

BULLETIN

OF THE

First District Normal School

KIRKSVILLE, MISSOURI

Volume XV

Number 7

JULY, 1915

Publisht Monthly

Music Series Number One



“FLYING SQUADRON SEXTET”

This Sextet probably made a concert record for this country. They gave thirteen concerts in eight towns in two and one half days

BULLETIN

OF THE

First District Normal School

KIRKSVILLE, MISSOURI

FOUNDED BY JOSEPH BALDWIN

AS THE NORTH MISSOURI NORMAL SCHOOL, SEPTEMBER 2, 1867

ADOPTED AS THE FIRST DISTRICT NORMAL SCHOOL, DECEMBER 29, 1870

UNDER ACT OF THE GENERAL ASSEMBLY, APPROVED MARCH 19, 1870

OPENED AS THE FIRST DISTRICT NORMAL SCHOOL, JANUARY 1, 1871

Volume XV Number 7

JULY, 1915

Publisht Monthly by the
First District Normal
School.....

Music Series Number One

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PREFACE.

Normal Schools are for the preparation of teachers for the public schools of the state. Those wishing to prepare themselves for concert careers either as vocalists or instrumentalists should go to a regular college or conservatory of music. Those intending to become private teachers and not do public school work should go to a private institution.

Only those of natural musical and teaching ability should attempt to become supervisors of music. To be a successful supervisor of music necessitates as a working background the highest ability of the soloist, the conductor and the accompanist. Supervisors must be of a temperament that can adapt itself to the teaching of children of the kindergarten age, of the grammar school age, of the high school age and adults. He must understand the child voice, the adolescent voice and the adult voice. He must be a master in the theory of music and in the interpretation of music. Orchestration must be to him an open book. In literature he must be familiar with the best of all the different periods. To know and to have taken part in a large number of the greatest works in all music forms is most essential to his success. A knowledge of Latin, French and German is also important. If he has all of these and is deficient in the art of teaching he will at once become, as are now, the vast majority of public school supervisors, a failure. To attain this proficiency as a teacher a thorough course in the professional subjects, as, Pedagogy, Psychology, etc., must be taken.

To accomplish all of this takes time, much time. The schools that offer complete supervisors' courses in a period of six weeks to three months are delusions and snares. To become a good vocalist requires from three to six years in-

tensive study of that one thing alone. Pianists are only developed by starting in at the age of six or seven years and continuing for a lifetime. Proficiency in both of these branches of music to the highest degree cannot make a successful teacher for the public schools. In fact, the best singers and players generally make the poorest teachers. The cause of this is a lack of mental development.

The curse of public school music today is the course that attempts to put into practice in the school room the theories and compilations of men and women who are so old and long out of school that they have forgotten what school conditions are and who lack entirely sympathy with the child.

Our purpose, then, is to take the high school graduate who has natural ability, or talent, in music, who has apparent tendencies in teaching, and in from four to six years try, through a rigorous course in all these branches, to develop a power of magnetism, initiative, originality and taste to meet all sorts and conditions of people and make them like, respect and have ability in music to the extent of making it an asset of the highest benefit to the social conditions of a community.

The Course.

The foundation of musicianship is an ability to read music at sight. That is to be able to pick up a sheet of music and be able to hear through the eye what is written on the page. Not only is this necessary, but the voice must be able to modulate itself and reproduce the melody or separate parts. This being the fundamental principle, at least nine months must be given to gain this ability if it has not already been acquired in the grade and high schools. At the same time the ability to read is being acquired each step in the development of the subject is also studied from the teacher's standpoint. For those who do not intend to become supervisors of music but teach it as one of the subjects in a certain grade or grades of an elementary or intermediate school this is sufficient.

Nine months is devoted to the study of harmony, as a basis for the work following. (This work in harmony is generally preceded by three months in the "Physics of Music.") Terms I, II, III.

Six months to the study of Strict and Free (or Modern) Counterpoint. Terms IV, V.

Three months in the study of Instrumental Forms. (Interpretation.) Term VI.

Three months in the study of Vocal Forms. (Interpretation.) Term VII.

Three months in the study of how to write for the different instruments in the orchestra. (Instrumentation.) Term VIII.

Three months in the study of how to combine the different instruments of the orchestra. Practical experience is given this class in directing the compositions which have been orchestrated. (Orchestration.) Term IX.

Three months in the study of the lives of the great composers. (Biography.) Term X.

Three months in the study of the "History of Music." Term XI.

Three months in the "Teaching of Music." (Includes the study of the voice, school room methods, etc.) Term XII.

Constant participation in the singing of the masterpieces in opera, oratorio and cantata as opportunity is offered in the "Festival" and "Opera Study" classes.

Daily practice, for those who play orchestral instruments, in the school orchestra.

Three months in Piano Tuning. Taught by actual experience in tuning instruments.

Practice Teaching.

Methods are taught through teaching in the Practice School. Here are the actual school room conditions represented by children of the average type. This work is required, for any length of time from three months to four years, of those who are making music their major subject. If the student fails in this part of the work he cannot have "Music" entered as his "Major Subject" on his diploma. This is the greatest advantage the Normal School offers—an opportunity to try and experiment under the supervision of experts, so that on taking even a first position a poise and ability will have been gained that practically insure success. Experience is gained in every grade of the public school course from the kindergarten through the high school. The children's special chorus, meeting once a week, is the "breaking in" ground in directing. This chorus is generally directed by advanced students, who have free

sway in the matter of interpretation and public performance. The entire student body of the Normal School also becomes a "practice body" for the would-be supervisor. Each day at about the middle of the forenoon the entire school is assembled for the reading of notices, lectures, recitals or chorus singing. At least ten minutes of each assembly period is given to singing. It is here the student gains experience that will make the high school assembly singing a success.

The "Festival Chorus" is also, in a way, a part of the practice school. Advanced students assist the director in training parts in "part rehearsals" and in directing the entire chorus on certain days.

Directing or Conducting.

No special class will be necessary in this. If the course is thoroughly studied it will be seen that experience is given in the conducting of the orchestra in the class orchestration, in choral directing in the Practice School and the Normal School Assembly. In combination of choral and instrumental conducting in the preparation and public performance of the Practice School's Chorus of Children.

Suggestions as to time beating, reading of scores, interpretation, etc., are all fully covered in the classes in Form, Orchestration, and The Teaching of Music. In the class in The Teaching of Music the class gains some experience by directing one of the vocal music classes, using it as a chorus.

Remarks Concerning Selection of Works for High Schools.

In selecting a work for high school production it is well to choose something that has within itself so much merit in construction of melody, action and dialogue that it will carry itself. A greater mistake cannot be made than the selection of some work written especially for high school purposes. The men and women who write these works seldom, if ever, know anything of theatrical or operatic productions. They think they can write anything and it will "go" for high school use. If these works had merit, were really attractive, would please the public, would not the professional producers take them up? As it is, there is not a single opera on the market, written for high school use, that even the best of the light opera stars could make "go." If these men and women cannot

make a success in them, why expect immature amateurs to make a success of them? It takes more time in rehearsing an inferior work to make it even passable than it does one of the standard works.

It will generally be found that there is not one melody that will remain in the mind two weeks after the performance of one of these "high school" operas. On the other hand, such operas as Gilbert and Sullivan's "Pinafore," "Mikado," "Gondoliers," "Pirates of Penzance," Planquette's "Chimes of Normandy," Le Cocq's "Little Duke," Sousa's "El Capitan," Jules Jordan's "Rip Van Winkle" (an exceptionally fine work), Flotow's "Martha" (arranged by Osbourne McConathy), Solomon's "Claude Duval" and Varney's "Mosquetaires" are works that almost sing themselves. They are easy to stage, as the Stage Manager's Guide or Prompt Book is obtainable to any of them. The orchestra parts are well arranged and costumes are easily devised. Parts that are too high for soloists or too difficult can almost always be transposed or cut out entirely. These operas have stood the test of time, have proved successful whether given by professional or amateur.

The best way to select an opera is to send to a publisher for the scores of a number of operas for "examination" (publishers are always willing to do this); then play through them, read the dialogue, analyze the works and see which you have the talent to present. You can always count on school children being able to do a little more than you thought they could. High school boys and girls will work their heads off on a composition that is known to be a professional work that would turn up their noses in scorn (and just scorn) at the works that are written "down" to them. It is time the Middle West woke to the fact that high school children can do in music almost anything adults can do. Not with the volume of tone that adults have, but with just as much artistry. This is proved by the fact that many high school pupils are singing in good church choirs, and if not while in high school, in the very first year out of high school become members of the very best choral societies. The only thing necessary to make high school operas of this kind a great success is a good director. Anyone who cannot direct one of these works has no business attempting to direct high school music at all.

Some of these operas do not have, contained in the score, the dialogue parts. The publishers can tell you where



FESTIVAL CHORUS

An old picture. The Minneapolis Symphony Orchestra is the accompanying body. The chorus is now larger and more comfortably seated



CHIMES OF NORMANDY

Finale to Act III. Produced in Kirksville and taken on tour. Traveled in special sleeping cars. Carried 66 people including orchestra

these parts may be obtained. For operatic material, A. W. Tams, 1600 Broadway, New York, N. Y., can furnish almost anything. The most reasonable and satisfactory place in the United States to rent costumes is of F. Szwirschina, 1110 Vine Street, Cincinnati, Ohio.

In selecting a cantata, follow the same plan. Get a lot of cantatas for examination and choose what best suits your talent. Here are a few suggestions: "Belshazzar," by Butterfield; "Comala," by Gade; "Crucifixion," by Stainer; "Crusaders," Gade; "The Deluge," Saint-Saens; "Fair Ellen," Max Bruch; "Fair Melusina," Hofmann; "Gallia," Gounod; "In Constant Order," Weber; "Rose Maiden," Cowen. Any of these are within the ability of high school pupils and all are worth giving.

THE VOICE.

DAVID R. GEBHART.

During the last year I have visited some twenty towns and cities in Missouri. I was very much gratified that in almost every one some effort was being made in music. I was very much alarmed, however, to find that with the exception of one town the tone quality used by the children was awful. This is a serious matter. Better that not one of these schools were teaching or having music than to hear the ruin of so many good voices. This is a weakness that has long belonged to the public schools, not only of Missouri, but of other states where music has been taught for years. The reason for this is that comparatively few teachers in the schools have ever given a thought to or made any study of the child voice. Educators high up in the realm know nothing about the child voice; have never come to a realization of the importance of its proper care and preservation. If all people spoke and sang correctly, the throat specialist would have to go out of business. Teachers of elocution are also much to blame in this matter. They require things of the voice, particularly the female voice, that are absolutely foreign and injurious to it. The statement that "Singing is only prolonged speech" is a good theory if the speaking voice is properly produced. Nine hundred and ninety-nine times out of the thousand the speaking voice is abominably produced. But to come back to the schools and the child voice. The child voice is about the most delicate bit of mechanism in the human body. The vocal chords are very short and thin. Turn your knowledge of physics on this. What kind of pitch is derived from a short, thin string?

The muscles and walls of the child's throat are so delicate that in croup they often collapse and end the life of the child. Now, if these conditions exist, is it right to make a great strain on these organs? If a short, thin string without any great tension will produce a high pitch, then the high pitch belongs to the child's voice. The same holds equally true of the woman's voice, only to a lesser degree, according to the physical condition and development of the larynx. To make a woman with a small larynx speak or sing on a low pitch with great force is a sure way to ruin that voice. Now, in children there is not the great divergency in the voice box that there is in the adult. That change does not take place until the age of puberty. Up to the age of six the voice box is very frail and is in a growing condition. At the age of six, or thereabouts, the growth ceases, but there is a gradual building up in strength. At the age of puberty the larynx of the girl increases in the ratio of five to seven, that of the boy from five to ten. Now, if the child voice up to the age of puberty is smaller than that of the adult, if the vocal chords are thinner and shorter, is it right to try to make the child sing with the strength and quality of the adult? Yet this is constantly done, the teacher with the big, full voice often encouraging the children to imitate her tone quality and power. What happens if the throat is constantly irritated by dust or any cause? What happened for years to the children who were made to work in cotton mills? They early developed consumption. Why? The throat was constantly irritated by the dryness of the air and the minute particles of cotton breathed in. Bronchial troubles came next and then pulmonary troubles. The child labor laws have about abolished this form of murder, but it is still persisted in in the school room where, through incorrect speaking, singing and ventilation, the great white plague gathers his thousands of victims each year.

The only thing that has saved thousands of children from contracting throat troubles through public school music is the shortness of the period devoted to singing. Improper use of the voice leads to a chronic irritation. This will develop into chronic catarrh, with all its increased susceptibilities to colds and ill health.

The question of "voice," then, is not restricted to singing alone. Any teacher who does not do his utmost to use and have used in his school room correct voice production is as guilty as, and should be treated by the same

laws that deal with those who unlawfully employ child labor.

For the child, then, a light, HIGH, soft tone of voice. This alone will eliminate a thousand ills. The kindergarten teacher must be very particular. If she doesn't she will ruin the voice of the child. A voice once injured never regains its natural beauty.

The grade teacher from the first to the fifth grade has an easier proposition than the teacher of the sixth, seventh and eighth grades. In the first five grades only care is needed, and tact, to get the children to sing softly. Give them their songs and exercises in high range. (Of registers of the voice I will not speak, as most of those reading this would only be confused by the terms). Of course, there will be times when the children will sing loudly, but after securing the proper tone quality through the soft singing till the children refuse to make a muscular effort to get the tone there is little or no danger from a much heartier tone. Remember the larynx through this period is in a stationary condition in regard to increase in size. It is still a small affair. Do not try to get the adult quality from it. Do not try to cultivate it. Try to preserve it and allow it to grow just as fast as nature intended it to grow.

About the age of twelve the boy's voice in particular should have great beauty, purity, sweetness and power. Not long-sustained power, however. It is boys of this age that do the beautiful singing in this country in the Catholic and Episcopal choirs and in the cathedrals of Europe. If you are ever in Chicago on a Sunday, go down to the Paulist Church on Wabash avenue, about Tenth or Twelfth Street, and hear that wonderful choir. It will open your eyes to the possibilities of the boy voice. Remember, however, that these are "picked" voices. Yet I heard just as beautiful ones in the sixth grade of a public school in Washington, D. C.

Just after the age of twelve, and sometimes at that age, be on the lookout for the voice to begin changing. This is a more dangerous period for the girls than for the boys. It is seldom you can fail to note the change in the boy's voice; he will tell you about it if you don't; but in the girl the change is so gradual that the girl will not know what is happening herself, will make all sorts of excuses for not having high tones, and will think it is just hoarseness. One day the voice will be clear, the next husky. One day high tones come easily, the next she is

in range a contralto without knowing it. Be very careful with all voices at this time. Only in extreme cases is it advisable to stop the singing, but each voice must be placed where it BELONGS for THAT DAY. Tomorrow is another story. It is at this time that the larynx is attaining its full growth. In some boys it grows so rapidly and unevenly that the boy will have one moment a low bass voice, the next a shrill soprano. However, if the child has come up to this period using the voice correctly this change will be very gradual and easy. All the more care and skill in guarding the voice at this time is necessary where the change is gradual.

Not only does the larynx enlarge at this period, but all of the resonant cavities of the head, mouth and throat enlarge at this same time. It is the growth of these cavities that causes the increase in the strength of the voice. The chest has but little to do with the power of tone. Its development gives the power to sustain the greater volume. Many look at a person and say, because that person has a large chest: "My, what a powerful voice that fellow must have." On hearing a big tone they will at once remark, "Ah! he has the chest, he has the chest!" This is a popular opinion, but an erroneous one. Just look among your great big husky friends and see how many of them have big voices. I think now of the best guard this School ever had in football. He is a tremendous fellow, yet he has a light tenor voice. In fact, when I stop to think of it, the biggest men in school today, excepting one in the Practice School Department, have high, light voices. It is the resonance cavities, particularly of the head, nose and throat, that give "bigness" of tone. The chest gives sustaining power. Now it will be noticed that the boy's nose and mouth increase perceptibly in size at this period, the throat grows larger above the larynx. All of these things should show the teacher that the voice is changing without even hearing the voice. The girl's change in feature and resonance cavities is not so great, yet there is a decided enlargement.

Take the boys and girls through this stage successfully and the high schools will abound in beautiful voices. Some voices do not break or change till they are well along in the high school. The possessors of these voices must be encouraged to go right along using their old voice, not trying to imitate the boy or girl whose voice has changed, and they will come through in good shape and probably never have to quit singing at all.

It would take a volume ten times the size of this to fully develop this subject. It is difficult to study from a book, but if every teacher would read F. E. Howard's "Child Voice" we would have much better results and much less injury done in the school room than is now the case. In closing, remember this, if you injure a child's voice you injure his entire system and you do an injury that can never be fully eradicated, the voice will never be fully restored. If you will think seriously of this matter and will investigate it thoroughly, and you will think seriously of it if you investigate it, the results will surprise the most sanguinary and give pleasure to thousands of people.

Individual Lessons.

Individual lessons will be given, without extra charge, to those who have elected Music as their Major Subject (see K. S. N. S. Booklet as to "Major Subjects") and who sign the special agreement as follows:

"To teach any classes requested in the Normal School or Practice Schools.

To act as accompanist or soloist whenever required.
To do any ensemble work required.

To do no music teaching without consent of the President of the School or of the Music Department.

To graduate from either the Ninety or One Hundred and Twenty-Hour Course with Music as the Major Subject.

To attend and participate in all rehearsals and public performances of the chorus or orchestra, or both, allowing no other matters to conflict with this attendance and participation except illness serious enough to prevent attendance on regular classes in which enrolled or death in immediate family.

To maintain a standing of "good" or "excellent" in all studies.

To make no public or private appearances nor performances in music without the consent of the President of the School or of the Department of Music.

To practice the time specified by the teacher.

To make no change in "Major" subject without authority from the President of the School upon recommendation of the head of the Department of Music.

To expect none of the privileges of a Major Music student unless enrolled in a class above the Special Term (Physics of Music), and being an active member of the chorus.

To pay at the rate of one dollar and fifty cents (\$1.50) for each lesson received if any or all of these regulations are violated before attempting to secure a certificate or diploma from this School.

To abide by any future regulations made in the Department of Music.

To expect no credit towards graduation, in semester hours, for individual lessons.

To make no contracts or agreements with churches, societies, theaters, picture shows or any places of amusement or entertainment without first having permission from the President of the School or Department of Music and having a clear understanding with parties contracted with that school work has precedence and must be attended to without notice to contracting parties in case of conflicting dates. Where consent has been given it will be withdrawn automatically where there is a conflict between school and out of school affairs. Contracting parties must be given to understand that no substitute is to be furnished by the student under such conditions."

The student signing such an agreement will be entitled to the individual lessons in Voice Training and in Piano Playing without any extra fees whatsoever. Some of these regulations may at first appear rather severe, but when it is considered that the student is to receive, gratis, special individual instructions which the source of revenue gained from outside work could not pay for and that the School is maintained by the state for the purpose of making teachers for the public schools and not to furnish church, dance hall, picture show or cafe musicians, the justice of the requirements will be admitted. Then, too, we are protecting the student from being forced to play or sing gratuitously when he is to become a professional teacher of music. No church expects a lawyer, a doctor or an undertaker to give his services free of charge because he is a member of a certain church. The grounds that such service is beneficial to the student in gaining experience is untenable, as the School supplies all the experience needed by the student, and the experience gained from the average choir is anything but beneficial.

Private Lessons.

The School makes a distinction between "private" and "individual lessons." Private lessons may be obtained in voice, on the piano and the orchestral instruments from all members of the Department of Music, excepting the Head of the Department. The prices of these lessons vary according to the experience and ability of the teacher. The School has nothing to do with the setting or collecting of these fees.

Lessons on ORCHESTRAL INSTRUMENTS are not included under the head of "Individual Lessons." While an ability to play one of these instruments is of considerable help to the supervisor, it is not at all necessary. A general knowledge of what is suitable and playable on the different instruments is taught in the classes in Instrumentation and Orchestration.

Musical Organizations.

For the study of, and to gain a repertoire of, the standard ensemble numbers, such as quartets, sextets, septets, octets, etc., several small groups are given extra time each year. For about seven years the School has had one or more such groups that have filled many concert engagements throughout the state. This work is of inestimable value to the prospective supervisor. Through it he becomes acquainted with the greatest compositions of this kind ever written. No other school in the country is offering equal advantages in this way. A glance over the regular repertoire attained by these groups will give a fair idea of the scope of this work.

REPERTOIRE.

OPERATIC NUMBERS.

| | |
|-----------------------------|---|
| Bohemian Girl: (Balfe) | Trio, "All the World." Quartet, "From the Valleys." Quintet, "To All but Feeling Dead." |
| Faust: (Gounod) | Duet. First Act. Trio. Last Act. |
| Lucia: (Donizetti) | Sextet, "What from Vengeance." |
| Meistersingers: (Wagner) | Choral, "Awake." |
| Martha: (Flotow) | Quartet, "Spinning Quartet." Quartet, "Good Night." Quartet, "Lo! A Golden Dawn." |
| Lohengrin: (Wagner) | Prayer and Quintet. |

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|-------------------------------------|--|
| Contes D'Hoffmann. (Offenbach) | "Water Music," Paraphrased from Orchestral Intermezzo. |
| Chimes of Normandy: (Planquette) | "Hiring Fair." "Silent Heroes." |
| Pirates of Penzance: (Sullivan) | "Policeman Chorus." |
| Rigoletto: (Verdi) | Quartet, "Fairest Daughter." |
| Trovatore: (Verdi) | Prison Scene, "Miserere." |
| Belshazzar: (Butterfield) | Trio, "Father, Guide Me." Duet, "Home and Country." |
| Naughty Marietta: (Herbert) | "Italian Street Song." |
| Rip Van Winkle: (Gordan) | Waltz Quartet. |

MISCELLANEOUS.

- Trio, "Praise Ye." Verdi.
 Sextet, "The Rosary." Nevin.
 Quartet, "Perfect Day." Bond.
 Quartet, "All Through the Night." Old Welsh.
 Quartet, "Love and Summer." West.
 Quartet, "The Edelweiss." Koschat.
 Duet, "Happy Days." Strelzki.
 Quartet, "A Hunting We Will Go." Old English.
 Quartet, "Two Roses." Abt.

No "Glee Clubs" are organized by authority of the Department. We are trying to develop musicianship. Glee Clubs were never known to do this.

PHYSICS OF MUSIC.

S. S. STOKES.

One feature of the course in music, somewhat unique and peculiar to this institution, is a course in the Physics of Music. By this is meant a course dealing with the fundamental physical facts on which music is based.

Experience has shown that musicians with a knowledge of the laws of sound production and sound propagation and the laws of harmoniousness as dependent upon the vibrations of constituent tones, are the exception rather than the rule. Believing that this knowledge is fundamental and essential for the thoroughly well grounded teacher of music, this course was established about four years ago. At that time no such course was being given, to the best of our knowledge, in any similar institution. Following the lead of this School, at least two normal schools have announced similar courses.



BEGGAR STUDENT

Finale Act I. This Opera was given not only in Kirksville but in several other towns and cities near here. All scenery and accessories were made in the school. The entire set could be put up in any hall in an hours time. The company carried the collapsible frame work to support proscenium, drops and lights.



ESTRELLA

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DON MEDIGUA

The course in this School is given by the Department of Physics. Special equipment of the best of domestic and foreign-made apparatus has been secured for this course.

Since sound is transmitted by a wave motion, and since all the characteristics of sound, namely, loudness, pitch and quality, must be transmitted by some feature of the wave, the course opens with a systematic and detailed study of wave motion.

Then follows a study of the laws of the modes of vibration of those agencies by which music is produced, namely, strings, air columns, reeds and membranes. The conception of partial tones is developed and illustrated. Then comes the analysis of the triad in both major and minor music, the development of the various scales based on the triad, study of all intervals, in use in music, regarded as ratios, and a comparison of the relative harmoniousness of the different intervals and the cause of a difference in this respect among the intervals. The cause of discords is both audibly and visually demonstrated, and the course closes with an examination of several musical instruments, with a view to ascertaining methods of sound production, quality of sound produced as dependent upon the partial tones possible for the instrument to produce, and methods used in different instruments for obtaining certain partial tones and for eliminating others. A special study is made of the pipe organ, both as to its mechanism and its development.

The Orchestra.

The membership of the Orchestra is not limited to Major Music students. All students who have an instrument and can play works such as the Standard Overtures at sight are eligible. The Orchestra meets daily. The work done is credited as a "Subject Not Requiring Preparation."

FESTIVAL CHORUS.

Of most importance to the student of music is the experience gained in this organization, meeting at least once a week during all terms. In fact, so important is this chorus considered that all students making music their major subject are required to become members of it. It is here that experience is gained in the great choral masterpieces. Without this work the music course would

be about as valuable as a course in literature with only an elementary grammar for a text book and no auxiliary library references.

While the chorus is, possibly, intended primarily for the Major Music student, all are welcomed as members who have good voices and are willing to abide by the one rule under which the chorus is maintained, "Come all the time, or do not come at all." It is useless to try to have a satisfactory choral organization with a varying membership. No one ever comes to be so excellent a musician that he may not upset the work of months by some slight mistake. Consequently, the only members of a chorus who are worth anything to that chorus are those who come all the time.

The chorus has an enviable list of compositions to its credit: Handel, "The Messiah"; Haydn, "The Creation"; Von Weber, "Festival Hymne" and "Preciosa"; Mendelssohn, "St. Paul" and "Elijah"; Rossini, "Stabat Mater"; Grieg, "Olaf Trygvason"; Hofmann, "Melusina"; Thomas, "Swan and Skylark"; Saint-Saens, "Deluge," "Samson and Delilah"; Stanford, "Phaudrig Crohoore"; Buck, "Golden Legend"; Bruch, "Fair Ellen." These works have been accompanied by full orchestra, generally the Minneapolis Symphony Orchestra and their soloists.

For the coming year the works to be sung by the Festival Chorus will be, "The Last Judgment," by Spohr, and "The Seasons," by Haydn.

Opera Chorus.

(Opera Study Class.)

Not only are operas given for the immediate benefit of those taking part, but also that those taking part may be able to do such work when engaged as supervisors or teachers. There is only one way to learn to give an opera. That is, by giving one, or better, many. Most of those taking part in an opera could not stage nor direct one successfully. For this reason all stage directions, terminology, business, etc., is explained to those taking part. Opera forms an important division of music and should not be neglected. It is very important as a ground gainer for music. Many who would never become interested in cantata or oratorio immediately are interested when the dramatic side of music is shown. Then, too, opera may become a welding force for many departments of a school, such as painting, manual training, costume designing

(sewing in home economics), etc. Members of the Opera Study Class are selected from the Festival Chorus group. In this way all Major Music students gain a repertoire not only of oratorio and cantata, but of opera as well. The following operas have been given in the last five years:

Balfe, "Bohemian Girl"; Wallace, "Maritana"; Gounod, "Faust"; Mozart, "Figaro"; Flotow, "Stradella"; Planquette, "Chimes of Normandy"; Gilbert and Sullivan, "Gondoliers," "Mikado," "Pinafore"; Jules Jordan, "Rip Van Winkle"; Sousa, "El Capitan"; Balfe, "Sleeping Queen"; Milloecker, "The Beggar Student"; Solomon, "Claude Duval."

For the coming year the grand opera, by Verdi, "Il Trovatore," will be given in the fall term. In the winter term an opera for seven soloists without chorus, by Cellier, "The Spectre Knight," will be sung, and in the summer of 1916 a great outdoor production of Wagner's "Tannhauser" will be given.

Concert and Entertainment Companies.

For several years the School has maintained concert and entertainment companies that have been heard in many towns in our state. This year we will be able to duplicate or improve our performances of last year. There is an abundance of material in the School that has been developing for several years, and while we lose some excellent voices, we have others just as pleasing to take their places.

The opera company producing "The Spectre Knight," by Cellier, will be ready for out-of-town engagements beginning the first of October. They will also sing the second act of "Martha" on this program.

The sextets will be ready for concert engagements even before the first of October. Their repertoire will include the best ensemble numbers from the world's best musicians. Some fifteen operas have representation on their repertoire.

Entrance Requirements.

(As Major Music student only, not as to the School in general.)

No students are encouraged to come here for music only, unless they have completed a full four years' college

course.

To be eligible to select a major subject one must have completed the Elementary (30-Hour Course) Course in this School, or its equivalent elsewhere, and to have reached about the middle of the 60-Hour Course and shown decided talent and teaching ability in music.

To state more clearly, he must have completed at least fifteen semester hours in the professional or educational studies in this school and thirty hours of academic studies. (For definition of terms, see K. S. N. S. Booklet of June Bulletin.) In most cases more than this will be required.

Major Subject.

That subject in which the student wishes to specialize. Around it must be grouped certain other studies, for which see "K. S. N. S. Booklet."

Graduation.

From two to four years after completing a high school course of four years. One certificate and two diplomas are given by the School to music students. The 60-Hour, Life Certificate to teach in the elementary schools of Missouri. The 90-Hour Course, Diploma, conferring the degree Bachelor of Pedagogy, with lifetime right to teach in any of the schools of Missouri. The 120-Hour Course, Diploma and degree Bachelor of Arts in Education.

Tuition, Incidental Fees.

(See K. S. N. S. Bulletin.)

Harmony.

As a usual thing, the student of music studies "Harmony" in an abstract, absent-minded way. He studies it as a thing for which he can see no cause nor use. Generally he is right in his attitude, for the majority of singers and players never consider the harmonic construction of a composition. They are like the readers of novels who devour eagerly the latest editions from the press, read and like or dislike them from the number of thrills or sobs they manage to realize from them. The novel is never considered from a literary standpoint or from an analysis of its form to see if it is properly bal-

anced, is historically correct or is consistent throughout. Consequently the reader gains no ability in the construction of literature. Nor can he dramatize the work he has read on account of lack of ability to write his language correctly.

Few people were ever born to be composers of music. Many think they have (more is the pity), and the music market is surfeited with compositions of no worth. Why, then, should a student give any time to the study of harmony if he does not intend to compose music? Why should a student give the time he does to the study of English if he does not intend to become a writer? The answer to both questions is the same: That he may better understand the writings of others and through the facility he gains in his language to express himself clearly and correctly when he must write or speak. The supervisor of music has an immediate need for his "harmony," in that he must be able to arrange music for orchestra or voices, or the combination of both. Harmony is taught in this institution not only as a developer of the power of organized thinking, but as a stepping stone to something essential in itself, that is "Orchestration." Harmony is in itself the immediate forerunner of Counterpoint; then through a combined knowledge of these two subjects the study of Instrumental and Vocal Forms becomes easy; these lead to a clear perception of melodic and thematic treatment without which good orchestration is impossible.

With such a goal in view, there is no trouble in keeping up the interest in the subject and of developing a high standard of proficiency in it.

Our course in Harmony is based on Jadassohn and Richter, giving more time to the harmonization of melody than do these authorities.

The course is three terms in length. It covers all the combinations of triads and chords and the harmonization of melody.

Counterpoint.

Counterpoint consists in the balancing of melody against melody. It is founded on Harmony and should follow that subject. The most beautiful effects in orchestration are possible from an ability in Counterpoint. The harmonic basis of a composition may be likened to a preliminary sketch made by an artist; the filling in and elaboration of the harmony, by use of counterpoint, is the

adding of the colors to the picture by the painter.

A study of Counterpoint also makes more interesting thematic music; in fact, all music of the higher forms.

The course is two terms in length and includes Canon and Fugue, although considerable time is given to these forms in the class in Instrumental Forms.

Instrumental Forms.

Many schools have gone wild over courses in the "Appreciation of Music." We hold that the best way to learn to appreciate music is to actually work in it, trying to make one's self the interpretative medium. In the study of Instrumental Forms they are not only analyzed as to the component parts, but are actually required to be played or directed by the student. The player piano is an invaluable aid in this. In the case of orchestra works the student has an opportunity to experiment, using the school orchestra as his experimental body. History of the period of the composition is considered, as well as the influences surrounding the composer. Occasionally students are required to write in the different forms. Originality is, of course, encouraged, but a general ability to understand, and through this understanding to interpret a work, is what we desire.

All of the instrumental forms are touched upon in this course. The Sonata, Symphony and Symphonic Poem forms are, however, the ones stressed.

Vocal Forms.

The whole school is the medium of experimentation in this course. The entire student body assembles each day for the reading of announcements, hearing of lectures, of soloists, of concerted numbers from the standard works and choruses from opera, oratorio and mass by the whole school. In the actual class all song forms are studied, analyzed and illustrated—*viva voce*. Where the student cannot sing himself he must teach some other member of the class, before the class, some song. In fact, he assumes that he is a vocal teacher teaching or showing the interpretation of a certain song, ballad or aria to a pupil. The phonograph and Victrola are also used in connection with this class. Operas are read, reduced to their several component parts. Oratorios are analyzed, as are also cantatas.



“MIKADO”

Pitti Sing and Pooh Bah



PRACTICE SCHOOL CHORUS

Composed of all grades from the fourth grade up. They have in their repertoire:-“Pan” and “Three Springs” by Bliss;
“May” by Carl Busch and numerous operettas

The Festival Chorus is an instrument for this class. So is the Opera Study Class. They all overlap and act as aids to each other.

Instrumentation.

Orchestration and Instrumentation are often used synonymously. We use them distinctively. Instrumentation we consider to be the study of the separate instruments of the orchestra, not with the view to playing any or all (which is desirable) of them, but with the notion of being able to write correctly for them. Not to exceed their range. To understand their tone qualities. To understand what kinds of passages are best suited to each instrument. To know what to avoid, *i. e.*, such miswritings that would be impossible, etc.

This course is in length, one term. It should be followed immediately by Orchestration.

Ample opportunity is given by the instructor to the students to enable them to get from actual hearing the qualities or colors of the different instruments.

Orchestration.

Here all the theoretical work done in Harmony, Counterpoint, Form, Instrumentation is tested. It is the most interesting class in the course from a musician's standpoint. Possessed of a rapid working knowledge of the studies enumerated, there is nothing more delightful, unless it be actual original composition, than the arranging for orchestra of a work and then getting to hear the result, by actual test with an orchestra.

Beginning with simple hymn forms, the class is given experience in the different forms, sometimes to the extent of orchestrating an entire opera or cantata.

History and Biography.

The Teaching of Music in a Normal School in Its Relation to Musical Culture.

JOHN L. BIGGERSTAFF.

The rapidly increasing attention which is being given in the schools of the country to instruction in the various branches of music is one of the most hopeful indications that the time is not far distant when we may really begin to be a musical nation. A condition, however, which can

never be attained until the people, as a whole, are intelligently appreciative of good music.

It is a recognition of this fact which lies at the basis of the difference in aim and method which distinguishes the teaching of music in a normal school from that in a conservatory.

The conservatory, or the private teacher, considers the individual and his needs, and aims primarily at the making of skilful performers. The normal school considers the mass of the people in its district or community, and endeavors to raise their musical standards and ideals. The conservatory produces the artist; the normal school, through the education of the children, in music, in the public schools, the intelligent audience.

The intelligent audience, however, is not the product of chance, but of years of community training. That much hearing of good music will accomplish wonders is obvious; that universal high school instruction in the rudiments of music, choral work, etc., will do more is equally clear; but much additional specific training is not only desirable, but necessary.

Music is a great art, governed by scientific and esthetic laws and principles, with its great periods of development, each characterized by an individual style, and showing, in common with literature and art, definite traces of the dominant thought of the times.

The central fact in the music of the Middle Ages is the church. The growth in artistic ideals and standards of beauty in all arts, consequent upon the Renaissance, comes to expression in music in the works of the great classical masters. The individualism which lies at the basis of the Reformation and the French Revolution best explain the music of the Romanticists.

The style of a great composer must be interpreted through a knowledge of the general musical and artistic conditions of the time during which he lived and worked, the prevailing style of musical composition in his day, the extent to which he was influenced by it, or was instrumental in modifying it.

We do not expect the choice of subject, style, or even the English of Chaucer or Spenser to coincide with that of Thackeray or Dickens; nor do we expect a corresponding similarity in the music of Palestrina and Chopin.

Some knowledge, therefore, of the history of music

is essential to the formation of correct standards of judgment.

Viewed from this standpoint, other branches of musical instruction are equally conducive to that end. The study of harmony is desirable—not, in a large majority of cases, that the student may become a skilful composer, but that he may develop a keen perception and appreciation of those harmonic effects upon which the beauty of many modern compositions so largely rests.

The study of counterpoint may, or may not, produce a good contrapuntist—that is largely immaterial—but the time has passed when its study is considered essential only for the prospective composer, for it is recognized now that it is of inestimable value in training the musical perceptions to grasp the thematic treatment and complicated structure of the great masterpieces.

Much of the beautiful tone color which results from the skilful combination of various orchestral instruments is lost to one who has not studied to some extent the science and art of orchestration.

Many resent the fact that the art of music is so esoteric, that its highest appreciation belongs only to those who are fitted by talent and training to enjoy it, but this is equally true of other arts. We study a language for years, partly for utilitarian purposes, of course, but is not the real reward in the unlocking of the literary treasures which that language contains?

Do not the masterpieces of sculpture and painting demand a knowledge of the laws of art and a perception of the beautiful which belong only to the initiated? And is not the end worth the means?

Even a few months of properly directed study can open up entirely new fields of musical enjoyment and appreciation, and few will deny that the cultural value of such study is equal to that of any other subject that may be pursued, and superior to many.

Teaching of Music.

The work allotted to this term makes a very full course in itself and could not be done or grasped without considerable preliminary experience such as is gained in our preceding courses. The first thing under consideration in this course is the study of the "Child Voice." Too much importance cannot be placed upon this subject.

The child voice is the one instrument the supervisor and teacher must be able to play upon. If he cannot, then he has no business in the school room. This is not an abstract theorizing upon the child voice, but a test of theories by hearing and using children as clinics. Each point is illustrated, *viva voce*. The Practice School is the field of experimentation.

The second subject is the analysis of school room text books in music. Also the study of the methods advocated by the compilers. Doubtful points are experimented upon with the children. Teachers in this class should be at the same time teaching in the Practice School so that from day to day all questions concerning the school room conditions that arise may be brought before and be discussed by the class.

The third division of the time is given to selecting, studying and directing music suitable for the grade schools and high schools. This work is closely related to the work done in Vocal Form and is very easy for those who have had that course.

Material for all grades such as choruses, cantatas, operas and oratorios is discussed and often scenes from operas are worked out as to stage settings, action, etc., so that the student gains some idea of what he must do in preparation of such works in the schools.

Piano Tuning.

Students making music their major subject are eligible to take this course when they have completed terms one to nine of the music course and have covered one year of physics.

The object of this course is that the supervisor of music graduating from this school will never have an excuse for using a piano which is out of tune in the school room.

The Course in Detail.

The first essential in good piano tuning is the ability to set a correct temperament. Among the various methods of teaching this all-important branch of the work are several that cannot be recommended. The old-fashioned "Long" temperament, comprising nearly two octaves, is slow and needlessly intricate. The practice of employing some mechanical contrivance to sound the correct intervals is still more strongly to be condemned, as any such appa-

ratus is very likely in course of time to get out of tune, thereby becoming untrustworthy, and what is much more serious, the student may become entirely dependent on it, and without the practical knowledge of his work, which can alone insure success.

The modern "Short" temperament, as taught in this department, is founded on scientific principles, is simple, practical, easily learned and thoroughly satisfies every musical and artistic requirement.

Voicing or Tone Regulating, Action Regulating, Repairing.

The advantages offered by the tuning department in these branches are unsurpassed. The student is not expected to attain practical efficiency from theoretical lectures or from the study of charts and diagrams. Several pianos have been provided by the school for this part of the work and the students are required to spend a certain period of each day under the supervision of the instructor in the accurate voicing of instruments, putting in strings, regulating actions and learning the details of actual repair work.

