondoliers' Song, From Lands Afar for mixed voices.

In September, 1915, C. C. BIRCHARD and COMPANY stated there was available in The Laurel Octavo, "over 500 titles including many examples of high-class music not to be found in any other catalogue".⁹

WM. A. POND and COMPANY listed in November, 1915: Old Black Joe, Old Folks at Home, Dixie's Land, My Old Kentucky Home, and Sweet Genevieve. Each song was arranged for male, female, or mixed voices. The invitation to send for a catalogue of glees, part songs, and choruses was extended to the music teacher.

⁹Ibid. September, 1915, p. 32.

By March, 1916, there was advertised octavo music for any logical combination of voices from unison to four part. OLIVER and CHARLES H. DITSON COMPANY had a representative advertisement of octavo music in the January, 1917 issue. There were four songs arranged for boys glee club; seven songs (three part), three songs (two part) for girls glee club; and eight songs arranged for mixed voices.

Most of the vocal music had a Piano or occasionally an orchestral accompaniment. An exception was the Slumber Song published by J. A. PARKS COMPANY. It was arranged for "a soprano solo and male quartette, or chorus, with Violin obligato and Piano accompaniment".¹⁰

An interesting sidelight was found in the G. SCHIRMER advertisement. They offered Complete Exercises in Solfeggio:

When the pupil has carefully completed all these exercises, he will be an excellent musician and fully equipped to begin the study of any musical instrument. And, accustoming himself to hear the notes at their real pitch (A-870 vibrations), he will be able to read or sing with ease the most complicated phrases or choir-parts.¹¹

The vocal advertisements were more reflective of the attitude of the publishers and the climate of the times than the band or orchestra advertisements.

During World War I, there were many publishers that advertised patriotic songs in octavo music or mentioned the

¹⁰Ibid. March, 1916, p. 21.

¹¹Ibid. January, 1917, p. 19.

patriotic songs found in their collections. A few examples advertised in the 1918-1919 school year were: Make Tomorrow Better Than Today, Au Revoir, Soldier Boy, Flag of the Stars, and Flag of Ours, published by J. S. FEARIS and BROTHERS; Stars and Stripes Are Calling, Ring Out! Sweet Bells of Peace, (both songs were arranged as a solo, three part female, four part male, or four part mixed) published by M. WITMARK and SONS. To Arms for Liberty (a dramatic pageant to be used in a fund-raising campaign, the fourth Liberty Loan drive) was published by C.C. BIRCHARD and COMPANY.¹²

After the war was won, America Triumphant and Shout Aloud in Triumph were published by OLIVER DITSON COMPANY.

The attention quickly shifted away from the war and focused upon the tercentenary celebration of the landing of the Pilgrims. This music was advertised from March, 1920, until November, 1920. Among the music advertised were these numbers: The Pilgrims Proxy, an operetta listed by THE BOSTON MUSIC COMPANY; and The Pageant of the Pilgrims, The Landing of the Pilgrims, The Pilgrims of 1620, The Pilgrim Fathers, all offered by OLIVER DITSON COMPANY.

Three new collections were added by 1920: The Assembly Hymn and Song Collection, in 1917, by EDUCATIONAL MUSIC BUREAU; The Golden Book of Favorite Songs, in 1918, by HALL and McCREARY; and Twice 55 Community Songs, in 1919, by C. C. BIRCHARD and COMPANY. The three collections were advertised until 1930.

¹²Ibid. September, 1918, p. 32.

In the school year, 1920 to 1921, there were nine companies that listed operettas. Some representative titles and publishers were: Paul Revere, When Betsy Ross Made Old Glory, Twilight Alley, and Yanki San by THE WILLIS MUSIC COMPANY; and Love Pirates of Hawaii, Windmills of Holland, Polished Pebbles, and Isle of Chance by MYERS and CARRINGTON.

One reason for the increased amount of operetta advertising can be seen in this advertisement by GEORGE F. ROSCHE and COMPANY:

High school plays with and without music, consisting of operettas, cantatas, dramas, etc., etc.

Miss Blanche Haughey, of the Proviso Township High School, Maywood, Ill., writes: "The SINGING SCHOOL proved a great success, filling the house to overflowing. We cleared sufficient money to purchase a Victrola and some records".¹³

Some publishers started to exhibit more merchandise in their advertisements. In February, 1922, THE WILLIS MUSIC COMPANY listed in their full page advertisement, five octavos in each of these categories: unison, two part unchanged, three part unchanged, male voices, mixed voices, and operettas. The ELDRIDGE ENTERTAINMENT HOUSE offered a catalogue of operettas, action songs, minstrel material, plays, and drills in 1922. This was the first offering of minstrel material.

A new collection was offered by HALL and McCREARY in February, 1924, entitled The Gray Book of Favorite Songs. In October, 1924, C. C. BIRCHARD and COMPANY advertised three more collections: Twice 55 Brown Book (with orchestration), Twice

¹³Ibid. January, 1920, p. 7.

55 Green Book (with orchestration) and Twice 55 Red Book. The brown and green books were both arranged for four part mixed voices, the red book contained games with music for social recreational programs.

The Golden Book of Songs, published by HALL and McCREARY, was orchestrated in October, 1927. Three other collections were added by these two companies by 1930, arranged for girls glee, junior high boys, and mixed voices.

The growth in music merchandising may in part be traced by examining one company. In May, 1923, EDUCATIONAL MUSIC BUREAU exhibited its growth in this advertisement:

The company was founded on March 10, 1916. In 1917 there were two employees and there was a limited song book department. The company grossed \$10,000 the first year. By 1920, there were nine employees and these departments were added: glee club, chorus material, operetta, cantata, limited text book, a full line of orchestra material, and musical merchandise. The company then grossed \$35,000 in 1920. In 1922, there were twenty-one employees, with added departments of: Supervisors Service Bulletin, band material, choir material and radio department. The company grossed \$100,000 in 1922.¹⁴

The growth continued as testified by this later advertisement:

The convenience and economy of ordering everything through one source, being able to obtain authentic information and unbiased recommendations on materials of some 200 publishers and manufacturers, has solved one of the greatest problems that formerly confronted the "school music buying" public.¹⁵

¹⁴Ibid. May, 1923, p. 31.

¹⁵Ibid. October, 1925, p. 45.

Only one year later this advertisement was found:

Glee Club and Chorus Music
 Books
 Collections
 Childrens Song Books
 Action Songs and Games
 Toy Symphony
 Music and Instruments
 Phonographs
 School Planos
 Band Music --Books
 Band Instruments
 Music Stands
 Music Paper
 Pitch Pipes
 Batons
 Operettas
 Cantatas
 Literature
 Dictionaries
 Texts -- (all subjects)
 Folk Dances
 Educational Records
 Orchestra Music -- Books
 Orchestra Instruments
 Orchestra Stands -- Lamps
 Folios
 Music Writing Books
 Staff Liners
 Music Bags

A stock of over 30,000 titles of 250 publishers.¹⁶

EDUCATIONAL MUSIC BUREAU continued to advertise through 1930, using the same set of figures, 30,000 titles of two hundred fifty publishers.

¹⁶Ibid. October, 1926, p. 44.

IV. TRAINING OF TEACHERS

There were four advertisements in the 1914 to 1915 school year. The COLLEGE of MUSIC of CINCINNATI sought to train professional musicians in chorus, orchestra, or opera. The other three were concerned with teacher training. The NEW SCHOOL of METHODS in PUBLIC SCHOOL MUSIC was a three week training and review for music supervisors and grade teachers. SILVER, BURDETT and COMPANY, a music publisher, conducted a one-month summer school training session in July named AMERICAN INSTITUTE of NORMAL METHODS. Another publisher, GINN and COMPANY, offered a summer training session and stated:

Aside from excellent school music texts, GINN and COMPANY'S greatest contribution toward making music a vital factor in education is the opportunity for summer study which they offer to teachers through THE NATIONAL SUMMER SCHOOL of MUSIC. They were the first publishing house to conduct a training school for music supervisors with annual summer sessions. The session this year was the twenty-eighth and the attendance numbered 257 with representatives from thirty states. The course of study embraces fifteen subjects bearing upon music in the schools, and credit must be made in all before a diploma is awarded.¹

The next year GINN and COMPANY stated the courses offered:

Art of Conducting
Child Voice
Chorus
Ear Training
Folk Songs and Games

¹Music Supervisor's Journal, September, 1914, p. 15.

Harmony
 History of Music
 Interpretation
 Melodic Construction
 Methods
 Notation
 Orchestra
 Pedagogy and Psychology
 Sight Singing
 Voice²

Another publisher, AMERICAN BOOK COMPANY listed the courses offered in their six week summer school:

Methods
 Harmony
 Melody Writing
 Musical Dictation
 Pedagogy and Psychology
 Folk Dancing
 Interpretation
 Ear Training
 Sight Reading
 Orchestration
 Chorus Conducting³

The UNIVERSITY of PITTSBURGH offered:

Harmony
 Chorus Conducting
 Orchestration
 Musical Appreciation
 Eurhythmics
 Rote Songs
 Methods
 High School Orchestra
 Theory⁴

THE NATIONAL SUMMER SCHOOL of MUSIC, sponsored by GINN and COMPANY stated in their March, 1917 advertisement:

Incorporated recently under the laws of Illinois,

²Ibid. January, 1916, p. 25.

³Ibid. March, 1916, p. 15.

⁴Ibid. March, 1917, p. 29.

the National Summer School of Music is now empowered to grant not only certificates and diplomas but degrees on the university basis. The outgrowth of this incorporation is re-organization of the work of the National Summer School into departments, each related to the others and yet each a separate department. Students who wish to specialize in one department can do so; those who wish to choose work from all departments may do so.

THEORY -- Notation; ear training; harmony; melodic construction; analysis and interpretation.

METHODS -- Methods for the grades and high school; art of conducting; round table; practice testing; pedagogy and psychology.

VOICE -- Child-voice; adolescent voice; adult voice (individual and class training); voice testing; assignment to parts; sight singing.

APPRECIATION -- Appreciation for the grades; appreciation for the high school; history; chorus; orchestra; song interpretation.

COMMUNITY MUSIC

The Kindergarten--rhythmic play and games.

The School--musicals; operettas; cantatas.

The Playground--folk games.

The Individual--applied music.

The Settlement--pageants; festivals.

The Home--the child; the youth; the family; the church.⁵

NORTHWESTERN UNIVERSITY started their advertising campaign in March, 1919. They listed the usual assortment of courses with the addition of private lessons in Piano, Voice, Organ, Violin, and 'Cello; and "maintenance of school orchestras and bands and the scoring and arranging of music for same".⁶ This was the first instance of a specific course for band to appear in this periodical.

⁵Ibid. March, 1917, p. 19.

⁶Ibid. March, 1919, p. 5.

In November, 1919, NORTHWESTERN UNIVERSITY advertised courses to be held during the Fall and Spring semesters leading to academic degrees.

The UNIVERSITY of WISCONSIN advertised:

Private lessons in Piano, Voice, and band and orchestra instruments. Summer credits may be applied to two-year course, leading to a certificate; or to four-year course leading to a degree of Bachelor of Music.⁷

GINN and COMPANY wrote an open letter to the supervisors of school music in the April, 1920 issue:

You will be sincerely sorry, we are sure, to learn that we have decided to discontinue the National Summer School of Music. We do this in deference to opinions voiced at the recent session of the National Conference of Music Supervisors in Philadelphia.

There was apparently no question at the Conference as to the great contribution school book publishers have made to school music through their summer schools. Many of the leading supervisors in the United States owe their inspiration and much of their training to these schools, notably to the National Summer School which was the first to be organized and which has maintained a standard of instruction and of policy during its thirty-four years to which we point with pride.

The Conference seemed to feel, however, that the time is at hand when schools exploiting the books of a single publisher should give way to state universities and teachers' colleges and affiliated training schools which in the nature of things can offer more comprehensive courses of study, a serious comparison of the music texts of all publishers, and certification of wider acceptance.

GINN and COMPANY were the first to respond when the need for summer schools for music supervisors arose; we are the first to withdraw in favor of the more extended training which higher educational institutions are now prepared to give. As publishers we shall continue to blaze new trails, exploit new ideas and new material and set new standards in musical education.⁸

⁷Ibid. March, 1920, p. 9.

⁸Ibid. April, 1920, p. 7.

Many other colleges and universities started to advertise either summer school and/or courses offered during the Fall and Spring semesters. There were too many to list each individual university, but any unusual courses offered or items of interest will be covered.

The UNIVERSITY SCHOOL of MUSIC offered a two or three year course of study advertised in January, 1921. NORTHWESTERN UNIVERSITY advertised a three year course of study in December, 1921. LAWRENCE CONSERVATORY of MUSIC offered nineteen courses leading to a Diploma or Bachelor of Music Degree as advertised in the December, 1922 issue.

Advanced study, beyond the Bachelor's Degree, was first advertised by the CHICAGO MUSICAL COLLEGE in May, 1923. They conferred these Certificates and Degrees: Teachers' Certificate, and Degrees of Bachelor of Music, Master of Music, and Doctor of Music.

By 1923, most of the colleges and universities offered courses in orchestral instruments and orchestral conducting. Two or three year courses of study predominated the spectrum of teacher education.

Practice teaching was added in 1923 by UNIVERSITY SCHOOL of MUSIC and LAWRENCE CONSERVATORY of MUSIC.

EASTMAN SCHOOL of MUSIC first advertised in March, 1925, and offered in their summer school:

Methods in grades, junior and senior high schools
Instrumental Music (woodwinds, brass, and strings)
Orchestration
Conducting

Music Appreciation for children
 Vocal Training
 Piano Class Teaching
 Harmony (elementary and advanced)
 Courses in Method and Repertory for Piano Teachers⁹

EASTMAN SCHOOL of MUSIC was the first to offer class Piano training.

CONN NATIONAL SCHOOL of MUSIC, INCORPORATED, offered a unique training school:

One of the few schools in America which specializes in teaching their students how to teach and play all the Orchestra and Band Instruments, and Directing, in addition to Psychology, Harmony, Ear Training, Analysis, Elementary Methods, etc.

Teachers' Certificates and the Degrees of Bachelor of Music, Master of Music, etc., are awarded at the end of each summer session to those who succeed in passing the required examinations.¹⁰

The trend was to a longer training period for teachers. The first four year course of study was advertised in 1927 by PENNSYLVANIA STATE COLLEGE and the CLEVELAND INSTITUTE of MUSIC.

Not all Universities or Conservatories were issuing only higher Degrees. In December, 1927, ITHACA CONSERVATORY of MUSIC advertised:

ITHACA GRADUATES IN DEMAND! The courses for the training of Supervisors of Music in the Public Schools are accredited in practically all States. Two, three, and four year courses leading to Diploma and Degree (Mus. B).¹¹

BUSH CONSERVATORY offered a Diploma for 80 semester hours.

⁹Ibid. March, 1925, p. 2.

¹⁰Ibid. March, 1926, p. 43.

¹¹Ibid. December, 1927, p. 68.

a Bachelor Degree for 120 semester hours, and a Masters Degree for 160 semester hours.¹²

More classes, clinics, and institutes were offered to train teachers in teaching class Piano. Some representative schools or companies listing class Piano training in 1929 or 1930 were: BUSH CONSERVATORY, THE AEOLIAN COMPANY (they sold Pianos), THE NORFLEET TRIO CAMP, THE GUNN SCHOOL of MUSIC, and the MIESSNER INSTITUTE of CLASS PIANO INSTRUCTION.

¹²Ibid. May, 1929, p. 80.

SUMMARY

There was a huge growth in the number of companies advertising band instruments between 1925 and 1930. The growth started in 1916, with only one company, and jumped to thirteen companies by 1929-1930. Most of the growth occurred from 1925 to 1930. This would indicate a great developing interest in band. The quality of the instruments improved toward 1930, with Buescher Saxophones, Haynes Flutes, and Ludwig Drums added to the Conn instruments, which had been advertised since 1921.

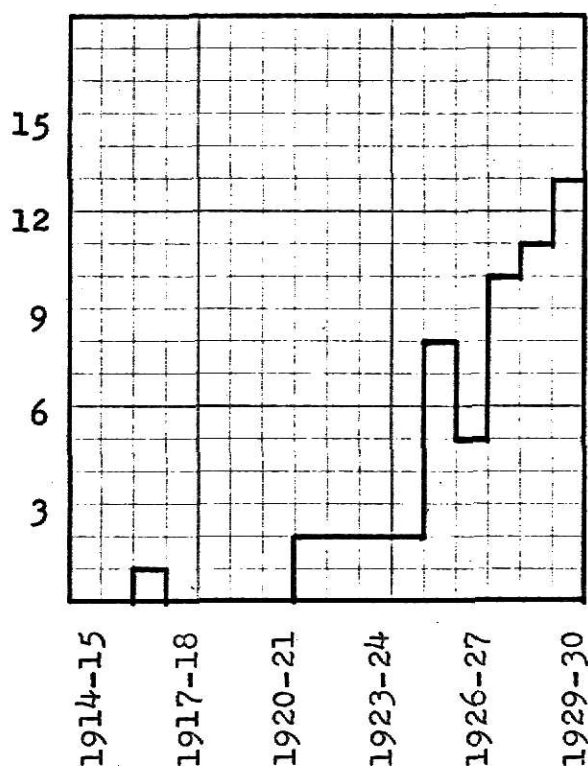


Fig. 1.--Companies Advertising Band Instruments

The surge of interest and emphasis on band after 1921, can be further illustrated by examining the advertisements for band music. There were many more such advertisements, especially from 1922 to 1930. Only one publisher advertised in 1920, while fifteen advertised in 1928-1929.

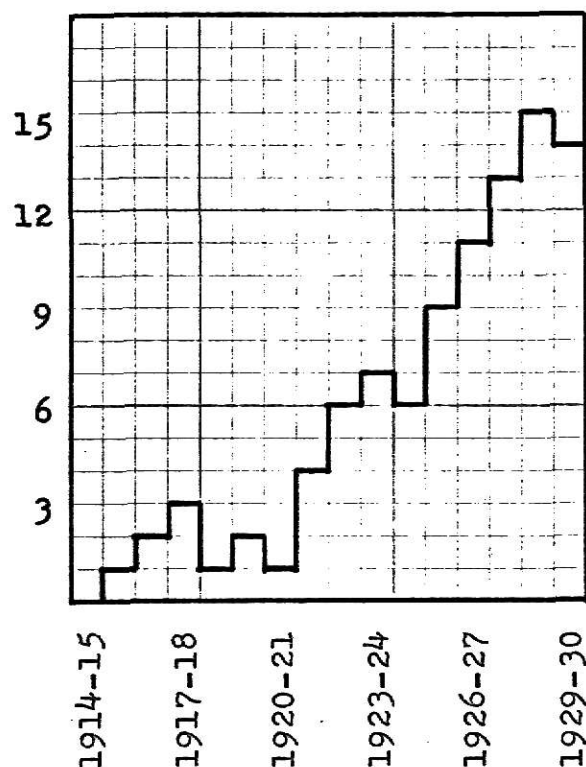


Fig. 2.--Publishers Advertising Band Music and Instrumentation

Another factor as important as the growth in quantity of music published was the growth in the quality of the music. The first music advertised by EMIL ASCHER and J. W. PEPPER and SON, offered a diversified instrumentation for a combination of band, orchestra, and fretted instruments; while the 1929 advertisements

by CARL FISCHER were for the instrumentation of the full symphonic band. No instrumentation of the symphonic band was given.

The students in the bands were capable of playing more difficult music. This is illustrated by the increased relative difficulty of the music advertised. As late as 1922, there were published easy music books for bands, whose members had "limited amounts of training". In the 1927 issues, there were added a collection of Sousa marches graded as moderately difficult. This exemplifies the demand for advanced music.

As the number of bands increased across the United States, the need for studies and method books became apparent. A large growth in this field of advertising occurred, since only one company advertised in 1921, while ten companies advertised by 1930.

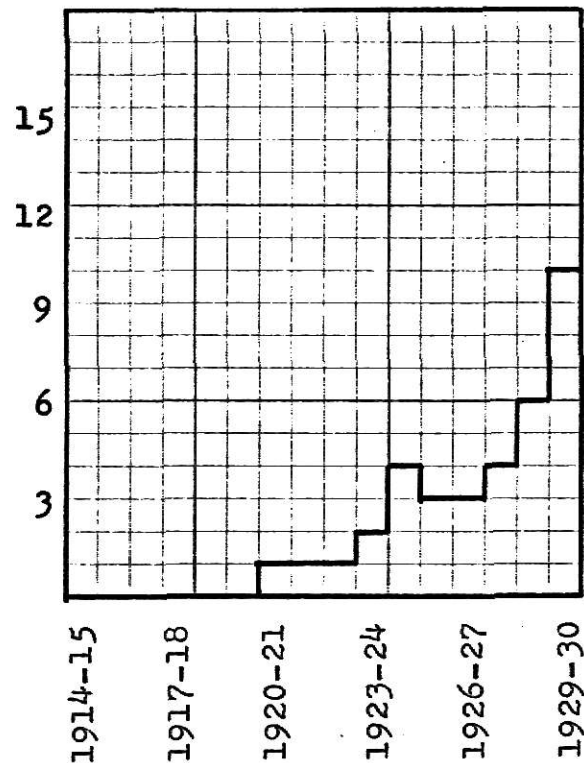


Fig. 3.--Publishers Advertising Band Studies and Method Books

An improvement in the quality of these advertised methods and studies was noted. There was a shift of emphasis from general books, playable by a heterogeneous group of instruments, to a specific book for a specific group of instruments. Examples are: The Educator, for band and orchestra combination, advertised in 1920-1921 to the sophisticated Arban Bass Clef Method Book, advertised in 1928.

Advertisements of publications in the band solo and ensemble area further illustrate the developing musicianship of the students in the schools. The growth jumped from none advertised in 1925-1926 to six advertised in 1930; a substantial development.

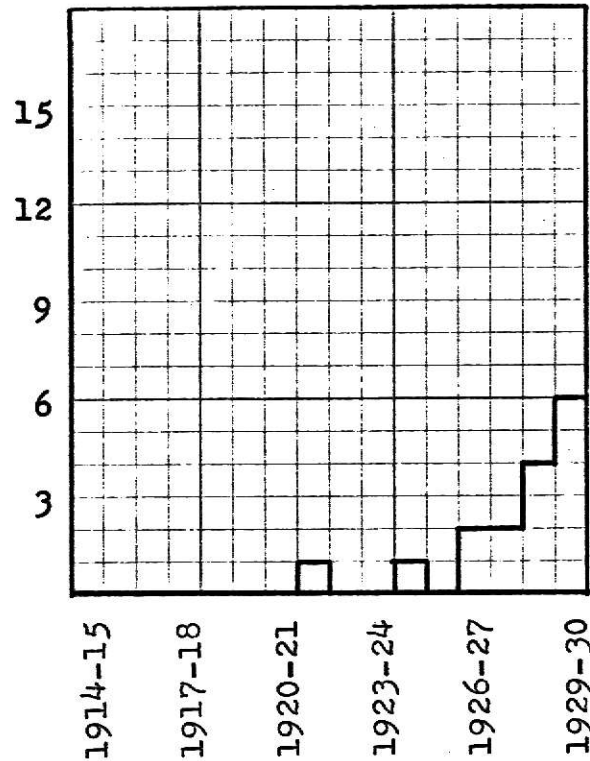


Fig. 4.--Publishers Advertising Band Solos and Ensembles

The band solo and ensemble area was the last to develop. Obviously, the students would need instruments, methods, and qualified teachers before progress would warrant the advertising of solo and ensemble material.

The growth in the band area was sufficient to support other related businesses. An instrumental repair shop and the Vincent Bach mouthpiece were advertised in 1926. Accessories, reeds, reed cases, reed trimmers, and repair shops were advertised by 1929.

As the band gradually separated from the orchestra, the number of companies advertising stringed instruments stabilized. The growth of the number of companies advertising orchestral instruments, specifically stringed instruments, was substantial, but not as great or as continuous as those advertising band instruments. The number grew from none in 1920-1921 to seven in 1925-1926, and after, remained relatively stable.

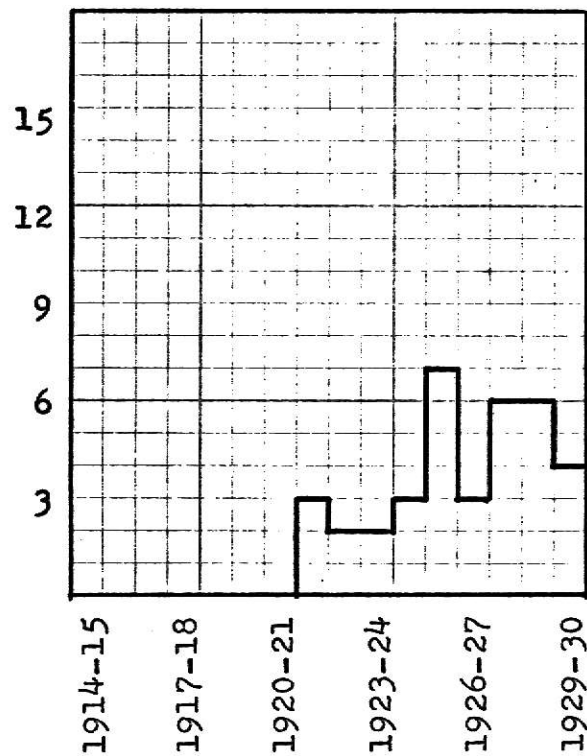


Fig. 5.--Companies Advertising Orchestral Stringed Instruments

Advertisements of orchestra music showed the greatest increase in the field of instrumental publications. Beginning with an advertisement by one company for combination orchestra-band arrangements in 1914, the growth steadily rose to twenty-five firms advertising by 1930.

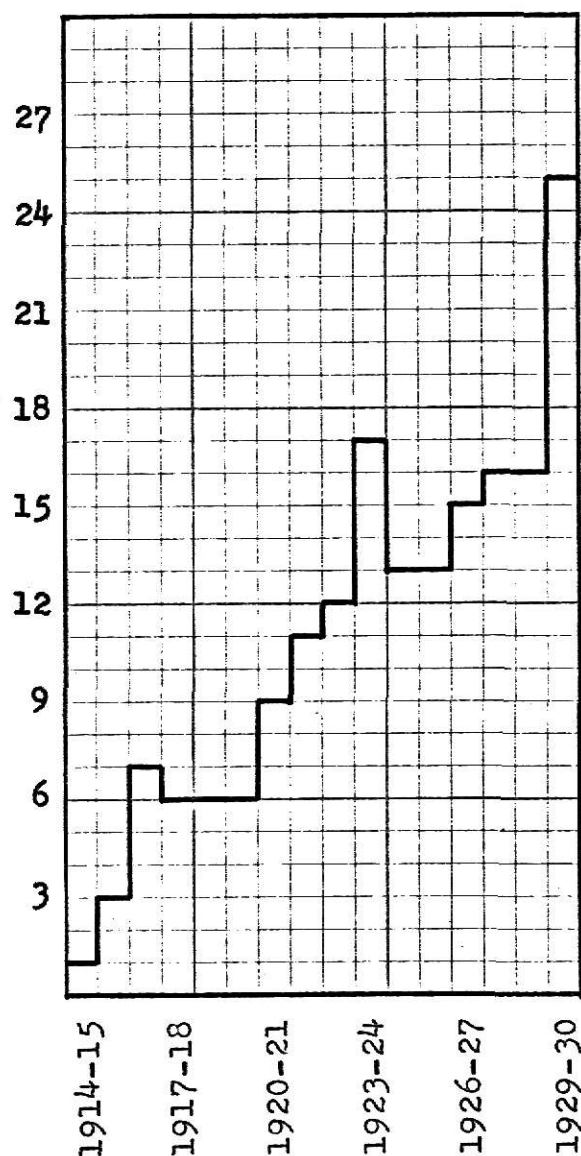


Fig. 6.--Publishers Advertising Orchestral Music and Instrumentation

The advertisements for the combination orchestra-band arrangements had largely given away to arrangements strictly for orchestra. This change in emphasis showed the growth of the orchestral program from a heterogeneous collections of instruments to the establishment of well balanced orchestras.

The growth in the number of publishers advertising orchestral studies and method books grew from two in 1916-1917, six in 1924-1925, to ten in 1929-1930.

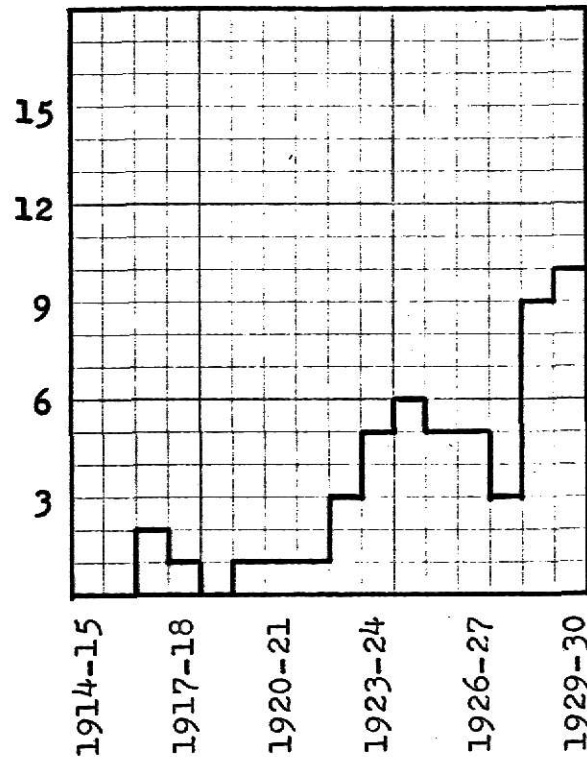


Fig. 7.--Publishers Advertising Orchestral Studies and Method Books

There occurred a change in quality between 1914-1930, from methods and studies arranged for heterogeneous instrumentation to methods and studies arranged for strings only.

The growth in the number of publishers advertising orchestral solo and ensemble music, increased from none, prior to 1921-1922, to two in 1921-1922, to a total of six by 1929-1930. This growth was accompanied by a change in emphasis from Violin solos and duets to string trios and quartets including the 'Cello and String Bass.

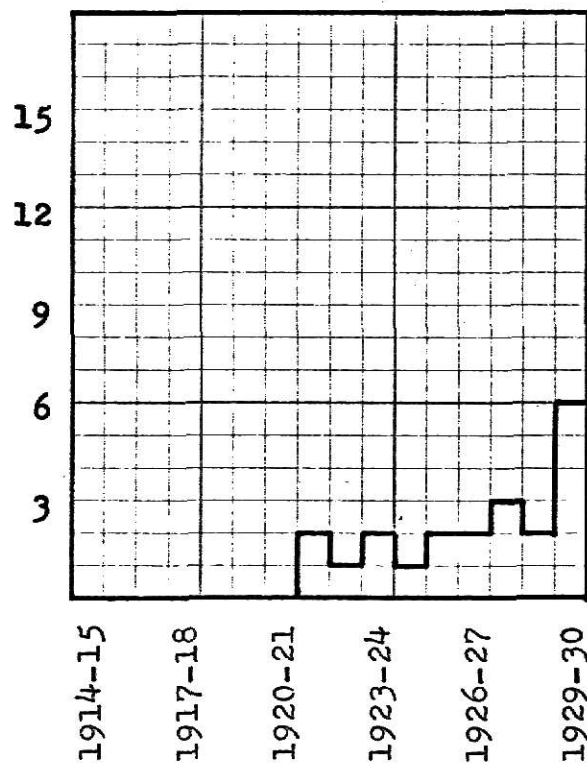


Fig. 8.--Publishers Advertising Orchestral Stringed Instrument Solos and Ensembles

Quite consistently two companies advertised orchestral accompaniments for group singing until 1927-1928, but by 1930 six were advertising.

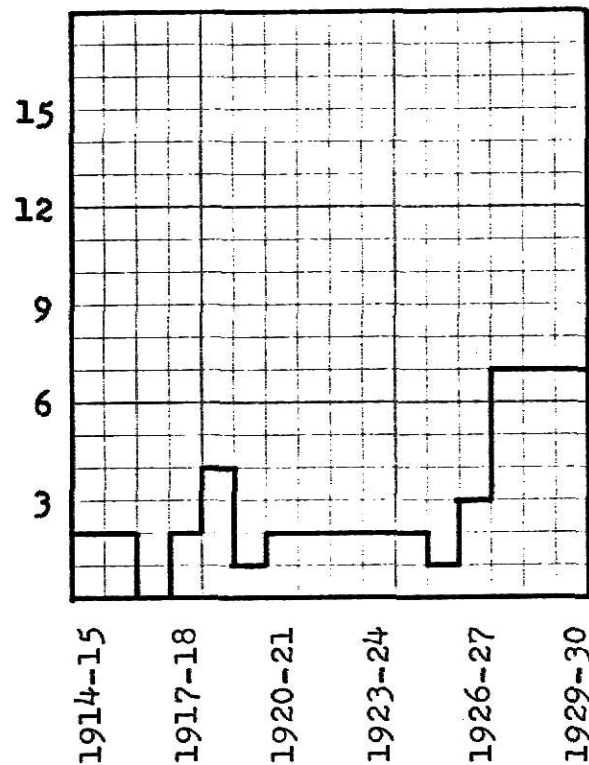


Fig. 9.--Publishers Advertising Orchestral Accompaniment of Vocal Music

Because in 1914 the main emphasis in all levels of music education was upon vocal music, most advertisements for music itself were along those lines. It is not strange that there was no such spectacular growth thereafter as was found in the instrumental aspects of the program which had not yet developed.

Since the center of music activity had been in the elementary schools, advertisements largely were for music in the

elementary school area. The development of the junior high school concept did not materially change this situation as it included the seventh and eighth grades, which were already covered. The change in advertising was mostly concerned with new publications; there was no particular growth in the number of advertisers.

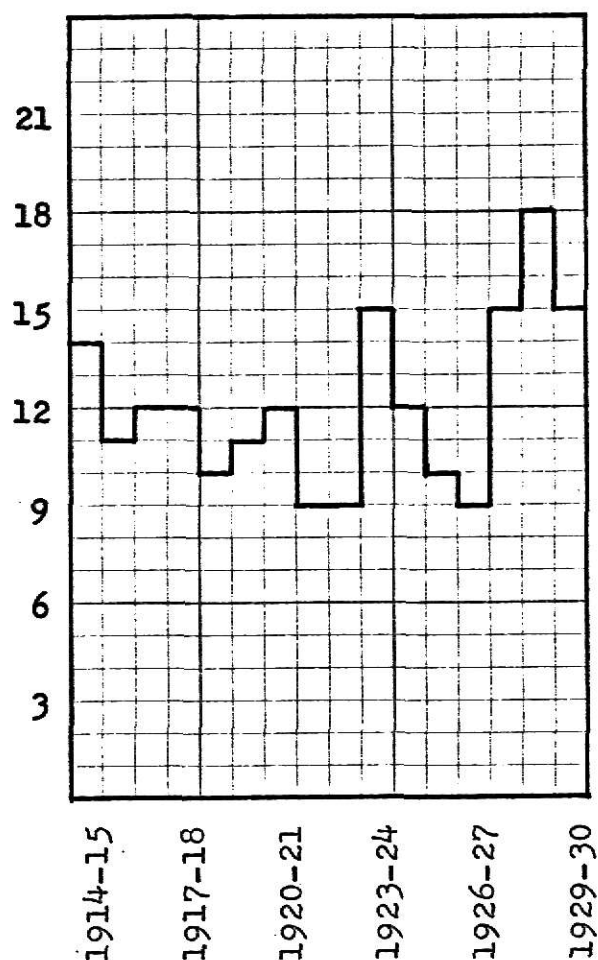


Fig. 10.--Publishers Advertising Elementary and Junior High Vocal Music

Growth of the high school vocal program, however, was reflected by an increase of pertinent advertisements: Fifteen in 1914-1915, twenty by 1919-1920, and thirty-one by 1930. Along with the growth, a trend was noted in the changing numbers of advertisements in the areas of collections, operettas, and octavo over the sixteen year period. The emphasis shifted from a large number of collections advertised in 1914 to a lesser number of collections by 1930; and few octavos and operettas in 1914, to many advertised by 1930.

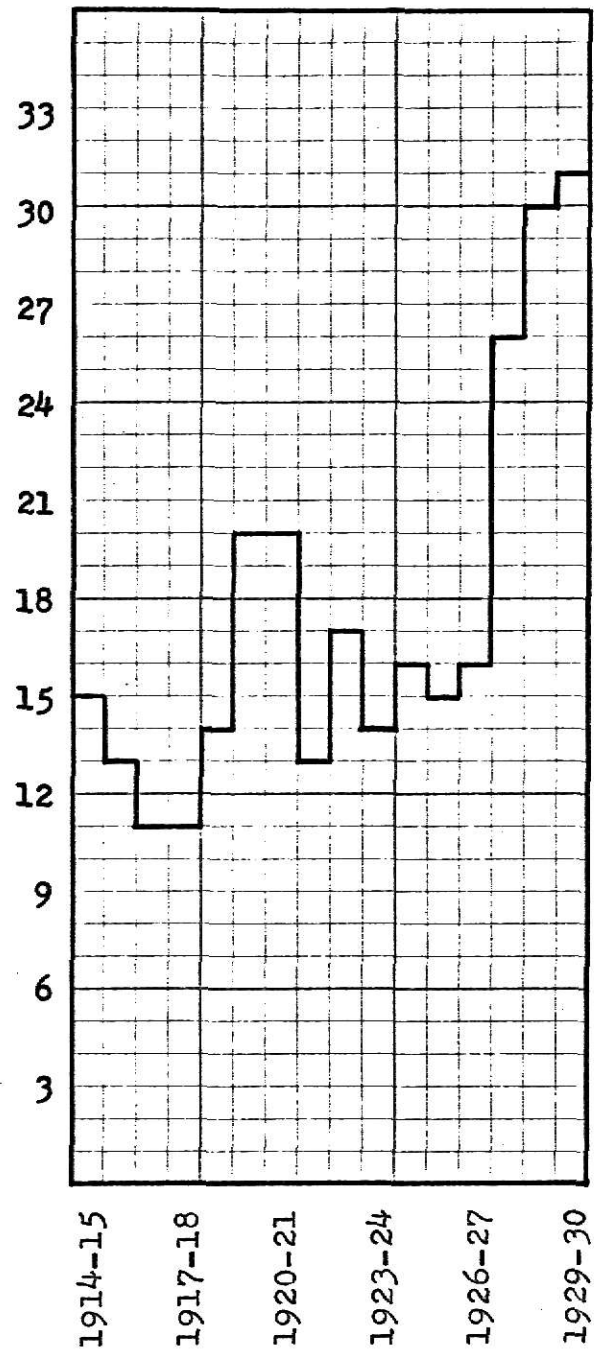


Fig. 11.--Publishers Advertising High School Vocal Music

Rapid growth in the number of colleges and universities advertising teacher training was experienced, from two in 1917-1918, to twenty-five in 1928-1929. This growth showed a need for more qualified teachers with which to staff the expanding music departments in the public schools in the United States.

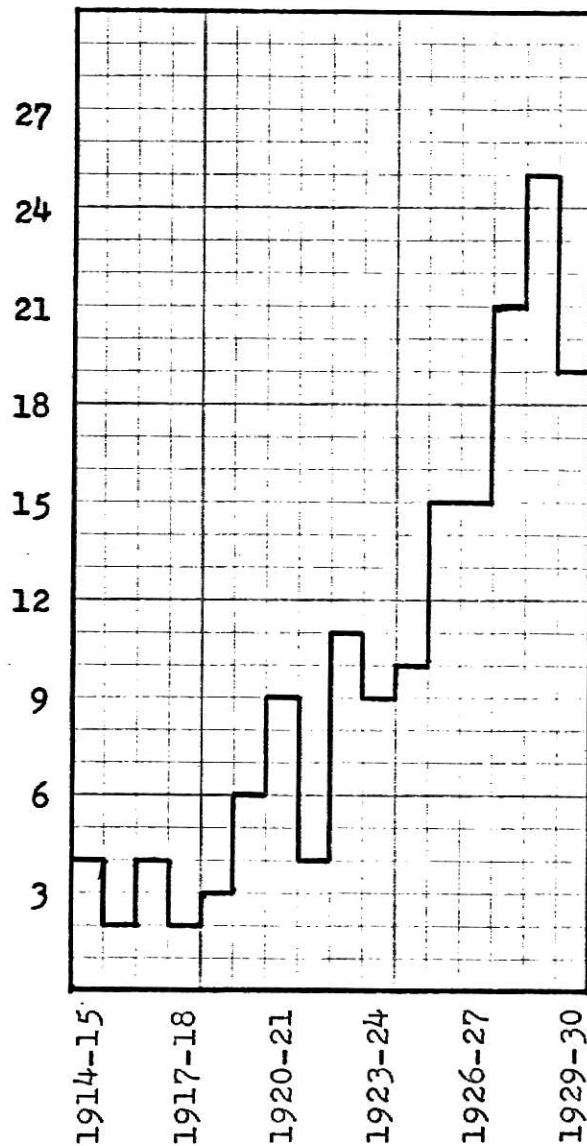


Fig. 12.--Teacher Training Advertisements

According to the advertisements analyzed, elementary and secondary vocal music was the predominant area of music education in the public schools in 1914. The vocal departments' dominance was to be short-lived however, as the instrumental movement quickly gathered momentum and, within twelve years, surpassed the vocal departments' previous dominance. From its start in 1914, the instrumental department evolved from a combination band and orchestra concept to separate band and orchestra groups in most schools by 1925, and finally to symphonic bands and full orchestras by 1930. This completed the evolution from the concept of a band--orchestra combination to two separate organizations. An extreme rate of growth was experienced in all aspects of the band areas from 1926-1930. The advertisements indicate the emphasis was shifting, not just to the instrumental department, but from orchestra to band. The band music, instruments, methods, and solo and ensemble music available from the various advertisers indicated that bands, by 1930, had assumed dominance in the instrumental department.

APPENDIX 1

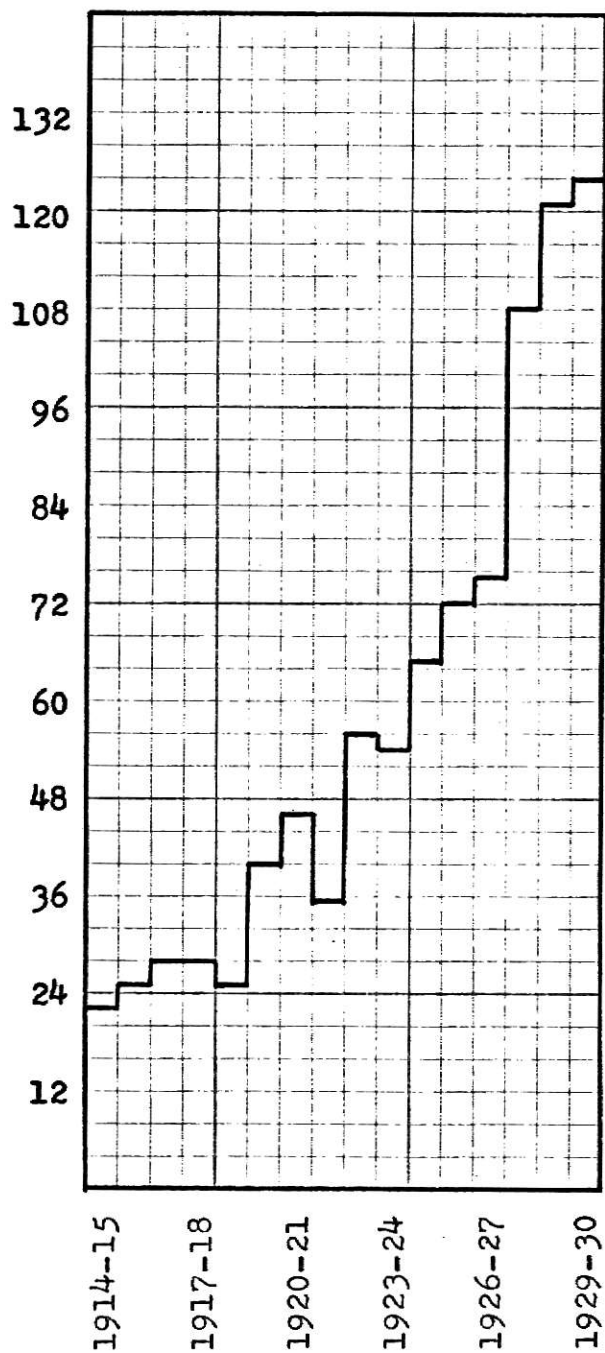


Fig. 13.--Total Number of Advertisers Per Volume

APPENDIX 2

ADVERTISERS

The Aeolian Company
Miss Carolyn Alchin
American Book Company
American Conservatory of Music
American Institute of Normal Methods
American Institute of Normal Schools
American Music Supply House
American Musical Expression, Publisher
American Piano Company
American Student Publishers
Ampico Corporation
Apollo Musical Club
The Arfredgar Press
Art Publication Society
Emil Ascher
Vincent Bach Corporation
Earl L. Baker
The Baldwin Piano Company
A. S. Barnes and Company
C. L. Barnhouse
Baxter-Northup Company
Belwin
Mrs. Zay Rector Bevitt
C. C. Birchard and Company
Boosey and Company
The Boston Music Company
Boston University
Milton Bradley Company
British-American Tours
Buecher Band Instrument Company
S. T. Burns
Bush Conservatory
Will George Butler
The Cable Company
Carnegie Institute of Technology
Caton Publishing Company
The Century Company
Century Music Publishing Company
Chappell and Company
The Chart Music Publishing House
Chicago Great Northwestern Railroad
Chicago Musical College
Chickering Piano
John Church Company
Churchill-Grindell Company

The Clarks and The Brewer Teacher's Agency
 Sherman Clay and Company
 Cleveland Institute of Music
 D. A. Clippings
 Cincinnati College of Music
 Cincinnati Conservatory of Music
 Columbia Graphophone Company
 Columbia School of Music
 Combs Conservatory
 Concert Management, Daniel Mayer
 C. H. Congdon
 C. G. Conn
 Conn National School of Music, Incorporated
 Conservatory Publishing House
 Richard Copley
 Crane Normal Institute of Music
 Crawford Music Corporation (Formerly Crawford-Rutan Company)
 The Cundy-Bettoney Company
 Bess Daniels
 The Davitt and Hanser, Wholesale Music House
 John W. Dawson
 The John Day Company
 H. F. W. Deane and Sons
 T. S. Denison and Company
 Denver College of Music, Incorporated
 DePauw University School of Music
 Oliver and Charles H. Ditson
 The Dixie Music House
 Drake University
 F. G. Dunham
 The E. P. Dutton and Company, Incorporated
 Eastern State Teachers College
 Eastman School of Music
 Educational Music Bureau
 Eldridge Entertainment House
 Elkhart Band Instrument Company
 Estey Organ Company
 H. W. Fairbanks Publishing Company
 J. S. Fearis and Brothers
 Fillmore Music House
 Carl Fischer
 J. Fischer and Brother
 Fisk Teachers Agency
 H. T. Fitzsimons, Publishers
 Harold Flammer Incorporated, Publishers
 Foresman Educational Record Corporation
 The Robert Foresman Record Company
 Foster Music Publishing Company
 Sam Fox Publishing Company
 John Franklin Music Company
 Fullerton and Gray
 Gamble Hinged Music Company

Gibson, Incorporated
 Ginn and Company
 Phil Glover Publishing House
 L. M. Gordon
 H. W. Gray Company
 H. W. Gray Company (Outlet for Novello and Company)
 G. Grigsby-Grunow (Majestic Radio)
 The Gunn School of Music
 Hall-Mack Company
 Hall-McCreary
 M. H. Hanson
 Harlow Publishing Company
 Harper and Brothers
 Van B. Hayden
 Wm. S. Haynes Company
 Haywood Institute of Universal Song
 Hinds, Hayden and Eldredge, Incorporated (Formerly Hinds, Noble
 and Eldredge)
 The Raymond A. Hoffman
 J. Abbie Clarke Hogan
 M. Hohner, Incorporated
 Frank Holton and Company
 R. L. Huntzinger, Incorporated
 Indiana Band Instrument Company
 Indiana College of Music and Fine Arts
 The Inskeep Music Company
 Institute of Music Pedagogy
 International Musical Corporation
 Ithaca Conservatory of Music
 The Jackson-Guldan Violin Company
 Walter Jacobs, Incorporated
 J. W. Jenkins Sons' Music Company
 Arthur Jordan Conservatory of Music
 Ross Jungnickel
 Kansas City Symphony Orchestra Association
 Kansas State Normal School
 The Kayser Music Binding Company
 Kenilworth Inn
 Pierre Key, Incorporated
 King Band Instruments
 Wm. Kratt Company
 Krauth and Benninghofen
 T. V. Krull
 George W. Landers
 G. Langenus, Incorporated
 Larkin Music House
 Lawrence Conservatory of Music
 Wm. R. Lewis and Son
 Linder Pitch Pipe Company
 Lorenz Publishing Company
 Louisville Conservatory of Music
 Ludwig and Ludwig

Ludwig Music Publishing Company
Lyon and Healy
The MacMillan Company
Mansfield State Normal School
Martin Band Instrument Company
L. R. May
Metropolitan School of Music
Miessner Institute of Music
Miessner Piano Company
Miss Anna Millar
Mills College
Minneapolis Teacher's Agency
Missouri Valley Teachers Agency
M. P. Moller
Morningside Conserveratory
Muller and Kaplan
Music Education
Musical Courier
Musical Digest, Incorporated
Myers and Carrington
McCosh Band School and Service Company
McCune School of Music and Art
Anne McDonough Galin-Paris-Cheve Method
McKinley Music Company
National Academy of Music
National Digest Company, Incorporated
National Music League, Incorporated
New School of Methods in Public School Music
New York Phonograph Recording Company
The Norfleet Trio Camp
Northwestern University
Oxford University Press
Pan American Band Instrument Company
J. A. Parks
Peate's Music House, Incorporated
Harry Pedler and Company, Incorporated
Pennsylvania State College
J. W. Pepper and Son
Paull Pioneer Music Company
Pomona College
Wm. A. Pond and Company
Theodore Presser Company
Progressive Education Association
Marvin Radnor
Rayner-Dalheim and Company
R. C. A. Radiola
Ricordi and Company, Incorporated
Harris R. Roosa, Publishers
E. T. Root and Sons
George F. Rosche and Son
Will Rossiter
Rubank, Incorporated

E. L. Sarter
E. C. Schirmer Music Company
G. Schirmer
Arthur P. Schmidt Company
School Orchestra Supply House
Schroeder and Gunther, Incorporated
Scott, Foresman and Company
Selmer
Seymour Musical Re-Educational Center
Sherwood Music School
Silver, Burdett and Company
Sims Song Slide Corporation
Sims Visual Musical Company
Simson and Frey, Incorporated
Skidmore College Summer School of Music
Smith Hammond and Company
The Sonophone Company
Southern California Music Company
The Starr Piano Company
Steger and Sons
Steinway Hall, Studio 706
The Stevens Hotel
Summer Holiday Music Conference
Clayton F. Summy Company
Syracuse University
A. M. Tams Music Library
Wm. L. Tomlins
Tracy Music Library
University of Denver
University Extension Conservatory
University of Iowa
University of North Carolina
University of Oregon
University of Pittsburg
University Publishing Company
University School of Music
University of Southern California
University of Wisconsin
Victor Talking Machine Company
Virtuoso Music School
William Voit Company, Incorporated
Washington College of Music
Fred E. Waters
Roger B. Weems
Western Music Library
H. N. White Company
White-Smith Music Publishing Company
Who Is Who in Music, Incorporated
Wilder Keyboard Company
The Willis Music Company
Winston-Salem
George Withers Music Company

M. Witmark and Sons
Frederick W. Wodell
The Womans Press
York Band Instrument Company
Zabel Brothers Company, Incorporated
Otto Zimmerman and Son Company, Incorporated

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Music Supervisor's Journal, Vol. I, No. 1, through Vol. XVI, No. 4, 1914-1930.

TRENDS IN MUSIC EDUCATION AS REFLECTED BY THE
ADVERTISEMENTS IN THE MUSIC SUPERVISOR'S JOURNAL
FROM 1914-1930

by

LYNNFORD NEAL BAMES

B. S., Kansas State University, 1961

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1972

ABSTRACT

How could a study of the points of emphasis in public school music early in the twentieth century be accomplished? It is obvious that things pertaining to trends could be approached through the study of advertisements. Advertisers advertise their most appealing products to realize a profit.

The selection of a periodical from which to extract the needed information narrowed quickly to the files of The Music Supervisor's Journal. It was the leading periodical for teachers of public school music, and it was available for consultation in the Kansas State University Library. Volumes one through sixteen were used, covering the period of time from September, 1914, to March, 1930.

The advertisements in The Music Supervisor's Journal were read and examined, and a quantitative and qualitative analysis was made of them.

The collected material from the analysis of the advertisements was categorized into these four areas:

BAND
ORCHESTRA
VOCAL
TEACHER TRAINING

The band area was subdivided into these five parts:

Band Instruments
Band Music and Instrumentation
Band Studies and Method Books
Band Solo and Ensemble Music
Miscellaneous

The orchestra section was subdivided into five parts:

- Orchestral Stringed Instruments
- Orchestral Music and Instrumentation
- Orchestral Studies and Method Books
- Orchestral Stringed Instrument Solo and Ensemble Music
- Orchestral Accompaniment of Vocal Music

The Vocal area was subdivided into two parts:

- Elementary and Junior High Vocal Music
- High School Vocal Music

The qualitative part of the analysis of the advertisements became part of the text of this report.

A graph or figure was charted for each of the subdivisions in each area except Miscellaneous. Each figure was drawn to show the quantitative analysis, the sheer bulk, of advertisers in each of the above areas.

The quantitative analysis was used as an indication of the variation of emphasis in the public school music programs.

All parts of the band area showed a huge growth, but the largest growth occurred in all parts between 1925 and 1930. The growth was so rapid that the band program became the prominent part of the public school music program.

The parts of the orchestra area experienced growth, but not at the rate which the band program was growing. The largest growth rate occurred from 1923 to 1930 in the parts: Orchestral Stringed Instruments, Orchestral Music and Instrumentation, and Orchestral Studies and Method Books. Orchestral Stringed Instrument Solo and Ensemble Music and Orchestral Accompaniment to Vocal Music experienced the largest growth from 1926-1930.

Very little growth occurred after 1914 in the Elementary vocal area as it was, by then, an established part of the public school music program. However, the high school vocal part grew rapidly, especially from 1927 to 1930, but not enough to regain the dominance that the vocal department once had in 1914.

A regular, substantial growth rate was maintained in the teacher training area from 1918 to 1929, indicating a need for more qualified teachers in the schools. By 1925, these teachers, having been trained in the areas of band and orchestra, should logically be more qualified to teach in these areas and able to develop fine bands or orchestras, thus creating more student interest in these areas.

According to the advertisements analyzed, elementary and secondary vocal music was the predominant area of music education in the public schools in 1914. The vocal departments' dominance was to be short-lived however, as the instrumental movement quickly gathered momentum and, within twelve years, surpassed the vocal departments' previous dominance. From its start in 1914, the instrumental department evolved from a combination band and orchestra concept to separate band and orchestra groups in most schools by 1925, and finally to symphonic bands and full orchestras by 1930. This completed the evolution from the concept of a band--orchestra combination to two separate organizations. An extreme rate of growth was experienced in all aspects of the band areas from 1926-1930. The advertisements indicate the emphasis was shifting, not just to the instrumental department,

but from orchestra to band. The band music, instruments, methods, and solo and ensemble music available from the various advertisers indicated that bands, by 1930, had assumed dominance in the instrumental department.