

INFLUENTIAL WOMEN IN THE HISTORY OF AMERICAN MUSIC EDUCATION

By

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Liberty University

A MASTER'S THESIS PRESENTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS IN MUSIC EDUCATION

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August, 2019

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Liberty University, Lynchburg, VA

August, 2019

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DEDICATION

To my daughters, Cassia Linda and Calista Anne: Thank you for being my biggest supporters through all my academic endeavors. I love you to the moon and back and more than all the stars. The world needs what you have to offer. May you always use your gifts to touch lives and create beauty wherever life takes you.

ABSTRACT

Early American music education is rooted not only in the work of Lowell Mason and other male music education pioneers, but also in the lives of a number of women whose work in the field was largely unnoticed until the twentieth century and the evolution of women's rights in America. This project researched the lives and contributions of five of these women: Frances Elliott Clark, one of the first educators to take advantage of the technology available at the time, who incorporated the use of phonographs in the music classroom; Julia Ettie Crane, whose legacy lives on through the Crane School of Music in Potsdam, New York; Mabelle Glenn, who was sought after as a music supervisor by a number of States and led the way in demonstrating the character and tenacity required to generate monumental change; Marguerite Hood, who continued Clark's use of technology and carried it even further with the use of the radio in music classrooms; and Mary E. Hoffman, who demonstrated how to transition from teaching junior high and high school to teaching college while maintaining a foothold with potential future students. Other topics include a brief history of women in music, women in education, the evolution of American society's attitudes towards working women, and some of the sacrifices these women made so that modern female educators have the abundance of opportunities available to them.

Keywords: American Music Education, Women in Music Education, History of American Music Education

CONTENTS

Dedication.....	i
Abstract.....	ii
Contents	iii
Chapter One: Introduction.....	1
Background.....	1
A Brief History of Music Education in America.....	1
Statement of Problem	4
Statement of Purpose.....	7
Significance of the Study.....	7
Research Questions and Sub Questions	10
Hypothesis	11
Definition of Terms	12
Abbreviations	13
Chapter Two: Literature Review	14
Benefits of Music Education	15
General History of American Music Education	16
Women’s Involvement in Education	16
Women’s Involvement in Music Education	17
Fighting for the Right to Teach	17
The Importance of Inclusion	19
Frances Elliott Clark.....	22
Julia Ettie Crane	23
Mabelle Glenn	23
Marguerite Hood	24
Mary E. Hoffman.....	25
NAfME and the Women Who Served as President.....	25
Chapter Three: Methodology	26
Chapter Four: Research Findings	29
Opportunities for Women in All Areas of Education.....	29
Women Involved in the Growth of Music Education	30
Professional Support for Women in Music Education: MENC/NAfME	34
Women Who Have Served as Presidents of MENC/NAfME	35
Lilla Pitts	36
Frances Andrews	37
Dorothy A. Straub	38
Carolynn Lindeman	40
June Hinckley	42
Lynn Brinckmeyer.....	44

Barbara Greer	45
Nancy Ditmer	46
Denese Odegaard.....	48
Kathleen Sanze	50
Mackie Spradley	52
Progress for Women in American Music Education	53
Frances Elliott Clark.....	54
Julia Ettie Crane	62
Mabelle Glenn	69
Marguerite Hood	77
Mary E. Hoffman.....	83
Chapter Five: Conclusions and Recommendations	87
Summary of the Study	87
Summary of Purpose	87
Summary of Procedure	87
Summary of Findings and Prior Research.....	88
Limitations.....	89
Recommendations for Future Study	89
Implications for Practice.....	89
Bibliography	91
Appendix A: Career Options for Women in Colonial and Antebellum America	97
Appendix B: Quotes by Frances Elliott Clark	98
Appendix C: Major Publication by Frances Elliott Clark	100
Appendix D: Pedagogical Publications by Frances Elliott Clark.....	101
Appendix E: Pictures of Frances Elliott Clark	102
Appendix F: Quotes by Julia Ettie Crane	104
Appendix G: Major Publications by Julia Ettie Crane	105
Appendix H: Pedagogical Publications by Julia Ettie Crane	106
Appendix I: Pictures of Julia Ettie Crane	107
Appendix J: Quotes by Mabelle Glenn	108
Appendix K: Major Publications by Mabelle Glenn	111
Appendix L: Pedagogical Publications by Mabelle Glenn.....	112
Appendix M: Pictures of Mabelle Glenn.....	113
Appendix N: Quotes by Marguerite Hood	115
Appendix O: Major Publications by Marguerite Hood	116
Appendix P: Pedagogical Publications by Marguerite Hood	117
Appendix Q: Pictures of Marguerite Hood	118
Appendix R: Quotes by Mary E. Hoffman.....	120
Appendix S: Major Publications by Mary E. Hoffman.....	121
Appendix T: Pedagogical Publications by Mary E. Hoffman	122

CHAPTER ONE: INTRODUCTION

Background

The subject of women's contributions to American Music Education is not one that was frequently considered until the mid to late twentieth century when the worlds of feminism and Music Education connected.¹ Because of the lack of information in American history books about women's involvement in music, it has taken several years for the information that is available to become more widely accessible. Modern culture is more accepting than ever before of women as musicians, teachers, theorists, and researchers, but there still remains considerably less information by and about women who have successful careers in music than about the men in the same field.² This is largely due to the normalcy of exclusively male leadership in early American culture. Because women did not work outside the home, any advancements made in any field were made by men.³

A Brief History of Music Education in America

Music education in America was originally started as a way to improve singing in New England churches.⁴ Cotton Mather, one of the most influential New England ministers in Colonial America, passionately taught that music was an inherent aspect of worship.⁵ More than

¹ Carolyn Livingston, "Women in Music Education in the United States: Names Mentioned in History Books," *Journal of Research in Music Education* 45, no. 1 (March/April 1997): 130, Accessed June 3, 2019, doi:10.2307/3345470.

² Sondra Wieland Howe, "A Historical View of Women in Music Education Careers," *Philosophy of Music Education Review* 17, no. 2 (September/October 2009): 162-163. Accessed September 20, 2018. doi:10.2979/pme.2009.17.2.162.

³ Howe, "A Historical View of Women in Music Education Careers," 162.

⁴ Michael L. Mark, "The Evolution of Music Education Philosophy from Utilitarian to Aesthetic," *Critical Essays in Music Education*, 30, no. 1 (Spring 1982): 17, doi:10.4324/9781315095257-6.

⁵ Mark, "The Evolution of Music Education Philosophy from Utilitarian to Aesthetic," 17.

a century later, music educator Lowell Mason used this reasoning as his argument that music education should be included in Boston Public Schools, stating that learning music not only built character and made students more moral, but it also improved their overall health and intellect.⁶ This is still used as an argument in favor of Music Education in schools today.⁷ Mason presented this justification to include music in a public school curriculum to the Boston School Committee in 1838, and received the following reply:

Judged then by this triple standard, intellectually, morally, and physically, vocal music seems to have a natural place in every system of instruction which aspires, as should every system, to develop man's whole nature.... Now the defect of our present system, admirable as that system is, is this, that it aims to develop the intellectual part of man's nature solely, when for all the true purposes of life, it is of more importance, a hundred fold, to feel rightly, than to think profoundly.⁸

The field of Music Education in the United States is young - less than two hundred years old, and although women's contributions were limited in the beginning, they have been contributing to its growth from its inception. In the 18th and 19th centuries, women were involved in Music Education by teaching private piano lessons from their homes and teaching hymns and sacred songs in Sunday school.⁹ They wrote and published children's songs and hymns and taught music in both private and public schools, and although women had successfully proven their abilities as capable and qualified music educators, claims about professional limitations for female music educators have been made for several years.¹⁰ Dr.

⁶ Mark, "The Evolution of Music Education Philosophy from Utilitarian to Aesthetic," 17.

⁷ Arnaud Cabanac, Leonid Perlovsky, Marie-Claude Bonniot-Cabanac, and Michel Cabanac, "Music and Academic Performance," *Behavioural Brain Research* 256 (Nov. 2013): 257, doi: 10.1016/j.bbr.2013.08.023.

⁸ Mark, "The Evolution of Music Education Philosophy," 17.

⁹ Howe, "A Historical View of Women in Music Education Careers," 165.

¹⁰ Howe, "A Historical View of Women in Music Education Careers," 165.

Sandra Weiland Howe, who holds a Ph.D. in Music Education from the University of Minnesota, refers to a glass ceiling in Music Education that not only keeps women from advancing as quickly as men but also keeps them from holding as many high-level positions as men usually do.¹¹

However, there have been a number of women who have changed the culture of Music Education and have paved the way for current female music educators. In her article “Women Working in Music Education: The War Machine,” Elizabeth Gould refers to these women as nomads.¹² Gould uses Gilles Deleuze and Felix Guattari’s concept of the war machine, in which the nomad is a philosophical figure who is not repressed by traditional expectations or borders. The war machine is any ideological, artistic, or social movement that is creative in nature and utilizes nomadic thought. Just as the nomad fought through cultural restraints and worked toward individual creativity that would connect one to his or her inner self as well as to his or her community, so women in music education for generations have used and continue to use their creativity to overcome the pedagogical boundaries set in place by standards and “curricular rigidity.”¹³ Gould writes:

Expressing the imperative of doing work that matters, work that we want to do, work that initiates singularities and connections, work that cannot remain undone, women in music education create an event, a series of events in which potentialities may be realized, the virtual actualized, and the world does indeed explode.¹⁴

¹¹ Howe, "A Historical View of Women in Music Education Careers," 165.

¹² Elizabeth Gould, "Women Working in Music Education: The War Machine," *Philosophy of Music Education Review* 17, no. 2 (Fall 2009): 126, Accessed June 14, 2019, doi:10.2979/pme.2009.17.2.126.

¹³ Gould, "Women Working in Music Education: The War Machine," 127.

¹⁴ Gould, "Women Working in Music Education: The War Machine," 127.

The world explodes, according to Gould, because, just as the nomad must learn to make his way, women have also had to learn how to make their way in a field that is historically male-oriented.¹⁵

Statement of Problem

There they go, our brothers who have been educated in public schools and universities, mounting those steps, passing in and out of those doors, ascending those pulpits, preaching, teaching, administering justice, practicing medicine, transacting business, making money. It is a solemn sight always... But now, for the past twenty years or so, it is no longer a sight merely... at which we can look with merely an aesthetic appreciation. For there, traipsing along at the tail end of the procession, we go ourselves... We must ask ourselves, here and now, do we wish to join the procession, or don't we? On what terms shall we join the procession? Above all, where is it leading us, the procession of educated men?¹⁶

The history of American Music Education has been presented from a predominantly male perspective. In her article *Inclusion of Women Composers in College Music History Textbooks*, author Vicki Baker references Dr. Eugene Gates, retired faculty member of the Royal Conservatory of Music in Toronto, who noted that traditional music history texts and courses are "an incomplete, one-sided view of the history of the art,"¹⁷ meaning that women's roles in music and Music Education were minimized while men's roles were highlighted.

The bias against women in music careers is long-standing. During the 1800s, it was believed that, due to a "biological predisposition, ...women lacked the innate creativity to compose good music."¹⁸ In fact, George Upton wrote in his book *Women in Music* that women

¹⁵ Gould, "Women Working in Music Education: The War Machine," 127.

¹⁶ Virginia Woolf, *Three Guineas* (Baker 2003), 60-62, ebooks.adelaide.edu.

¹⁷ Vicki D. Baker, "Inclusion of Women Composers in College Music History Textbooks." *Journal of Historical Research in Music Education* 25, no. 1 (October 2003): 8, Accessed June 4, 2019, doi:10.1177/153660060302500103.

¹⁸ Richard A. Reublin, "In Search of Women in American Song: A Neglected Musical Heritage," *Parlor Songs*, Last modified March 21, 2019, Accessed May 21, 2019, <https://parlorsongs.com>.

are incapable of being musically creative.¹⁹ American violinist, Maud Powell, would argue vehemently with this belief. She is quoted as saying:

I was raised in an atmosphere charged with the then radical spirit of woman suffrage.... Through my girlhood years there persisted an undercurrent of thought that urged me ever onward - to try to prove that a woman could do her work as thoroughly, as capably and as convincingly as a man. Indeed, throughout long years I fought my battle against prejudice, even as Camilla Urso - revered be her memory - fought the battle before me. In my early days, the names of Mrs. Cady Stanton and Susan B. Anthony were household words. I remember with affection the gentle, honest nature of that good woman 'Susan B.' who took a real interest in my future career, even giving me my first nest-egg, a gold sovereign, toward buying a "Cremona" violin. Both women wanted the little American girl to show the world that a woman could "fiddle as well as a man."²⁰

Author and music education philosopher, Lucy Green, wrote of this bias against women and the difficulties that women have faced in receiving recognition in the field of music - whether as performers, artists, or teachers. Green suggests that there exists a spectrum for acceptance of women in music.

The delineations of femininity, their capacity to affirm, interrupt or threaten patriarchal definitions, thus vary in degree like all musical meanings, according to the music's style, its historical context, and the subject-position of the listener. But even in the most supposedly autonomous music, the discourse surrounding which totally eschews the possibility of delineated meaning, femininity is nonetheless delineated to some extent. Otherwise, if I can put this in a nutshell, there would be no heat in the issue of women's musical roles, and the whole history of music would be different.²¹

Carrie Leigh Page and Dana Reason wrote the following about this spectrum:

A woman singer is accepted because using her body to make music is an extension of her femininity. Put an instrument in her hands or in front of her face, and it interrupts the impression of a woman as either 'sexually available or maternally occupied.' The role of composer (and, I would add, producer), the *dux femina facti*, is the greatest challenge of

¹⁹ Jeannie G. Pool, "America's Women Composers: Up from the Footnote," *Music Educators Journal* 65, no. 5 (1979): 28, Accessed June 4, 2019, doi:10.2307/3395571.

²⁰ "Women in Music Timeline," Maud Powell, Accessed June 10, 2019, <http://new.maudpowell.org/home/MaudPowell/WomeninMusicTimeline.aspx>.

²¹ Lucy Green, "Gender, Musical Meaning, and Education," *Philosophy of Music Education Review* 2, no. 2 (1994): 101-2, <https://www.jstor.org/stable/40327076>.

all according to Green, because it places the woman in control and invites the audience to gaze upon the inner workings of her mind, disembodying the woman entirely.²²

Although this research refers to women in music careers outside of academia, the same discrimination has existed for years within the field of Music Education. Music historian and author, Sondra Weiland Howe, wrote a compelling essay entitled “Reconstructing the History of Music Education from a Feminist Perspective” in which she stated the following in her introduction:

The history of music education has been written as a chronological account of the teaching of western music in American public schools since the middle of the nineteenth century. Scholars have emphasized major male leaders, the history of institutions, and the development of national music associations. Publications have concentrated on band music, note-reading methods, and the growth of large city school systems. It is time to use a broader definition of the history of music education, telling the story of the education of students of all age groups, in music of all types, and in diverse community settings. Alternative perspectives of the history of music education could include those of African-Americans and women in music education. Various methodologies should be used including oral history, sociology, and ethnomusicology. As these new methods are used and different perspectives taken, a more comprehensive, richer, fuller historical account will emerge.²³

In order to reverse this discrimination and to ensure that women are accurately represented in American Music Education textbooks, modern female music educators must be actively engaged in all aspects of Music Education. This can be accomplished by women in Music Education continuing to lead in any capacity possible. Whether it is teaching private lessons or elementary music in a school, directing high school choral programs or college choirs, researching areas that impact women involved in Music Education and sharing their findings through articles written for Music Education journals and shared in conferences around the

²² Carrie Leigh Page, “Playing Like a Girl: The Problems with Reception of Women in Music,” *New Music Box*, Last modified July 19, 2018, Accessed July 7, 2019.

²³ Sondra Weiland Howe, “Reconstructing the History of Music Education from a Feminist Perspective,” *Philosophy of Music Education Review* 6, no. 2 (1998): 96, <https://www.jstor.org/stable/40327121>.

country, any involvement of women in Music Education will result in progress for all women in Music Education.

Statement of Purpose

The work of five early American female music educators contributed extensively to the field of Music Education and continues to influence modern music education. During the earliest days of America's existence, women were expected to be homemakers while their husbands worked jobs outside the home.²⁴ The women who made the bold choice to work outside the home did what they could to keep their homes running smoothly while also unknowingly beginning the fight for women's rights to a career.

The reflection and research of the work of these women continues to inspire other music educators to work toward women's involvement and recognition in the field of Music Education. Reading the stories of America's pioneers in Music Education can serve not only as a reminder that current educators are not alone in their struggles but can also provide motivation to continue pressing on because the cause is worthy.

Significance of the Study

The History of American Education is indeed quite patriarchal in nature, and the History of American Music Education is no exception.²⁵ Sondra Wieland Howe describes how, in the early years of Music Education, women were allowed to teach only if they had a male supervisor

²⁴ Baker, "Inclusion of Women Composers in College Music History Textbooks," 9.

²⁵ Sondra Wieland Howe, *Women Music Educators in the United States: A History* (Blue Ridge Summit: Scarecrow Press Inc., 2014), 71.

for their classroom.²⁶ The irony, though, was that the men were no more educated than the women.²⁷

Currently, the majority of material available about the history of American Music Education is written by and, therefore, presented from a male-oriented approach. Sondra Weiland Howe states the following about the predominance of men in American Music Education textbooks:

Although women make up a large percentage of music teachers, the published accounts of music education in English-speaking countries neglect the contributions of women...²⁸ The extant scholarly publications on the history of music education, written by white male authors, are chronological with an emphasis on white male educators in public school music. They also have emphasized the music teaching of white educators teaching the music of North European countries. New approaches, different primary sources, and different research methods could produce a comprehensive history of music education that includes the contributions of women and men, and the teaching of various ethnic groups that have influenced American school and community music.²⁹

There is a growing interest in women's contributions to all areas of music. Music educator and author, Peggy Vagts, is of the opinion that "by talking about women composers as a separate group we may be dumping women into a sort of culture ghetto" and that it may be more productive to refer to women composers as simply "composers" and women educators as "educators."³⁰ In an article entitled "Women's Voices in the Theory Classroom," author Molly

²⁶ Howe, *Women Music Educators in the United States: A History*, 71.

²⁷ Howe, *Women Music Educators in the United States: A History*, 71.

²⁸ Howe, "Reconstructing the History of American Music Education from a Feminist Perspective," 96-97.

²⁹ Howe, "Reconstructing the History of American Music Education from a Feminist Perspective," 97-98.

³⁰ Peggy Vagts, "Introducing Students to Music by Women Composers," *American Music Teacher* 39 (1989):10, <http://ezproxy.liberty.edu/login?url=https://search-proquest-com.ezproxy.liberty.edu/docview/1294851255?accountid=12085>.

Murdock referenced the 2008 Nashville Summary Report “Addressing the Gender Imbalance,”³¹ which was conducted for the Society for Music Theory (SMT) and the Committee on the Status of Women (CSW), a branch of SMT that promotes gender equality in Music Education research.³² The 2008 Nashville Summary Report cited information presented at the annual CSW meeting which stated that membership of women in the Society had steadily declined over the previous three years.³³ The report continued to trace the decline of female membership and make the following suggestion to increase awareness of women’s contributions to Music Education:

Professors should be encouraged to include more work by women (composers, theorists) in their classes at both the undergraduate and graduate levels, as a further method of demonstrating the worth of female work, and the possibility for women to continue in the field... Individual professors should be aware of the role they can play by positively encouraging students early in their education.³⁴

Murdock stated in her article that she asked several music theory students to share their opinions about this statement, specifically regarding whether they believed women’s contributions to music were underrepresented. She mentioned two contrasting opinions in her article, both from male students. One student stated that he was surprised at the extent to which women’s contributions were underrepresented and he believed that a class designated specifically to women’s contributions to music would be advantageous. This student said specifically:

³¹ Molly Murdock, “Women's Voices in the Theory Classroom,” Music Theory Examples by Women, Last modified November 6, 2018, Accessed July 9, 2019, <https://musictheoryexamplesbywomen.com/womens-voices-in-the-theory-classroom-molly-murdock/>.

³² “Committee on the Status of Women,” Society for Music Theory, Accessed July 9, 2019, <https://societymusictheory.org/administration/committees/csw>.

³³ “Addressing the Gender Imbalance,” Society for Music Theory, Last modified 2008, Accessed July 9, 2019, https://societymusictheory.org/sites/default/files/Nashville_report.pdf.

³⁴ Murdock, “Women’s Voices in the Theory Classroom.”

Seeking out significant women's compositions, papers, and other academic works would demonstrate greater historical integrity on the part of our department and would provide students with a more accurate historical understanding.³⁵

Conversely, the second male student Murdock quoted in her article stated that, while women's contributions to music are important, colleges and universities should not go out of their way to incorporate those contributions into a general music curriculum. This student suggested that a course devoted to this subject would likely be beneficial mostly to someone researching gender and music but is not necessarily imperative to all students.³⁶ But Dr. Marcie Ray, professor of Musicology at Michigan State University, disagrees.

Academia absolutely has a responsibility to "go out of its way" to include the histories of every marginalized population as best it can. If we only include women composers, say in a course called "Music and Gender," then we have institutionalized this marginalization. That is precisely what we want to avoid because it reinforces for students today a kind of status quo. I believe academia should: acknowledge the marginalization of women and minorities in the Western canon and discuss why they are so absent; and include women and minorities wherever possible in the curriculum to change how people think of the Western canon and whom they think of.³⁷

Murdock agrees and emphasizes that "women are not a side-item to be included if there is elective time in the curriculum."³⁸ The work of each of the female educators researched in this study impacted that of the next, creating an ongoing progression of positive changes to the world of Music Education and advancement for female music educators.

Research Questions and Sub Questions

The overarching questions presented in this research include:

1. Which women most powerfully impacted American Music Education?

³⁵ Murdock, "Women's Voices in the Theory Classroom."

³⁶ Murdock, "Women's Voices in the Theory Classroom."

³⁷ Murdock, "Women's Voices in the Theory Classroom."

³⁸ Murdock, "Women's Voices in the Theory Classroom."

2. What were their educational backgrounds?
3. Why did they choose a career in Music Education and was there a definitive moment that caused them to choose this career?
4. What was the scope of their influence in modern music education?

The answers to these questions will benefit both men and women who are currently working as music educators or are considering become music educators.

Hypothesis

If the early influential female American music educators are represented accurately in music education instruction, then modern music educators, both male and female, would be informed of how much progress has been made in women's rights; and, as a result, there is less of a chance for gender marginalization to occur, resulting in more women being empowered to succeed in this field.

Definition of Terms

Boarding School: A school that provides meals and lodging.³⁹

Common School: A public school that offers free education.⁴⁰

Female Seminaries: The female seminaries established in every colony were limited to young ladies from families who could afford to pay tuition and focused on ladylike accomplishments rather than academic subjects. While some of these seminaries later grew into colleges, and others became private high schools, none were not true women's colleges until years later.⁴¹

Monitorial Schools: An educational system formerly in use by many charity schools that consisted in employing older pupils to teach the younger ones.⁴²

Normal School: A 2-year school that mainly focused on training elementary teachers.⁴³

Pestalozzian education: Of, relating to, or constituting a system of education in which the sense perceptions are first trained, and the other faculties are then developed in what is held to be natural order.⁴⁴

Singing Schools: Schools established around 1700 devoted to the teaching of basic rules of singing with a large focus on sacred music.⁴⁵

³⁹ Merriam-Webster, "Dictionary by Merriam-Webster: America's Most-Trusted Online Dictionary," Accessed December 10, 2018, <https://www.merriam-webster.com/>.

⁴⁰ Merriam-Webster, "Dictionary by Merriam-Webster."

⁴¹ "First Woman Educators," History of American Women, Accessed June 3, 2019, <http://www.womenhistoryblog.com/2014/03/first-women-educators.html>.

⁴² Merriam-Webster, "Dictionary by Merriam-Webster."

⁴³ Merriam-Webster, "Dictionary by Merriam-Webster."

⁴⁴ Merriam-Webster, "Dictionary by Merriam-Webster."

⁴⁵ "Singing Schools," Ole Miss, Accessed June 21, 2019, <http://home.olemiss.edu/~mudws/schools.html>.

Abbreviations

MENC: Music Educators National Conference.

MSNC: Music Supervisors National Conference.

NAfME: National Association for Music Education.⁴⁶

⁴⁶ Ole Miss, "Singing Schools."

CHAPTER TWO: LITERATURE REVIEW

An initial challenge when approaching such a topic is to discern where and how to begin researching. An online search of “Influential Women in the History of American Music Education” revealed several resources, which led to discovering more sources and authors on the topic.

While there is information available about each of these women individually, and there are one or two sources available that includes a discussion of the contributions of all five of these women – Frances Elliott Clark, Julia Ettie Crane, Mabelle Glenn, Marguerite Hood, and Mary E. Hoffman – none of those sources contain all of the information included in this project as well as a brief biographical sketch of the female presidents of NAFME and their accomplishments during their presidencies. Thus, the goal for this project is to research the evolution of women’s rights in relation to Music Education and to honor the impact women as a whole have made in the field of by highlighting the lives and careers of some of the most prominent women in the field.

Music educator and author, Michael L. Mark, has written extensively on the subject of the History of Music Education in America. He has also compiled a detailed collection of essays into the book *Music Education: Source Readings from Ancient Greece to Today*.⁴⁷ These readings, currently in their fourth edition, contain quotes, essays, and research from writers in all walks of life ranging from ancient Greek and Roman philosophers to modern music educators. In its first publication in 1982, more than ninety essays and writings were included in this useful resource. Of those, only three female music educators were included - Frances Elliott Clark, Hannah Matthews Cundiff, and Hazel Nohavek Morgan.⁴⁸ Updated editions of this book contain

⁴⁷ Michael L. Mark, *Music Education: Source Readings from Ancient Greece to Today*, 4th ed. (New York, NY, London: Routledge, 2013).

⁴⁸ Howe, “Reconstructing the History of Music Education,” 96-97.

an increased number of contributions from female music educators. The most recent edition of this book (2013) includes not only more topics relevant to modern American Music Education such as multicultural classrooms and the role of race in Music Education, advocating for the music classroom in local, state, and national governments, and philosophical and psychological views on Music Education, but also contributions from thirty-five female music educators.⁴⁹ This is almost one-third of the total contributions - a remarkable increase!

There are currently more sources available about women's contributions to American Music Education than ever before. This chapter contains a summary of the sources used in researching this topic and how they impacted the research.

Benefits of Music Education

Music Education has long been an important aspect of American learning, even before its inclusion in public school curriculum. Mark's (2013) compilation of quotes, essays, and research from writers in all walks of life ranging from ancient Greek and Roman philosophers to modern music educators illustrates the importance of learning music.⁵⁰ There are an abundance of studies supporting the benefits of children learning music. Children who study music tend to have been spatial reasoning skills than students who do not. Cabanac et al (2013) performed a study that determined that students who study music consistently make higher grades in all subjects than students who do not study music either consistently or not at all.⁵¹ Mark (1982) traces the history of Music Education from ancient Greece through modern day America and discusses the beliefs

⁴⁹ Mark, *Music Education: Source Readings from Ancient Greece to Today*, v-xi.

⁵⁰ Mark, *Music Education: Source Readings from Ancient Greece to Today*.

⁵¹ Cabanac et al., 257.

of Greek philosophers such as Plato who taught that learning music was essential to becoming an ideal citizen.⁵² Efland (1983) provides a detailed account of Pestalozzi's influence on philosophies of education for both art and music and the connection of Lowell Mason's influence in advocating for the Pestalozzian Method of teaching to his transition from the Singing School philosophy to the Pestalozzian Method in American schools.

Knowing the benefits of music education raises questions about why it has taken so long for public school systems in America to incorporate music classes as part of the core curriculum. The field of Music Education is young and considerable progress has already been made thanks to the dedication and tenacity of its teachers and supporters who have been working relentlessly since its beginning to ensure that American students can learn music in school.

General History of American Music Education

Women's Involvement in Education

It is important to understand the beginnings of public education in America to fully realize the progress that has been made in the field of Music Education. The website Women's History Blog (2014) explains that in early America, women were discouraged from working outside the home and were educated for just two reasons: finding a husband and homeschooling their sons.⁵³ When America became involved in the first World War, women were forced to go to work, and many women found success as school teachers. This was the beginning of society's

⁵² Mark, "The Evolution of Music Education Philosophy from Utilitarian to Aesthetic," 17.

⁵³ "First Women Educators," History of American Women, Last modified April 2, 2017, Accessed August 7, 2019, <http://www.womenhistoryblog.com/2014/03/first-women-educators.html>.

acceptance of women working outside the home as detailed on the Public Broadcasting System's website (2019).⁵⁴

Women's Involvement in Music Education

As America's public schools grew, the need for classes outside the traditional math, reading, and history also grew. Howe (2014) provides a detailed examination of women's entrance into the world of Music Education throughout American history.⁵⁵ While classroom teaching is usually the predominant area of Music Education that is considered, there are many other aspects of Music Education in which women have been successful over the last two hundred years. Women have proven themselves throughout American history as successful choral conductors and composers, instrumental music teachers and band directors, private music teachers, researchers, editors, and publishers. With their proven success, why has their validation been so difficult to obtain?

Fighting for the Right to Teach

Women have been fighting for equal rights on all fronts for hundreds of years. Clinton (1999) provides background into the lives of women who were involved in America's fight for freedom in 1776.⁵⁶ While not specifically related to Music Education, this book does provide valuable information about the long history of women's rights, information which is relevant to this project in providing a better understanding of the strenuous battle for equality for women in all areas of American life. Related to women's struggle for equal rights as educators is the article

⁵⁴ "Only a Teacher: Teaching Timeline," PBS, Accessed June 15, 2019, <https://www.pbs.org/onlyateacher/timeline.html>.

⁵⁵ Howe, *Women Music Educators in the United States: A History*.

⁵⁶ Catherine Clinton, *The Other Civil War: American Women in the Nineteenth Century*, New York: Hill and Wang, 1999.

“First Women Educators” (2014) on the website www.womenhistoryblog.com, which discusses topics such as women’s education in Colonial America, women’s education in the South, and female seminaries.⁵⁷

It was several more years before women could teach music without male supervision, a topic Howe (2009) examines in depth.⁵⁸ Due to a misconception about women’s ability to think creatively, society was hesitant to accept women’s success as musicians and music educators (Reublin, 2019).⁵⁹ A website dedicated to the memory of violinist Maud Powell (2019) provides quotes by Powell stating evidence that this belief is incorrect.⁶⁰

Gould (2009) correlates the battle women in Music Education have faced to the concept of the war machine as presented by Gilles Deleuze and Felix Guattari.⁶¹ The woman music educator is the nomad fighting against the university system that attempts to restrain creativity and sometimes even progress. Howe (1998) points out the dominance of male-oriented contributions, particularly from white male authors, showing that it was not only women who were at the receiving end of this discrimination.⁶² While white women have certainly been marginalized, the discrimination faced by women of color has been significantly worse, according to Southern (2006).⁶³ Thomas and Jackson (2007) discuss the challenges black women

⁵⁷ *First Women Educators*, April 2, 2017. <http://www.womenhistoryblog.com/2014/03/first-women-educators.html>.

⁵⁸ Howe, "A Historical View of Women in Music Education Careers," 165.

⁵⁹ Reublin, *In Search of Women in American Song: A Neglected Musical Heritage*.

⁶⁰ "Women in Music Timeline," Maud Powell.

⁶¹ Gould, "Women Working in Music Education: The War Machine," 126.

⁶² Howe, "Reconstructing the History of Music Education."

⁶³ Eileen Southern, *The Music of Black Americans: A History*, (New York: W. W. Norton & Company, 2006), 247.

in Antebellum America faced in obtaining quality education for their girls.⁶⁴ It is worth exploring why this is the case. Why has there been such a reluctance to welcome women's contributions in this field?

The Importance of Inclusion

Recognizing women's contributions to music education and thus decreasing marginalization against women in this field will result in more women contributing their creative skills and ideas to the field. Vagts (1989) warns against referring to women who compose as "women composers" or women who teach as "women educators," however. Instead, Vagts proposes including women simply as "composers" or "educators," thus avoiding segregation of them and their work from general recognition.⁶⁵ Similarly, Page (2018) discusses the hesitancy of society to accept women as musicians without sexualizing them. She contends that women singers are more readily accepted because singing uses the entire body, and a woman's femininity is more recognizable when her body is not blocked by a musical instrument. Women who play instruments that partially cover the face, such as the flute or the trumpet, decrease their sexuality and thus their feminization. Women conductors are the most confusing of all female musicians because conducting exposes the mind of conductor, and this exposition disembodies the woman, completely removing her from her feminization.⁶⁶

⁶⁴ Veronica G. Thomas and Janine A. Jackson, "The Education of African American Girls and Women: Past to Present," *The Journal of Negro Education* 76, no. 3 (2007):359, Accessed June 15, 2019, <https://www.jstor.org/stable/40034578>.

⁶⁵ Vagts, "Introducing Students to Music by Women Composers," 10.

⁶⁶ Page, *Playing Like a Girl: The Problems with Reception of Women in Music*.

Mark and Gary (2007) outline the history of Music Education from the inclusion of music in Biblical times to modern day Music Education and discuss its progression through the years.⁶⁷ Although this book is a useful resource in learning the history of Music Education, it provides only a surface discussion of women's contributions to the field. For several years, this was the norm in Music History textbooks, although support for women in Music Education is slowly increasing. Livingston (1997) brings awareness to the gross underrepresentation of women in Music History textbooks and the inclusion of more women and their contributions to Music Education in textbooks.⁶⁸ Her article lists a number of highly respected Music History textbooks and compares the number of women included in each, showing the addition of more women as textbooks are updated as well as tables showing the names of women mentioned multiple times in various Music History texts and an overview of the contributions of the most commonly mentioned women. However, women have been far more active in American Music Education than traditional textbooks and college courses indicate.

Baker (2003) discusses the upsurge of support of women in music and inclusion of women's contributions to music, particularly regarding the increasing number of women included in music history textbooks used in colleges around the United States.⁶⁹ Howe (2009) has traced the changes in attitudes towards women in Music Education careers from the beginning of American history through modern day America and has notes that, as society's

⁶⁷ Mark, Michael and Charles Gary, *A History of American Music Education* (Lanham, MD: Rowman & Littlefield, 2007).

⁶⁸ Livingston, "Women in Music Education in the United States: Names Mentioned in History Books."

⁶⁹ Baker, "Inclusion of Women Composers in College Music History Textbooks," 8.

expectations of traditional gender roles has changed, women have become more accepted in all fields.⁷⁰ This is good news for women in Music Education.

Murdock (2018) references the 2008 Nashville Summary Report compiled for the Society for Music Theory and the Committee on the Status of Women, a branch of SMT that promotes gender equality in Music Education Research.⁷¹ This report calls attention to the need for music teachers, especially college music professors, to include works by women in their Music Theory and Music Appreciation classes.

Due to the work of strong, determined female music educators, considerable progress has been made on this front. Heintze and Saffle (2000) have compiled a collection of essays by composers, performers, scholars, theorists, and educators sharing their opinion of America's music.⁷² One of the essays, written by Charles Gary, discusses Twentieth Century Public School Music Education and the beginning of the MENC, which was founded by Frances Clark.

Clark was just one of several women who impacted American Music Education whose work was researched for this project. Freer and Dansereau 's (2007) article for the *Music Educators Journal* contains a wealth of information on the careers and influences of three MENC presidents: Mabelle Glenn, Lilla Pitts, and Marguerite Hood.⁷³ Freer discusses in depth how these women's visions for the future of Music Education shaped their philosophies of

⁷⁰ Howe, "A Historical View of Women in Music Education Careers," 162-163.

⁷¹ Murdock, "Women's Voices in the Theory Classroom."

⁷² James R. Heintze and Michael Saffle, *Reflections on American Music: The Twentieth Century and the New Millennium: A Collection of Essays Presented in Honor of the College Music Society* (Hillsdale, NY: Pendragon Press, 2000), 142.

⁷³ Patrick K. Freer and Diana R. Dansereau, "Centennial Series: Extending the Vision: Three Women Who Saw the Future of Music Education," *Music Educators Journal* 93, no. 4 (2007): 58, doi:10.2307/4127135.

education and contributions to the field. Shifflet (2007) has outlined the work of ten women who influenced American Music Education between the years of 1885 and 1997.⁷⁴

Frances Elliott Clark

Frances Elliott Clark was one of the foremost pioneers for women's rights in Music Education. Known as the "Mother of the Conference," Clark was one of the founders of the Music Supervisors National Conference as well as its first President. Kinscella (1956) outlines Clark's work with the MSNC and her passion for its work with music supervisors. Stoddard (1968) continues the dialogue about Clark's life and career in his dissertation in which he examines her life before becoming a music teacher, her growth as a teacher, and her many contributions to American Music Education, particularly her use of the phonograph in her music classrooms and her work with the Victor Talking Machine Company.⁷⁵ Vogan (2006)⁷⁶ and Ent (2017)⁷⁷ discuss Clark's mark in American history as the first teacher to use modern technology in the music classroom. Criswell (2019) explains how Clark's work is still influencing music educators through the Frances Clark Center for Keyboard Pedagogy.⁷⁸

⁷⁴ Brian R. Shifflet, "A History of Ten Influential Women in Music Education: 1885-1997," OhioLINK. Last modified 2007, http://rave.ohiolink.edu/etdc/view?acc_num=bgsu1182255855.

⁷⁵ Eugene M. Stoddard, "Frances Elliott Clark: Her Life and Contributions to Music Education," 1968, Accessed June 3, 2019, <https://search.proquest.com/docview/302287007>.

⁷⁶ Nancy Vogan, "Frances Elliott Clark, the Mother of MENC," *The Canadian Music Educator* 48, no. 2 (2006): 14-15, file:///Users/christinamathis/Downloads/Frances_Elliott_Clark_the_Mot.pdf.

⁷⁷ Veronica I. Ent, "Twentieth-Century Music Education: Early American Schools and the Phonograph," *Country School Journal* 5 (2017), Accessed June 15, 2019, http://www.countryschooljournal.com/uploads/ENT_MusicED_final_.pdf.

⁷⁸ Chad Criswell, "About Frances Clark," The Frances Clark Center for Keyboard Pedagogy, Accessed June 15, 2019, <http://www.keyboardpedagogy.org/about-frances-clark>.

Julia Ettie Crane

About the same time as Clark was leading the way in using technology in the classroom, Julia Ettie Crane (1898) was recognizing the need for formal education for music teachers and writing her book *Music Teachers Manual*.⁷⁹ Claudson (1969) describes Crane's innovative teaching philosophies⁸⁰ which she outlined her book. As Crane continued teaching, she realized there was a lack of teacher training for music teachers. Tobin (2006) discusses how this realization led to Crane starting her Institute and how her work continues to influence modern music teacher training.⁸¹ According to the website Women of Courage (1989), the Crane Institute of Music in Potsdam, New York remains one of the most highly respected music schools in the country.⁸²

Mabelle Glenn

Mabelle Glenn was a tireless advocate for her students, and she dedicated her life and career to their success. Holgate (1962) provides a firsthand account of this dedication in his dissertation on her life and career.⁸³ This dedication is also evident in Glenn's writings. She encouraged parents to begin teaching music in the home (Glenn, 1918)⁸⁴ and was one of the first

⁷⁹ Julia E. Crane, *Music Teachers Manual*, Potsdam, NY: Elliott Fay and Sons, 1898.

⁸⁰ William D. Claudson, "The Philosophy of Julia E. Crane and the Origin of Music Teacher Training," *Journal of Research in Music Education* 17, no. 4 (1969): 401, doi:10.2307/3344167.

⁸¹ R. Nicholas Tobin, "A Chronicle of the First Degrees: Music Teacher Training from Normal School to State College," *Journal of Historical Research in Music Education* 27, no. 2 (2006): 85, doi:10.1177/153660060602700203.

⁸² "Julia Etta Crane, Pioneer Music Educator," Women of Courage, Last modified 1989, <http://stlawrence.aauw-nys.org/crane.htm> (accessed July 11, 2019).

⁸³ George Jackson Holgate, "Mabelle Glenn: Her Life and Contributions to Music Education," PhD diss., 1962, Abstract, Accessed June 5, 2019, <http://digitallibrary.usc.edu/cdm/ref/collection/p15799coll117/id/149373>.

⁸⁴ Mabelle Glenn, *School and Home Education*. Vol. 38. Public School Publishing Company, 1918.

American teachers to use Dalcroze Eurhythmics in the classroom (Glenn, 1927).⁸⁵ In accordance with Dalcroze and Kodaly, she believed that young children learn best by rote (Glenn, 1929).⁸⁶

As a music supervisor, she sought to demonstrate through her own life what she expected from those who worked for her (Glenn, 1927).⁸⁷ She conducted frequent studies on how students perceived music classes and their music teachers to know how to better conduct training sessions with the teachers she supervised (Glenn, 1929).⁸⁸

Marguerite Hood

Marguerite Hood was one of the primary supporters of teaching listening skills in the music classroom. She believed that learning how to listen equipped students to better appreciate quality music, which in turn enhanced their lives (Hood, 1931).⁸⁹ She also advocated for Music Education for its own sake and believed that when music educators are actively involved in creating opportunities for their students to share in their communities, there is less of a need to verbally defend the worth of Music Education (Hood, 1952).⁹⁰

Like Frances Clark, Marguerite Hood recognized the value of incorporating modern technology in the music classroom and did so with the use of the radio. As a teacher in rural Montana, Hood realized that her students' access to live classical music concerts was limited.

⁸⁵ Mabelle Glenn, "Continuity in Music Expression," *Childhood Education* 3, no. 6 (1927): 253.

⁸⁶ Mabelle Glenn, "Creative Song," *Childhood Education* 5, no. 6 (January 1929): 325.

⁸⁷ Mabelle Glenn, "What It Means to Be a Music Supervisor," *Music Supervisors Journal* 14, no. 1 (October 1927): 35.

⁸⁸ Mabelle Glenn, "Ascertaining Attitudes toward Music," *Music Supervisors' Journal* 15, no. 4 (March 1929): 77.

⁸⁹ Marguerite V. Hood, "'Practical' Listening Lessons: Are They Possible?" *Music Supervisors' Journal* 17, no. 5 (May 1931): 21-58.

⁹⁰ Marguerite V. Hood, "Music in American Education: Our Heritage Demands Action, Not Defense," *Music Educators Journal* 38, no. 4 (1952): 17.

However, she could take the music to them through radio broadcasts. Cooper (2005) explores Hood's realization of the need to start the radio broadcasts, the steps she took to ensure her rural students were able to hear the same music as her students with access to local radio stations, and how her work in rural Montana opened doors later in her career to share her experience with other music educators.⁹¹

Mary E. Hoffman

Mary E. Hoffman dedicated most of her career to middle school music. She was a committed teacher, composer, arranger, and clinician of middle school choirs for forty-five years. Cakora (2017) describes Hoffman's accomplishments as well as providing a listing of her pedagogical writings.⁹² Hoffman (1980) advocated for music education to be accessible to all students, regardless of learning challenges,⁹³ and encouraged teachers to remember that school music programs are the heart of education (Hoffman, 1981).⁹⁴ She also promoted the benefits of learning music at any age (Hoffman, 1981).⁹⁵

NAfME and the Women Who Served as President

Since its beginning in 1907 as Music Supervisors National Convention through its change to Music Educators National Conference and later to MENC: The National Association for Music Education and finally to National Association for Music Education (NAfME), there have

⁹¹ Shelly Cooper, "Marguerite V. Hood and Music Education Radio Broadcasts in Rural Montana (1937-39)," *Journal of Research in Music Education* 53, no. 4 (2005): 295-307.

⁹² Caitlin Cakora, "Hoffman, Mary E. (1926-1997)," University of Illinois Archives, Last modified 2017, Accessed June 14, 2019. <https://archives.library.illinois.edu/archon/?p=creators/creator&id=2460>.

⁹³ Mary E. Hoffman, "Goals and Objectives for the Eighties," *Music Educators Journal* 67, no. 4 (December 1980): 66.

⁹⁴ Mary E. Hoffman, "The Heart of the School Music Program." *Music Educators Journal* 68, no. 1 (September 1981): 42.

⁹⁵ Mary E. Hoffman, "Music Education and Lifelong Learning." *Design for Arts in Education* 83, no. 2 (November 1981): 26.

been thirteen female Presidents, including the current President (NAfME, 2019).⁹⁶ Cooper and Wang (2019) provide a biography of each of NAfME's presidents.⁹⁷ Each biography contains detailed information about the president's education history, published writings, and accomplishments during his or her presidency.

Howe (2009) points out that while contemporary female music educators do not face the same struggles as the early women in Music Education, the demands of juggling home and work are just the same now as they were two centuries ago.⁹⁸

⁹⁶ *Past National Presidents*. n.d. <https://nafme.org/about/history/past-national-presidents/>. (accessed June 15, 2019).

⁹⁷ Shelly Cooper and Jui-Ching Wang, eds. "Arizona State University MENC History Project." MENC Founders of 1907. Accessed July 12, 2019. <http://www.public.asu.edu/~aajth/history/index.html>.

⁹⁸ Howe, "A Historical View of Women in Music Education Careers," 165.

CHAPTER THREE: METHODOLOGY

Historical case studies were the primary research method used in this project. Research for this project began with a Google search on “influential women in American Music Education.” This search uncovered a myriad of scholarly articles as well as books, music history websites, blog posts by music teachers about female music educators, and dissertations. The search also yielded scholarly articles and books written by the subjects of this project. These writings provided clear insight into the minds of the educators in addition to firsthand accounts of their experiences as some of the first female music educators.

Three scholars who provided methodological frameworks and foundational scholarship were Michael Mark, Sondra Wieland Howe, and George Holgate. Michael Mark, author of many scholarly articles and books on Music Education, largely refers in passing to women’s contributions. His mentions do little to highlight the diversity and extent of women’s roles in Music Education. Sondra Wieland Howe conducted extensive research on women’s involvement in the history of American Music Education. Her book *Women Music Educators in the United States: A History* is a valuable source of information on the complete history of women’s involvement in American Music Education from Colonial and Revolutionary America to modern day. George Holgate’s dissertation “Mabelle Glenn - Her Life and Contributions” contained information from personal interviews he conducted with Glenn, his former music teacher. Not only did Holgate’s work reveal Glenn’s experiences as an educator, but also her personal motivations for becoming a music educator.

The women researched for this project fit into two distinct groups. The first is women who have served as President of Music Educators National Conference (MENC), now National Association for Music Education (NAfME). The second group is comprised of five specific

women: Frances Elliott Clark, Julia Ettie Crane, Mabelle Glenn, Marguerite Hood, and Mary E. Hoffman. These women were chosen because of the depth of their impact on Music Education during their lifetimes. The project was organized chronologically to illustrate how the women's lives, experiences, and contributions overlapped. The research on each woman included: personal history, educational history, methods of teaching, significant contributions to the field of Music Education, and how their work has influenced current Music Education.

Throughout the research process, a number of female music educators emerged who are not mentioned in most research materials. These women, while not very well known, nevertheless made powerful changes in their communities. As research continued, it became clear that, historically, women have worked diligently to further Music Education and the women who are most well-known for affecting change did so at great sacrifice. Most of the women studied for this project never married or had families; it is not known whether this was by choice. Regardless, they dedicated their lives entirely to their teaching careers and to ensuring their students received the best Music Education possible.

CHAPTER FOUR: RESEARCH FINDINGS

Opportunities for Women in All Areas of Education

As America grew and schools expanded, the need for more teachers grew as well, especially as more classes, such as music, were being offered. This presented an opportunity for women who had studied music to share their expertise as public school teachers. Unfortunately, though, the history presented in most textbooks fails to accurately represent women's contributions to the early days of American Music Education. In her book, Sondra Weiland Howe carefully outlines the history of American Music Education from the Colonial era to present day and discusses the role of women during each stage of history.⁹⁹ As caretakers and nannies, colonial women introduced music to the children in their care through lullabies and nursery rhymes.¹⁰⁰ Women were prohibited from teaching music classes in the early days of American public education, so they created ways of incorporating music into their teaching, often using music to teach core concepts.¹⁰¹

During the Antebellum era, learning to play the piano became a symbol of class and unmarried young women frequently taught piano lessons in their home. They also taught music in Sunday schools, served in churches as organist, and published hymns and songs either anonymously or by using a pseudonym. As the need for teachers grew, more women's colleges, such as female seminaries and normal schools, began offering classes in Music Education. However, the opportunities for women to receive a formal education in music often depended on

⁹⁹ See Appendix A for a diagram of career opportunities for women during the Colonial and Antebellum Eras.)

¹⁰⁰ Howe, *Women Music Educators in the United States: A History*, 7.

¹⁰¹ Howe, *Women Music Educators in the United States: A History*, 7.

factors that were out of their control, such as race, class, and geographical location. Women in the northern states had better access to quality education than women in the South, and the majority of educational opportunities were available to white women only.¹⁰²

Women Involved in the Growth of Music Education

Within most of the United States, music was considered an extracurricular activity rather than a legitimate subject worth being included in school curriculums.¹⁰³ Singing Societies (also referred to as “Singing Schools”) such as the “Handel Society at Dartmouth” were started in the Northeast in the 1800s. While the Handel Society focused primarily on European music, the goal of many of the singing societies and later, singing schools, was to teach American music.¹⁰⁴ Because the culture at the time allowed women to be educated either for the purpose of getting a husband or homeschooling their sons,¹⁰⁵ men were always in charge of leading these groups.

Additionally, since America was such a young country, and her schools were even younger, there was no set methodology for teaching. For this reason, American teachers looked at older, European models of education for examples in how to teach.¹⁰⁶ One of the most influential philosophies of education at this time was the Pestalozzian Method, developed by Johann Heinrich Pestalozzi in the early 1800s.¹⁰⁷ The basic tenets of this method were that students were more likely to retain what they were learning in school if they could relate it to

¹⁰² Thomas and Jackson, “The Education of African American Girls and Women: Past to Present,” 359.

¹⁰³ Howe, *Women Music Educators in the United States: A History*, 141.

¹⁰⁴ Michael Mark and Charles Gary, *A History of American Music Education* (Lanham, MD: Rowman & Littlefield, 2007), 131.

¹⁰⁵ “First Women Educators,” *History of American Women*, Last modified April 2, 2017, Accessed June 15, 2019, <http://www.womenhistoryblog.com/2014/03/first-women-educators.html>.

¹⁰⁶ Mark and Gary, *A History of American Music Education*, 123-124.

¹⁰⁷ Mark and Gary, *A History of American Music Education*, 124-125.

other facets of their lives. According to Pestalozzi, experience was the best teacher.¹⁰⁸ Arthur Efland stated the following about Pestalozzi's philosophy of education:

Pestalozzian teaching principles included bringing together all things related to each other, subordinating all unessential things, arranging all objects according to their likenesses, strengthening sense impressions of important objects by allowing them to be experienced through different senses, arranging knowledge in graduated steps so that differences in new ideas would be small and almost imperceptible, making the simple perfect before going on to the complex, and distrusting precociousness.¹⁰⁹

Recognizing that the Pestalozzian philosophy of education aligned more closely to their students' needs than the philosophy of the Singing Schools, which had been the preferred philosophy for several years, music educators began incorporating Pestalozzian teaching in their classrooms. When applied to Music Education, the elements of music were taught in the following order: rhythm, melody, and dynamics. Singing was soon added as an essential element, as well.¹¹⁰ American music teacher William Channing Woodbridge was the first teacher to employ the Pestalozzian Method. Woodbridge learned of the Pestalozzian Method while living in Europe and was able to study it extensively before introducing it to his students in Hartford, Connecticut, with the help of his colleague Elam Ives, Jr.¹¹¹

Increasingly, more American educators began employing the Pestalozzian Method of Education until most schools in America preferred it to Singing Schools.¹¹² As America's education system improved, however, more educators were needed at every grade level both as

¹⁰⁸ Mark and Gary, *A History of American Music Education*, 124-125.

¹⁰⁹ Arthur Efland, 1983. "Art and Music in the Pestalozzian Tradition." *Journal of Research in Music Education* 31(3): 166-67. doi:10.2307/3345170.

¹¹⁰ Mark and Gary, *A History of American Music Education*, 126.

¹¹¹ Mark and Gary, *A History of American Music Education*, 126-128.

¹¹² Mark and Gary, *A History of American Music Education*, 128.

general education teachers and as music teachers. At this point, there were a number of Normal Schools which provided teacher training. None, however, provided training for future music teachers. While female teachers were becoming more accepted in general education classrooms and were allowed control of their own classrooms,¹¹³ this was not the case in music classrooms. Due to the lack of formal education for music teachers in America, a majority of music educators in the early days of American Music Education were self-taught; and because the men who supervised the music departments of public schools were apprehensive to allow a woman to control her own music classroom, women were allowed to teach music only if supervised by a man.¹¹⁴

One of the most influential of these men was Lowell Mason, known in the United States as the “Father of Singing among the Children.”¹¹⁵ Mason worked tirelessly for much of his life to ensure America’s students had the opportunity to learn music.¹¹⁶ In 1838, he was appointed as Superintendent of Music for Boston Public Schools, the first position of its kind in the United States.¹¹⁷ Mason’s persistent advocacy for music to be included in the curriculum of every public school in America led to the creation of music classes in the public schools of cities such as Boston, San Diego, and San Francisco.¹¹⁸

¹¹³ “Only a Teacher: Teaching Timeline,” PBS, Accessed June 15, 2019, <https://www.pbs.org/onlyateacher/timeline.html>.

¹¹⁴ Howe, *Women Music Educators in the United States: A History*, 71-72.

¹¹⁵ Howe, *Women Music Educators in the United States: A History*, 72.

¹¹⁶ Howe, *Women Music Educators in the United States: A History*, 132.

¹¹⁷ Mark and Gary, *A History of American Music Education*, 164.

¹¹⁸ Howe, *Women Music Educators in the United States: A History*, 72.

Within a few years, the men serving as Music Supervisors became more open to women's involvement in music classrooms. The first female music educators were generally hired as assistants to the male music teachers, particularly in the southern United States.¹¹⁹ In 1872, Florence Hull of Louisville, Kentucky, became the first woman to work as an assistant music teacher.¹²⁰ In 1892, Miss C. Bourgard was hired as assistant music teacher for Louisville public schools and Mr. Osbourne McConathy was the lead teacher.¹²¹ Their roles switched the following year, though, and they worked together throughout the 1890s developing a strong, successful music program in the Louisville public schools.¹²²

Marie Withrow taught music in San Diego public schools from 1876 to 1883. During this time, she also served as supervisor for general education classroom teachers.¹²³ In 1858, Ms. Lucy H. Garlin was the first woman hired to teach music in the Boston public school system (1858-1889).¹²⁴ During that same time, Abby May (1877-1878) and Lucia Peabody (1879-1884) each served a term as President of the Music Committee for Boston public schools, a position which was traditionally held by men.¹²⁵

Throughout the next several years, this trend continued throughout the United States. Miss Florence Hull was hired as an assistant music teacher in the Louisville, Kentucky, Public School System in 1872. In 1897, Ms. Gertrude Parsons made history as the first Supervisor of

¹¹⁹ Howe, *Women Music Educators in the United States: A History*, 71.

¹²⁰ Howe, *Women Music Educators in the United States: A History*, 71.

¹²¹ Howe, *Women Music Educators in the United States: A History*, 72.

¹²² Howe, *Women Music Educators in the United States: A History*, 72.

¹²³ NA, *First Women Educators*, 2017.

¹²⁴ Howe, *Women Music Educators in the United States: A History*, 71.

¹²⁵ Howe, *Women Music Educators in the United States: A History*, 71.

Music in Los Angeles, California.¹²⁶ In Washington, D.C., Ms. Amelia L. Tilghman was highly respected as a quality music educator. After studying music in high school, Tilghman attended Howard University where she graduated with honors in 1871 from their three-year teaching program. In addition to teaching full-time in the black public schools of Georgetown, a suburb of Washington, D.C., she also traveled as a concert artist and was the first black publisher and editor of the monthly magazine *The Musical Messenger*.¹²⁷ These pioneering women worked tirelessly for the acceptance of women as music educators throughout the United States.

Although the number of women involved in Music Education was growing, there was still a tremendous need for more women to enter the classroom. An 1885 survey by the U.S. Bureau of Education on the instruction of vocal music in American schools showed that there were 107 lead music teachers in public schools across America. Of these teachers, only twenty-six were women.¹²⁸ It was a slow start, but it was still a start. Women were well on their way to being recognized as valid and qualified music educators in the United States.

Knowing these women's stories gives context to the stories of all women who persevered so that modern women may have successful, prosperous careers as music educators.

Professional Support for Women in Music Education: MENC/NAfME

The first organization dedicated to providing support for music educators, the Music Supervisors National Conference (MSNC), was started by Frances Elliott Clark in 1907 with their inaugural meeting being held in Keokuk, Iowa.¹²⁹ The formation of this organization by one

¹²⁶ Howe, *Women Music Educators in the United States: A History*, 114.

¹²⁷ Southern, *The Music of Black Americans: A History*, 247.

¹²⁸ *The Study of Music in Public Schools*, Vol. 1, Government Printing Office, 1886.

¹²⁹ Howe, "A Historical View of Women in Music Education Careers," 166.

of the leading female music educators in the country at that time became a turning point of sorts for all female music teachers across the country. In 1934, the MSNC would go on to change their name to Music Educators National Conference and later to MENC: The National Association for Music Education.¹³⁰ Now known as NAFME (National Association for Music Education), they are one of the largest arts education organizations in the world. NAFME is dedicated to advocating for Music Education at the international, national, state, and local levels as well as providing education and professional development for administrators, parents, and students. According to their website, “NAFME’s activities and resources have been largely responsible for the establishment of Music Education as a profession, for the promotion and guidance of music study as an integral part of the school curriculum, and for the development of the National Standards for Arts Education.”¹³¹

Women Who Have Served as Presidents of MENC/NAFME

From its inception in 1907 through 2018, the Music Educators National Conference (now NAFME) has had fifty-four national presidents.¹³² Of these, thirteen were women, including NAFME’s current President.¹³³ Four of these women - founder and the first President, Frances Elliott Clark (1907), Mabelle Glenn (1928-1930), Marguerite Hood (1950-1952), and Mary E. Hoffman (1980-1982) - are discussed in detail later in this project. The remaining nine female presidents – Lilla Pitts, Frances Andrews, Dorothy Straub, Carolynn Lindeman, June Hinckley, Lynn Brinckmeyer, Barbara Greer, Nancy Ditmer, Denese Odegaard, Kathleen Sanz, and

¹³⁰ Howe, "A Historical View of Women in Music Education Careers," 166.

¹³¹ "NAFME History and Leadership," NAFME, Accessed June 7, 2019, <https://nafme.org/about/>.

¹³² NAFME, "NAFME History and Leadership."

¹³³ NAFME, "NAFME History and Leadership."

Mackie Spradley - also made significant contributions and brought about positive changes for American Music Education during their presidencies.

Lilla Pitts

Lilla Pitts taught all grade levels from elementary through college; but it was her work with middle school students that contributed most profoundly to her reputation as the “most generally and widely accepted leader in the field.”¹³⁴ Pitts strongly believed that music had the power to improve communication between cultures and join together individuals of different nationalities, thus creating a better world. Additionally, Pitts believed that the child, not the method, should be the central focus of education and she strongly advocated for student-centered teaching.¹³⁵ She believed that music as a subject was more than just a break for the general classroom teachers. She was confident that it could be incorporated into and would enhance other subjects, and she worked diligently to create a curriculum around this idea.¹³⁶

Pitts encouraged her students to sing and provided opportunities for them to do so, such as singing assemblies in schools. As a member of Metropolitan Opera Guild Board of Directors,¹³⁷ Pitts was able to organize matinee performances for her students. She would introduce the students to the opera through a program she called “Opera Sings.”¹³⁸ These ideas were considered progressive and pushed the boundaries of traditional Music Education,¹³⁹ but

¹³⁴ Gerald L. Blanchard, “Lilla Belle Pitts: Her Life and Contribution to Music Education,” Dissertation, Brigham Young University, 1966, 127.

¹³⁵ Rebecca Beck, “Research: Professor Lilla Belle Pitts,” Teachers College: A Glimpse of the Past, Last modified June 30, 2011, Accessed June 17, 2019, <http://historicalphotos.pressible.org/rebecca/research-professor-lilla-belle-pitts>.

¹³⁶ Beck, “Research: Professor Lilla Belle Pitts.”

¹³⁷ Howe, “A Historical View of Women in Music Education Careers,” 169.

¹³⁸ Beck, “Research: Professor Lilla Belle Pitts.”

¹³⁹ Beck, “Research: Professor Lilla Belle Pitts.”

Pitts proved through the growth of her music program and accomplishments of her students, such as her eighth-grade choir's performance at the 1936 National Conference, that the boundaries needed to be expanded. It was this performance that opened the door for her to become second Vice-President of MENC in 1938.¹⁴⁰

Pitts served as President of MENC from 1942 to 1944, during the heart of World War II. Even with travel restrictions that were enforced during that time, she put together a national conference and used the current social and political climate as its focus. Her plan, entitled "Widening Horizons for Music Education," called for the boundaries of Music Education to be expanded and to be a response to the current events of their time.¹⁴¹ She retired in 1962, after fifty-two years of teaching. She was posthumously appointed to the MENC Hall of Fame in 1986.¹⁴²

Frances Andrews

Frances Andrews began her teaching career as a music teacher, music supervisor, and Performing Arts Director for school age students from Kindergarten through Twelfth Grade. Andrews' expertise was in teaching junior high students, and she published a number of books about junior high music as well as on curriculum development.¹⁴³ After several years of teaching school-age children, Andrews became a Professor of Music and Head of the Music Department at Pennsylvania State University, where she had received both her Master's and Doctorate in

¹⁴⁰ Beck, "Research: Professor Lilla Belle Pitts."

¹⁴¹ "Lilla Belle Pitts," Musical Connections and Learning, Accessed June 17, 2019, <http://www.sandyn.com/women/pitts.htm>.

¹⁴² Musical Connections and Learning, "Lilla Belle Pitts."

¹⁴³ Musical Connections and Learning, "Lilla Belle Pitts."

Music. She taught at Pennsylvania State University from 1943 to 1973.¹⁴⁴ Between the years of 1961 and 1963, she was a President of the Eastern Division of MENC,¹⁴⁵ a member of the MENC National Executive Committee, and served on the editorial board of the *Music Educators' Journal*, as well as on the Music Education Research Council for MENC.¹⁴⁶

Andrews served as President of MENC from 1970 to 1972.¹⁴⁷ Her greatest achievement during her presidency was the implementation of the Goals and Objectives Project (GO Project). This project was a response to the turmoil in Music Education during the 1960s and served to move the field into the new decade. Developed by the MENC in 1969 and effectuated by Andrews during her MENC presidency, the GO Project was enacted to “to identify areas of concern, explore the relevance of the curriculum, and develop philosophical and practical bases for the long-term guidance of Music Education.”¹⁴⁸

Dorothy A. Straub

Dorothy A. Straub was President of MENC from 1992 to 1994.¹⁴⁹ She earned both a Bachelor's and a Master's in Music Education from Indiana University, then taught in Fairfield, Connecticut, where she served as the K-12 Music Coordinator for Fairfield Public Schools. She also was the orchestra director, strings teacher, and founder of the Fairfield County String Teachers, which aided in the development of string orchestra programs for Fairfield County

¹⁴⁴ Howe, "A Historical View of Women in Music Education Careers," 170.

¹⁴⁵ Howe, "A Historical View of Women in Music Education Careers," 170.

¹⁴⁶ "Frances M. Andrews," Musical Connections and Learning, Accessed June 17, 2019, <http://www.public.asu.edu/~aajth/presidents/andrews.html>.

¹⁴⁷ "Past National Presidents," NAFME, Accessed June 7, 2019, <https://nafme.org/about/history/past-national-presidents/>.

¹⁴⁸ Howe, "A Historical View of Women in Music Education Careers," 171.

¹⁴⁹ NAFME, "Past National Presidents."

students.¹⁵⁰ In addition to teaching, she was a violist in the Greenwich Symphony and the Greater Bridgeport Symphony. She also conducted the Concert Orchestra of the Greater Bridgeport Youth Orchestras for several years and enjoyed traveling as a guest conductor of youth orchestras throughout the United States.¹⁵¹

Straub's writings include several books about Music Education and articles on teaching the National Standards. In addition, she assisted in the creation of MENC's Teaching Music magazine. She took advantage of her position as President of MENC to encourage unity among music teachers and wrote the following:

Our overriding agenda, however, is the survival of music and the other arts for our children's sake. The commonalities we share as music educators are far greater than the factors that separate us. In these commonalities we have great strength.¹⁵²

During her tenure as President of MENC, Straub traveled to more than thirty states representing the Association. During her time as President of MENC, Straub served on the committee that both developed the National Standards and made the initial presentation of the Standards to the United States Secretary of Education. She continued to lobby for the National Standards throughout her time at MENC as well as advocating for the inclusion of the arts in education through her participation in the National Coalition for Music Education.¹⁵³ Her

¹⁵⁰ "Dorothy Straub Biography," GIA Publications, Accessed June 18, 2019, http://www.giamusic.com/bios/straub_dorothy.cfm.

¹⁵¹ GIA Publications, "Dorothy Straub Biography."

¹⁵² "In Loving Memory of NAFME Past President Dorothy A. Straub," NAFME, Last modified September 18, 2015, Accessed June 18, 2019, <https://nafme.org/nafme-announces-the-passing-of-its-former-president-dorothy-a-straub/>.

¹⁵³ NAFME, "In Loving Memory of NAFME Past President Dorothy A. Straub."

overarching commitment was to “nurturing and enabling the capacity for each child to experience the excitement of music.”¹⁵⁴

Carolynn Lindeman

Carolynn Lindeman, President of MENC from 1996 to 1998, holds a Bachelor of Music in Music Education from Oberlin Conservatory, a Master of Arts in Music from San Francisco State University, and a Doctor of Musical Arts in Music Education from Stanford University. Before becoming a music professor at San Francisco State, Lindeman coordinated elementary music programs in New York and California.¹⁵⁵

In the years leading up to her MENC presidency, Lindeman served as the director of The California State University Subject Matter Assessment Project in Music (1989), as President of the California Music Educators Association (CMEA) (1990-1992), as Chair of the California Coalition for Music Education (1991-1994), and as President-Elect of MENC’s Western Division (1992-1994).¹⁵⁶ Lindeman focused her presidency on communication, advocacy, and promotion of the National Standards.¹⁵⁷ With these priorities in mind, she was responsible for a significant number of milestones for MENC at the local, state, and national levels. She was in charge of overseeing that the MENC Strategic Plan was activated.¹⁵⁸ She also oversaw an increased implementation of the National Standards at both the local and state levels, part of

¹⁵⁴ NAFME, “In Loving Memory of NAFME Past President Dorothy A. Straub.”

¹⁵⁵ “Carolynn A. Lindeman,” Arizona State University, Accessed June 18, 2019, <http://www.public.asu.edu/~aajth/presidents/lindeman.html>.

¹⁵⁶ Arizona State University, “Carolynn A. Lindeman.”

¹⁵⁷ Arizona State University, “Carolynn A. Lindeman.”

¹⁵⁸ Arizona State University, “Carolynn A. Lindeman.”

which was due to the “Strategies for Teaching” series which provided detailed explanations of how to incorporate the Standards in the classroom.¹⁵⁹

The National Standards at that time were:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.¹⁶⁰

Additionally, Lindeman was responsible for assembling an Advisory Council for the purpose of aiding music teachers in advancing the mission of the MENC. This council was comprised of a number of prominent peoples, including business leaders, artists, musicians, and avid supporters of the arts. Lindeman increased the visibility of research within MENC by chairing the development of a research agenda for MENC. Lindeman worked tirelessly to amplify Congress’s estimation of Music Education and make it a higher priority. Her work culminated in being the first educator appointed by a United States President to the Kennedy Center President’s Committee.¹⁶¹

Lindeman’s presidency was one of the most accomplished in the history of the MENC, and her list of professional accomplishments is equally monumental. Her writings, which focus on successfully implementing the National Standards, are highly regarded. In addition, she has

¹⁵⁹ Arizona State University, “Carolynn A. Lindeman.”

¹⁶⁰ “National Standards for Music Education,” Reston: NAFME, 1994.

¹⁶¹ “Carolynn Lindeman Appointed to Kennedy Center Advisory Committee,” *Teaching Music*, February 2001, 13, Accessed June 18, 2019, http://link.galegroup.com/apps/doc/A71127965/AONE?u=vic_liberty&sid=AONE&xid=dc2c250c.

been listed in American Keyboard Artists, Foremost Women of the Twentieth Century, International Authors and Writers Who's Who, International Who's Who in Music, International Who's Who of Professional and Business Women, Who's Who in American Education, Who's Who in American Music, Who's Who in the West, and the World Who's Who of Women. She is currently a Professor of Music at San Francisco State University.¹⁶²

June Hinckley

June Hinckley was President of MENC from 1998-2000.¹⁶³ In 1998, MENC changed their name from Music Educators National Conference to MENC: The National Association for Music Education.¹⁶⁴ Hinckley was both the first President and first female President under this new name.¹⁶⁵ Hinckley holds a Bachelor of Music in Music Education from Louisiana Polytechnic Institute and a Master of Education Administration from Stetson University, and has completed coursework towards a PhD in Music Education from Florida State University. In addition, she was granted an honorary Doctorate in Music from Stetson University in 2001.¹⁶⁶

In the early years of her career, Hinckley was an accomplished vocalist, singing in a number of musicals, operas, and choirs. When she began teaching, she taught general elementary music in Norfolk, Virginia, and Syracuse, New York. She later moved to Florida where she taught middle school chorus and class piano as well as a preschool methods class at Brevard Community College. She was soon promoted to a position as Music and Fine Arts Supervisor for

¹⁶² Arizona State University, "Carolynn A. Lindeman."

¹⁶³ NAFME, "Past National Presidents."

¹⁶⁴ "NAfME History and Leadership," NAFME, Accessed June 19, 2019, <https://nafme.org/about/>.

¹⁶⁵ NAFME, "Past National Presidents."

¹⁶⁶ "June Hinckley," Arizona State University, Accessed July 10, 2019, <http://www.public.asu.edu/~aajth/presidents/hinckley.html>.

the Brevard County Florida School District.¹⁶⁷ During her time as Supervisor, she oversaw the development of Florida’s Sunshine State Standards for the Arts. Based on the National Arts Standards, these standards were adopted in 1996 by the Florida State Board of Education.¹⁶⁸

During her MENC presidency, she continued working as the Music and Fine Arts Curriculum Specialist for the Florida Department of Education.¹⁶⁹ Throughout her career, she focused primarily on elementary general music and curriculum development and was named as Florida’s Premier Arts Education Official in 1984.¹⁷⁰

Hinckley’s list of accomplishments during her MENC presidency are inspiring. She once stated: “Since my presidency would concur with the change of the millennium, I saw this as a wonderful time to lead the organization to be more forward thinking.”¹⁷¹ This push to move MENC into the new millennium is evidenced in her accomplishments during her two years as President. She oversaw the conceptualization and implementation of Vision 2020, participated in developing standards for the use of technology in Music Education. As part of her push to include technology in Music Education, she oversaw the establishment of web chat rooms for various areas of musical interests.¹⁷² In addition, she served as the chair of the revitalization of consortium of the National Arts Education Associations and also collaborated with the International Council of Fine Arts Deans, National Accrediting Associations, and Consortium of

¹⁶⁷ Arizona State University, “June Hinckley.”

¹⁶⁸ “June M. Hinckley Music Education Scholarship,” FMEA, Accessed June 19, 2019, <https://fmea.org/programs/scholarship/>.

¹⁶⁹ Arizona State University, “June Hinckley.”

¹⁷⁰ Arizona State University, “June Hinckley.”

¹⁷¹ Arizona State University, “June Hinckley.”

¹⁷² Arizona State University, “June Hinckley.”

National Arts Education Associations in producing a paper on the position of Music Education in the new millennium entitled “To Move Forward.”¹⁷³ It was also during her MENC presidency that Hinckley was the recipient of the Arts for a Complete Education ACE of Hearts Award (1998),¹⁷⁴ and Honorary Life Membership in Tri-M (2000) and was inducted into the Florida Music Educators Hall of Fame (1999).¹⁷⁵

Lynn Brinckmeyer

Dr. Lynn Brinckmeyer, an accomplished music educator, served as President of MENC from 2006 to 2008. She holds degrees from Eastern New Mexico University (Bachelor of Science in Education and Master of Music Education) and The University of Kansas (Ph.D.). Before her term as President, Brinckmeyer had formerly served as President for MENC’s Northwest Division as well as on the Editorial Board of the Music Educators Journal, General Music Curriculum Chair for the Washington Music Educators Association, and as Chairman of the Music Department of Eastern Washington University.¹⁷⁶

As an educator, Brinckmeyer taught elementary music and middle school choir in New Mexico before accepting a teaching position as a music professor at Eastern Washington University (EWU). During her time at EWU, she was conductor of the EWU Concert Choir, founded the Eastern Washington University Girls’ Chorus and was inducted into the Washington Music Educators Association Hall of Fame. She was also the recipient of MENC’s Northwest Division Distinguished Service Award as well as an Outstanding Alumni Award from Eastern

¹⁷³ Arizona State University, “June Hinckley.”

¹⁷⁴ “June M. Hinckley Music Education Scholarship,” FMEA, Accessed June 19, 2019, <https://fmea.org/programs/scholarship/>.

¹⁷⁵ Arizona State University, “June Hinckley.”

¹⁷⁶ “Lynn M. Brinckmeyer,” School of Music: Texas State University, Last modified September 8, 2018, Accessed June 19, 2019, <https://www.music.txstate.edu/facultystaff/bios/brinckmeyer.html>.

New Mexico University.¹⁷⁷ Brinckmeyer is an established authority in the field of Music Education, having published a number of books with both Hal Leonard Publishing and Oxford University Press. She has traveled to forty-nine states and over twenty countries as a performer, conductor, educator, and clinician.¹⁷⁸

MENC celebrated its one-hundredth anniversary during Brinckmeyer's presidency.¹⁷⁹ The week before the official celebration in Orlando, Florida, on June 7, 2007, Brinckmeyer participated in the dedication of the MENC centennial plaque at the symposium in Keokuk, Iowa.¹⁸⁰ Brinckmeyer is currently Professor of Music, Associate Director of the School of Music, and Director of Choral Music Education at Texas State University.¹⁸¹

Barbara Greer

Barbara L. Greer served as President of MENC from 2008-2010.¹⁸² No other information about Ms. Greer could be located online or through NAFME records. Ms. Greer was the last female president of MENC before the name was changed to NAFME (National Association for Music Education) in 2011.¹⁸³

¹⁷⁷ School of Music: Texas State University, "Lynn M. Brinckmeyer."

¹⁷⁸ School of Music: Texas State University, "Lynn M. Brinckmeyer."

¹⁷⁹ Howe, "A Historical View of Women in Music Education Careers," 171.

¹⁸⁰ "NAfME's History, the Evolution of Music Education—and Taylor Swift!" NAFME, Last modified April 9, 2015, Accessed June 19, 2019, <https://nafme.org/nafmes-history-the-evolution-of-music-education-and-taylor-swift/>.

¹⁸¹ School of Music: Texas State University, "Lynn M. Brinckmeyer."

¹⁸² "Past National Presidents," NAFME, Accessed June 15, 2019, <https://nafme.org/about/history/past-national-presidents/>.

¹⁸³ NAFME, "NAfME History and Leadership."

Nancy Ditmer

Serving as President and Board Chair for the 2012 to 2014 term, Nancy Ditmer was the first President after MENC changed their name to NaFME.¹⁸⁴ Ditmer is a respected author of Music Education materials and is a former editor of the Ohio Music Education Association's (OMEA) publication, *Triad*. She is also a respected clinician and speaker and has presented at both state and national conferences on the topics of professional development for educators, education reform, and how to effectually advocate for Music Education.¹⁸⁵

Ditmer recently retired from teaching after an impressive thirty-five years in the field during which she worked tirelessly as an advocate of Music Education. She encouraged her students to perform professionally as often as possible and provided a number of opportunities for students of all ages from elementary through the college level to do so.¹⁸⁶ She spent a majority of her career as Director of Bands and Professor of Music Education at the College of Wooster, Ohio,¹⁸⁷ where she also directed the Scot Symphonic and Marching Bands.¹⁸⁸ She is the Founder and Director of Wooster Music Camp, a camp founded for junior and high school students that allows them to gain performance experience and learn from experts in a variety of musical instruments, genres, and styles. Since its founding in 1997, Wooster Music Camp has hosted an average of 450 students per year. The students play in five bands and two orchestras.¹⁸⁹

¹⁸⁴ "Nancy E. Ditmer," NAFME, Accessed June 19, 2019, <https://nafme.org/about/neb-and-officers/nancy-e-ditmer/>.

¹⁸⁵ NAFME, "Nancy E. Ditmer."

¹⁸⁶ "Final Scot Symphonic Band Concert for Nancy Ditmer on April 28," The Daily Record, Last modified April 25, 2019, Accessed June 19, 2019, <https://www.the-daily-record.com/news/20190425/final-scot-symphonic-band-concert-for-nancy-ditmer-on-april-28>.

¹⁸⁷ NAFME, "Nancy E. Ditmer."

¹⁸⁸ The Daily Record, "Finale Scot Symphonic Band Concert."

¹⁸⁹ The Daily Record, "Finale Scot Symphonic Band Concert."

She has also hosted the Ohio Tri-County Honors Band, a program for promising high school band students from across the Ohio Tri-County area to showcase their talents. Since its beginning in 1986, Ditmer hosted thirty-four concerts and conducted eleven of those concerts.¹⁹⁰

Before serving as President of NAFME, Ditmer was the Past President of the Ohio Music Education Association and Past President of the North Central Division of NAFME. During her tenure as President of NAFME, Ditmer's focus was on assisting teachers in understanding and implementing the National Standards in their classrooms and guiding them as they taught the development of creative skills. In order to assist teachers personally, Ditmer set a goal of visiting every state over her two-year presidency. She also determined to use her influence to apprise Washington lawmakers in the importance of Music Education in America's schools.¹⁹¹

Always keeping her students as her top priority, she stated the following regarding her position as President of NAFME:

It will give me an opportunity to gain additional leadership skills and to broaden my network of contacts across all 50 states, so that I can better assist our students when they begin to search for positions. It will also bring additional visibility to the College and our music program. I am really looking forward to the challenge.¹⁹²

During her astute career, Ditmer was the recipient of a number of prestigious awards, including the Distinguished Service Award from the Ohio Music Educators Association in 2006 and being named as a Lowell Mason Fellow by NAFME in 2008. In 2009, she served as co-chair

¹⁹⁰ Dave Mast, "Local Teens Showcase Their Talent on a Grand Stage," *The Bargain Hunter*, Last modified February 17, 2019, Accessed June 19, 2019, <https://thebargainhunter.com/news/features/local-teens-showcase-their-talent-on-a-grand-stage>.

¹⁹¹ John Finn, "Nancy Ditmer Begins Presidency of National Association for Music Education," *The College of Wooster*, Last modified August 2, 2012, Accessed June 19, 2019, <https://www.wooster.edu/offices/college-relations/news-archive/2012/august/ditmer/>.

¹⁹² Finn, "Nancy Ditmer Begins Presidency."

of Ohio's Professional Development Conference and served as the Chair of the Collegiate Member Committee for OMEA until her retirement in 2019.¹⁹³

Denese Odegaard

Fargo, North Dakota music educator Denese Odegaard served as President of NAFME for the 2016 to 2018 term.¹⁹⁴ Odegaard's involvement in NAFME prior to her term as President included serving on the NAFME board, serving as President of the North Central Division, serving as Executive Director of the North Dakota Music Education Association, and working as a Research Advisor for the team writing the National Standards for grades three through five.¹⁹⁵ In addition, she held more than thirty years' experience as an orchestra director at the time of her presidency.¹⁹⁶

When asked if there was a particular area on which she wanted to focus during her presidency, Odegaard replied:

We...need to collaborate. We don't work in silos of band, orchestra, choir, general music, etc. We need to be supportive of each other for the one result of helping students become lifelong musicians and music lovers. We need individual teachers to advocate for their programs; we need state MEAs to work with NAFME to move music education forward; we need keep the focus on students; and we need to give of our time and talents to do the work of the Association. We are all responsible for the well-being of music education on a district, state, and national. We all need the tools to reach each and every student in our classroom and we're all responsible to reach every student in our classrooms.¹⁹⁷

¹⁹³ NAFME, "Nancy E. Ditmer."

¹⁹⁴ "New NAFME President Understands Music Educators' Challenges," NAFME, July 28, 2016, Accessed September 21, 2018, <https://nafme.org/new-nafme-president-understands-music-educators-challenges/>.

¹⁹⁵ "Odegaard, D. Denese," GIA Publications, Accessed June 19, 2019, <https://www.giamusic.com/store/artists/denese-odegaard>.

¹⁹⁶ GIA Publications, "Odegaard, D. Denese."

¹⁹⁷ NAFME, "New NAFME President Understands Music Educators' Challenges."

Throughout her career, Odegaard has been a passionate advocate for collaboration, even establishing a program for mentoring beginning teachers in her district. In an interview at the beginning of her presidency, she stated that the two predominant challenges facing modern music educators are being overwhelmed by the requirements of implementing the National Standards and feeling isolated because of being overwhelmed. Collaboration and mentoring, according to Odegaard, are the best ways to counteract both challenges.¹⁹⁸

As another form of collaboration, Odegaard has published a number of curriculum guides, including *Curriculum Writing 101: Assistance with Standards-based Music Curriculum and Assessment Writing for Band, Choir, Orchestra and General Music* (published by GIA Publications). She also co-authored *ASTA String Curriculum: Assessment Companion*, the American String Teachers Association (ASTA) Curriculum.¹⁹⁹

Odegaard received extensive training in the area of curriculum development from such experts as Jay McTighe, developer of Backward Design, Heidi Hayes Jacobs, who developed Curriculum Mapping, and Jan Chappuis, who created Seven Strategies of Assessment for Learning. She frequently presents sessions on this topic state, national, and international conferences.²⁰⁰ Odegaard is currently the Performing Arts Curriculum Specialist for the Fargo, North Dakota Public School System.²⁰¹

¹⁹⁸ NAFME, "New NAFME President Understands Music Educators' Challenges."

¹⁹⁹ "Denese Odegaard," NAFME, Accessed June 19, 2019, <https://nafme.org/about/neb-and-officers/denese-odegaard-bio-and-statement/>.

²⁰⁰ GIA Publications, "Odegaard, D. Denese."

²⁰¹ GIA Publications, "Odegaard, D. Denese."

Kathleen Sanz

Like her predecessor Denese Odegaard, Kathleen Sanz, who served as President of NAFME from 2018 to 2020, is an expert in curriculum development and implementation and assisted in the both aspects of Music Education at both the district and state levels. Sanz received her Bachelor of Arts in Music Education and Master of Arts in Music Education from the University of South Florida. She also holds a Ph.D. in Music Education from the University of Colorado. She spent eight years as an elementary music teacher and twenty-one years as a Fine Arts Supervisor for grades K through twelve.²⁰² From 2007 to 2011, she co-directed the Pasco County Curriculum Development School Board in Pasco County, Florida and was the Supervisor of Curriculum and Instructional Services in the same public school system.²⁰³ She then began working as grant evaluator for the Hillborough County, Florida, public school system and was responsible for her school system receiving grants from the Florida Music Educators Association (FMEA) Division of Cultural Affairs.²⁰⁴ She also created listening lessons for elementary music students for Silver Burdett, a subsidiary of Alfred Music Publishing.²⁰⁵

Before being recommended to run for President, Sanz served as Past President of the Southern Division, Past President of the FMEA, and from 2010 to 2011, she served as President of the Florida School Music Association.²⁰⁶ In fact, she strongly considered not running for

²⁰² “Kathleen D. Sanz Biography,” NAFME, Accessed June 19, 2019, <https://nafme.org/kathleen-sanz-biography/>.

²⁰³ NAFME, “Kathleen D. Sanz Biography.”

²⁰⁴ NAFME, “Kathleen D. Sanz Biography.”

²⁰⁵ Lori Schwartz Reichl, “The New NAFME President Measures Up!” NAFME, Last modified October 18, 2018, Accessed June 19, 2019, <https://nafme.org/the-new-nafme-president-measures-up/>.

²⁰⁶ NAFME, “Kathleen D. Sanz Biography.”

President until her husband, calling on her friendship with former NAFME President June Hinckley asked her, “What would June Hinckley tell you to do?”²⁰⁷ This was enough to change her mind.

During her presidency, she, like Denese Odegaard, focused on collaboration. Sanz’s priority, however, was collaboration between K-12 teachers and higher education professors. Sanz saw a disconnect between the two and the resulting loss of graduating high school students entering the field of K-12 Music Education. Through her influence as President of NAFME, she sought to bridge that gap and increase the number of young people studying to become music teachers. Her goal was to “expand opportunities to bring together K-12 and higher education to further develop a K-20 system.”²⁰⁸

Passionate about ensuring accessible Music Education to students of all learning styles and abilities, Sanz had previously developed an online model that would aid in teaching fine arts to students with disabilities.²⁰⁹ This heart for students who face learning challenges melded into one of the primary goals of her presidency. Along with helping students with learning disabilities, she also aimed to increase awareness of issues such as poverty, diversity, social justice, and inclusion among U.S. music educators in part by increasing conversations around these topics.²¹⁰ Sanz currently honors her friend June Hinckley’s memory by serving as President and CEO of the June Hinckley Center for Fine Arts Education in Tallahassee, Florida.²¹¹

²⁰⁷ Reichl, “The New NAFME President Measures Up!”

²⁰⁸ NAFME, “Kathleen D. Sanz Biography.”

²⁰⁹ Reichl, “The New NAFME President Measures Up!”

²¹⁰ Reichl, “The New NAFME President Measures Up!”

²¹¹ Reichl, “The New NAFME President Measures Up!”

Mackie Spradley

Texas music educator Mackie Spradley is the current President of NAFME.²¹² Spradley holds degrees in Voice (B.M.) from the University of North Texas, Vocal Pedagogy (M.A.) from Texas Woman’s University, and Curriculum and Instruction with a minor in Anthropology (Ph.D.) from the University of North Texas.²¹³

With a focus on equity in Music Education, Spradley has become renowned for her work in both K-12 and college-level Music Education across Texas. She was on the Curriculum Writing Committee of the Fort Worth Independent School District in 1987 and also designed and developed a digital Music Education curriculum for the Fort Worth ISD. From 2010 to 2012, she worked for the Dallas Independent School District in developing their Fine Arts Assessment and Evaluation, helping with their High School Redesign Program, and was on their Textbook TASKFORCE. In 2012 and 2013, Spradley was on the writing committee for the Texas Essential Knowledge and Skills.²¹⁴

Spradley taught music for the Dallas Independent School District and the Fort Worth Independent School District and served as Coordinator of Secondary Choral and General Music Studies for the Dallas ISD.²¹⁵ During this time, she also taught at Texas Woman’s University, worked with the Fort Worth Civic Chorus, taught private voice lessons, and taught extended assignments in Jamaica and Japan.²¹⁶ Just prior to becoming President of NAFME, she was the

²¹² “2018-2020 NAFME National President-Elect Mackie Spradley,” NAFME, Accessed June 15, 2019, <https://nafme.org/about/2018-2020-nafme-national-president-elect/>.

²¹³ NAFME, “2018-2020 NAFME National President-Elect Mackie Spradley.”

²¹⁴ Mackie Spradley, “NAFME Information Sheet for National Candidates,” Reston: NAFME, 2018.

²¹⁵ NAFME, “2018-2020 NAFME National President-Elect Mackie Spradley.”

²¹⁶ NAFME, “2018-2020 NAFME National President-Elect Mackie Spradley.”

Director of Enrichment Education for the Texas Education Agency and worked as an adjunct professor for the University of North Texas teaching graduate-level courses in their online Master's program in Educational Leadership. She was also a facilitator for Teacher Retention in the Society of Music Teacher Education's Area for Strategic Planning and Action.²¹⁷

Demonstrating her passion for inclusion in Music Education, Spradley served as the Multicultural Chairman and a board member of the National Association for Multicultural Educators and has published a number of articles on multicultural Music Education. She has also served as part of the associated faculty of the Texas Christian University for Public Education. This emphasis on making Music Education more culturally diverse is one of Spradley's main agendas for her presidency.²¹⁸

Progress for Women in American Music Education

The professional accomplishments of each of these women have advanced the acceptance of women in Music Education and have demonstrated that women are extremely capable of leadership. Consider also that this list does not include the women who are leading at the local and state levels. In light of the societal limitations placed on women less than two centuries ago, particularly in the field of Music Education, there has been remarkable progress made for women in American Music Education.

Some of the most significant progress was made by the five women discussed in the following pages. The positive changes that these women effected are still impacting modern Music Education. They led the way in pioneering for Music Education, advocating for new methods of teaching, and implementing modern technology in the classroom. These women, like

²¹⁷ NAFME, "2018-2020 NAFME National President-Elect Mackie Spradley."

²¹⁸ NAFME, "2018-2020 NAFME National President-Elect Mackie Spradley."

others before and since, made personal sacrifices for the sake of their career. Other than Frances Clark, who was widowed, none of them married, choosing instead to make Music Education and their students their primary focus. If this decision was ever questioned or regretted, it is not known from their writings. Rather, their passion for teaching music and their love for their students is predominant throughout their writings and in the conversations shared by their colleagues and former students.

Frances Elliott Clark (1860-1958)

“Mother Clark” and “Music Missionary” are just two of the monikers given to the incomparable Frances Elliott Clark.²¹⁹ Throughout her life, Clark proved to be a pioneer in the field of Music Education. After all, her families were pioneers in many ways. In the mid-1750s, Clark’s great-great-great-grandmother was killed by the Indians who had settled in the land that would later become the state of Pennsylvania, leaving her four children: Clark’s great-great-grandmother Rhoda, a sister, and two brothers. Following the death of their mother, the children were forced to fend for themselves until their father was able to take them in 1764. Rhoda later married a frontiersman, and their son - Clark’s grandfather - settled in Angola, Indiana, where Frances Elliott Clark was born on May 27, 1860.²²⁰ It is said that Clark showed promise of being a talented musician even as a young child. Her parents noticed that she was as skilled at singing as the adults in the singing school they had started.²²¹

²¹⁹ Nancy Vogan, “Frances Elliott Clark, the Mother of MENC,” *The Canadian Music Educator* 48, no. 2 (2006): 14–15, file:///Users/christinamathis/Downloads/Frances_Elliott_Clark,_the_Mot.pdf.

²²⁰ Hazel Gertrude Kinscella, “Mother of the Conference,” *Music Educators Journal* 42, no. 5 (1956): 28, <https://www-jstor-org.ezproxy.liberty.edu/stable/pdf/3388154.pdf?refreqid=excelsior:ea7e56c77bb8160c95cdd7336619906f>.

²²¹ Kinscella, “Mother of the Conference, 28.

Frances Elliott married John Clark, a construction engineer, at the age of fourteen, and they moved to Memphis in order for John to have more opportunities to further his career.²²² Six years later, they moved to Arkansas, and John began working with the team tasked with building a new railroad. Unfortunately, there was a yellow fever epidemic in the area. Frances was expecting their first child, and John knew the flooding that occurred every spring would increase her chances of becoming ill, so he sent her home to Angola ahead of him. He was just a few weeks away from being transferred home. Shortly after arriving home to Angola, however, she received word that John had contracted yellow fever and passed away. Just a few months later, their son, whom she named John after his father, was born. She was a widow and a single mother at the young age of twenty.²²³

Relying on her inner strength, she did not allow the difficulties she had faced in her personal life to deter her from pursuing excellence both as a student and in fulfilling her dream of becoming a music educator. She knew that in order to teach, she would first need to be educated herself; so, accompanied by her father, she met with the Superintendent of Schools in her county. Because she was so young, she was granted provisional certification. Over the next several years, she alternately spent one term teaching and the next studying at the normal school that had just been built in her town. As part of her continuing education, she also took private voice lessons, a decision which would help her tremendously during her many years of teaching.²²⁴

²²² Kinscella, "Mother of the Conference, 28.

²²³ Kinscella, "Mother of the Conference, 29.

²²⁴ Kinscella, "Mother of the Conference, 29.

She began teaching full-time in Illinois in the late 19th century, then moved to Iowa, and later to Milwaukee, Wisconsin, where she planned to stay for the rest of her life.²²⁵ As an elementary music teacher, Clark was influenced by the works of Eleanor Smith, a student of John Dewey at the University of Chicago and founder of the Hull House Music School.²²⁶ Smith's focus on quality literature was inspiring to Clark, who succeeded in using the best literature available for teaching elementary students to sing with a beautiful tone. When she began teaching high school music, her students learned not just about singing but also about music history and theory. In fact, Clark was well known in the area for the ten-minute music history courses all of her students received.²²⁷ These lessons included interesting information about the composers' lives as well as specific features about the styles of pieces they were learning that helped students better understand their historical context.²²⁸

In 1903, Clark became the Supervisor of Public Schools in Milwaukee, and her innovative ideas to integrate new technologies into the classroom greatly influenced the Music Education industry. This was just a few years after Thomas Edison invented the phonograph in 1878; and with the beginning of the Edison Phonograph Company in 1887, this new invention was now marketed to the public. Clark quickly realized the impact that the phonograph could have on education and the potential for using this new invention in the music classroom. In fact, Eugene Stoddard noted in his dissertation on the life of Frances Elliott Clark that after hearing

²²⁵ Kinscella, "Mother of the Conference, 29.

²²⁶ "Eleanor Smith," "Musical Connections and Learning," Accessed May 22, 2019, <http://www.sandyn.com/women/smith.htm>.

²²⁷ "Frances Elliott Clark," "Musical Connections and Learning," Accessed May 22, 2019, <http://www.sandyn.com/women/clark.htm>.

²²⁸ Livingston, "Women in Music Education in the United States: Names Mentioned in History Books," 136-137.

recordings of several well-known musicians for the first time, "she walked out of that room dazed as with an almost supernatural vision calling for action."²²⁹ She had originally purchased her first phonographs to play for her mother, who was very ill and could not get out of bed. The night before her men's glee club was to meet, she thought they might enjoy hearing them as well. So, she took the recordings to school and played them for her students. They were so enthralled that they began telling all their friends about them. The next day, the girls' glee club excitedly requested to hear the recordings. Soon, teachers were asking, too. And so began Ms. Clark's Music Appreciation lessons. She immediately began working on obtaining several phonographs for use in her schools and became the first music educator to use the phonograph in her classroom. After the students had heard the latest songs, she took the recordings to her mom and played them for her.²³⁰

Clark was soon hired as Founder and Director of Education for the Victor Talking Machine Company.²³¹ During her time in this position, she recorded listening materials for use in the classroom²³² and authored a book in conjunction with the Victor Talking Machine Company titled *Music Appreciation for Little Children: in the Home, Kindergarten, and Primary Schools; Designed to Meet the Needs of the Child's Mind during the Sensory Period of Development; to be Used with the Victrola and Victor Records*. Written for use by both teachers and parents, this book described in detail how to use the materials she developed for Victor Records in teaching

²²⁹ Eugene M. Stoddard, "Frances Elliott Clark: Her Life and Contributions to Music Education," 1968, Accessed June 3, 2019, <https://search.proquest.com/docview/302287007>.

²³⁰ Kinscella, "Mother of the Conference, 29.

²³¹ Vogan, "Frances Elliott Clark, the Mother of MENC," 15.

²³² "Frances Elliott Clark Papers, Special Collections, University of Maryland Libraries," Accessed June 3, 2019, <http://hdl.handle.net/1903.1/1772>.

music appreciation. It included several thorough lists of pieces for teaching such things as internal and external rhythm, aesthetic beauty, folk songs and songs children enjoy singing, etc. There were also listings of appropriate pieces by grade level, guidelines for teaching rhythm, and creative ideas on how to introduce multi-cultural music to young children.²³³

Around this same time, one of Clark's colleagues, Philip Cady Hayden, called "Papa" Hayden by many, was becoming increasingly disgruntled with the lack of support for music supervisors within the National Education Association (NEA). Although there was a segment of the NEA dedicated to the Department of Music Education, attendance by music supervisors at the meetings was low and the department seemed to be an afterthought for the association. Following the cancellation of the 1906 meeting in San Francisco due to an earthquake, the 1907 meeting was scheduled, but again on the West Coast. Knowing that travel would be a challenge for music supervisors in the Midwest and Eastern parts of the country and that it would be three years before the location was more convenient for those in his area, Hayden decided to use his influence as editor of *School Music Monthly* and invited thirty music supervisors to Keokuk, Iowa for a meeting. When the President of the Department of Education, Hayden Cogswell, became ill and was unable to attend the meeting, Frances Clark, who was the current Vice President, oversaw the meeting.²³⁴ Hayden's meeting, which lasted for two days, was quite successful. In fact, there were just seventy-five attendees at that year's Los Angeles meeting

²³³ Frances Elliott Clark, *Music Appreciation for Little Children: in the Home, Kindergarten, and Primary Schools; Designed to Meet the Needs of the Child Mind during the Sensory Period of Development; to Be Used with the Victrola and Victor Records* (Camden, NJ: Educational Dept., Victor Talking Machine Co., 1920).

²³⁴ James R. Heintze, *Reflections on American Music: The Twentieth Century and the New Millennium: A Collection of Essays Presented in Honor of the College Music Society* (Hillsdale, NY: Pendragon Press, 2000), 142.

compared to 104 at Hayden's Keokuk meeting.²³⁵ At the meeting, Clark oversaw the formation of a committee for this independent group of music supervisors. Upon this committee's recommendation that a new organization for music educators and supervisors be formed, sixty-nine of the meetings' seventy-five attendees signed up. Of those sixty-nine, forty-four - almost 64% - were women.²³⁶

These teachers and supervisors were in the precarious position of supporting both organizations. Hayden led the way by avidly supporting the Department of Music Education and the NEA and let it be known that he did not want to be in competition with them; he was simply providing a professional resource for music supervisors in his area. In his "call to Keokuk," he emphasized that the NEA officers (referring to Department of Music Education president Hayden Cogswell and Vice-President Frances Elliott Clark) had given their blessing on his meeting.²³⁷ As evidence to this, he decided against holding a meeting in Keokuk in 1908 because the NEA meeting was being held in nearby Cleveland, Ohio. However, over time, this group - which would be named Music Supervisors National Conference (MSNC) - became the preferred group for yearly meetings; in 1940, the MSNC became the official representative of the Music Education Division of the National Education Association.²³⁸ Clark served in various capacities within the MSNC for the rest of her life. She was also very active in the Music Teachers National Association (MTNA), served as president of the music section of the National

²³⁵ Mark and Gary, *A History of American Music Education*, 253.

²³⁶ Heintze, *Reflections on American Music*, 142.

²³⁷ Mark and Gary, *A History of American Music Education*, 256.

²³⁸ Heintze, *Reflections on American Music*, 142.

Education Association and the National Federation of Music Clubs (NFMC),²³⁹ and was even known as the “Mother of the Music Educators National Conference.”²⁴⁰

In an essay she wrote about the fight for music to be included in public school curriculums, Clark stated that the journey was difficult, but the future of Music Education was so bright that she and her fellow educators would “begin all over again for the very joy of it.”²⁴¹ She then made the following case for Music Education:

School music has more to offer in the services of this newly awakened sense of the need of closer relationships of all classes... more to give in building and keeping a high morale, a better spirit of happiness and joy in life, than any other one branch of study in the curriculum.

Music has at least as much to offer in mental discipline, in stirring the powers of discrimination, coordination, selection, and judgment, as any other one subject - and next to reading, better stimulates the imagination. It correlates with other branches better than any other, save reading and writing, and even as a vocational subject it is second only to those of the most popular trades, while as a socializing function it absolutely has no peer. The hour of music as education has struck. Not music for fun nor entertainment, nor as a pastime or accomplishment, nor yet as an art, standing alone - although at times it may be any or all of these - but as one of the great vital forces of education.²⁴²

Frances Clark’s motto was “Music for every child.”²⁴³ Clark wrote extensively about the benefits of Music Education in public schools and was a frequent clinician at State and National Conferences, including the Music Education National Conference and The National Education Association. In a 1956 edition of the *Music Educators Journal*, Hazel Gertrude Kinscella wrote of the night Clark was scheduled to speak at the 1947 Northwest conference in Seattle. Just as Clark arrived at the podium to speak, a fuse in the hotel electrical system went out and the room

²³⁹ Mark, *Music Education: Source Readings from Ancient Greece to Today*, 100.

²⁴⁰ Vogan, “Frances Elliott Clark, the Mother of MENC,” 15.

²⁴¹ Mark, *Music Education: Source Readings from Ancient Greece to Today*, 100.

²⁴² Mark, *Music Education: Source Readings from Ancient Greece to Today*, 100.

²⁴³ Vogan, “Frances Elliott Clark, the Mother of MENC,” 15.

was immediately dark other than light from the candles placed around the room for decoration. Stanley Teel, who was the current president of the Northwest Conference at the time, adjusted one of the candles close to Clark so that she could continue her speech. According to Kinscella, Clark, in an uncharacteristically dramatic manner, threw her cards on the podium and exclaimed: “Too small a light for so big a subject.”²⁴⁴ This is just one example of the passion Clark had for sharing the joy of music with children. She is often quoted as saying, “More beautiful music, well sung and well played, by and for the children!”²⁴⁵

Clark wrote only two major works for education, both published by Victor Talking Machine Company (see Appendix B); however, she published a great number of essays and articles in professional music educators journals, such as *Musical America*, *The School and Community*, *Journal of the National Education Association*, *Music Supervisors Journal*, and *The Musician*. Clark passed away in June 1958 at the age of 98 years old.²⁴⁶ In the early 1970s, Clark’s grandson, John F. Clark, gifted a collection of Clark’s writings to the libraries of the University of Maryland, where they are now stored.²⁴⁷

In addition to Clark’s substantial writings on classroom Music Education, Clark was also a leader in the field of Piano Pedagogy. Her teachings are the foundation of the piano pedagogy programs at Kalamazoo College in Michigan, Westminster Choir College and The New School

²⁴⁴ Kinscella, “Mother of the Conference, 29.

²⁴⁵ Kinscella, “Mother of the Conference, 29.

²⁴⁶ Andrew Goodrich, “Frances Elliott Clark,” Arizona State University, Accessed June 2, 2019, <http://www.public.asu.edu/~aajth/history/clark~f.c/clark~f.c.html>.

²⁴⁷ “Frances Elliott Clark Papers, Special Collections, University of Maryland Libraries,” Accessed June 3, 2019, <http://hdl.handle.net/1903.1/1772>.

for Music Study, both in Princeton, New Jersey.²⁴⁸ Her philosophy of education was that every child had the capacity to make music and that music should be enjoyable for every student. She encouraged teachers to be clear in their goals for each student but to never put those goals above the one-on-one interaction with the child.²⁴⁹

Not only was Clark one of the first women to fight for the rights of other women to become music teachers, she was also one of the first music educators to fight for music to be taught in every public school in America.²⁵⁰ Her belief in the benefits of using the phonograph in the music classroom resulted in schools across America adopting this tradition, one which remained unchanged well into the 1960s. Only later, under the influence of Marguerite Hood, did the radio replace the phonograph in some schools.²⁵¹ Additionally, Clark demonstrated through her work with the phonograph, the importance of listening skills and allowing students to move freely to music.²⁵² It can be said that Frances Clark essentially paved the way for the other women discussed in this paper and for the hundreds of women who have become music educators since.

Julia Ettie Crane (1855-1923)

About the same time that Frances Clark was furthering Music Education in Illinois and Iowa, Julia Ettie Crane (sometimes referred to as Julia Etta Crane) was advocating for music

²⁴⁸ Chad Criswell, "About Frances Clark," The Frances Clark Center for Keyboard Pedagogy, Accessed June 15, 2019, <http://www.keyboardpedagogy.org/about-frances-clark>.

²⁴⁹ Criswell, "About Frances Clark."

²⁵⁰ Clark, "Music: A Vital Force in Education," 21.

²⁵¹ Veronica I. Ent, "Twentieth-Century Music Education: Early American Schools and the Phonograph," *Country School Journal* 5 (2017), Accessed June 15, 2019, http://www.countryschooljournal.com/uploads/ENT_MusicED__final_.pdf.

²⁵² Ent, "Twentieth-Century Music Education: Early American Schools and the Phonograph."

teachers in Potsdam, New York, to receive the same level of excellence in education as those who were going to teach core subjects, such as reading, math, and history. Modern day music teachers often say that music is as important as science, history, and math; but Crane took this a step further. She believed that music is both an art and science and deserves to be taught with the same importance as core subjects.²⁵³

Born in Potsdam on May 19, 1855, Crane was the oldest of six children. Although her parents were not musicians, they were loving and encouraging and supported Julia's love of music. She began taking piano lessons as a child and was equally fascinated with bands, orchestras, and all genres of singing. At the young age of fourteen, she began training to become a teacher at the State Normal and Training School in Potsdam.²⁵⁴ After graduating five years later, at the age of nineteen, she began teaching in District 8, where she taught for three years. During the summers breaks of those three years, she traveled to Boston, where she received training specifically in Music Education. In 1877, she moved to Shippensburg, Pennsylvania to teach music, then returned to Potsdam in 1880. Upon her return, she taught private voice lessons.²⁵⁵

Always pursuing excellence, she moved to London for a while to further her own education by studying privately with famed voice teacher Manuel Garcia,²⁵⁶ voice teacher of the

²⁵³ William D. Claudson, "The Philosophy of Julia E. Crane and the Origin of Music Teacher Training," *Journal of Research in Music Education* 17, no. 4 (1969): 401, doi:10.2307/3344167.

²⁵⁴ "Julia Etta Crane, Pioneer Music Educator," Women of Courage, Last modified 1989, <http://stlawrence.aauw-nys.org/crane.htm> (accessed July 11, 2019).

²⁵⁵ Women of Courage, "Julia Etta Crane, Pioneer Music Educator."

²⁵⁶ SUNY Potsdam, "Julia Ettie Crane and Her Dream," Accessed June 12, 2019, <https://www.potsdam.edu/about/college-history/potsdam-stories/julia-ettie-crane-and-her-dream>.

world-renowned singer Jenny Lind.²⁵⁷ When Crane returned to the States, she continued teaching private voice lessons for two years before accepting a position as music teacher in Potsdam Normal School in 1884.²⁵⁸

Potsdam Normal School had offered Crane a position as a Professor of Voice, but Crane declined stating that she wanted more.²⁵⁹ Her journal contains the following entry about receiving this offer:

I finally told Mr. [Henry] Watkins that one class period per day was not sufficient time in which to do the work in music that ought to be done in a Normal School, that the only thing that would tempt me to take the position would be the privilege of working out a plan which had been in my mind from the time I completed my Normal course.²⁶⁰

Crane's goal for Potsdam Normal School was to further their Music Education program to the highest possible level of excellence; and with the support of her administrator, she began working towards this goal. At the time, there was generally one music teacher per Normal School. (This is the position that had been offered to Crane.) In addition to teaching private lessons, the area in which the teacher spent the majority of her time, she also led hymns during chapel services, prepared and led music presented by the students taking music classes for special presentations or programs at the school, and taught just one class a day.^{261 262}

Although the Music Department of the Normal School was started as a means to supplement the music courses offered by the Normal School,²⁶³ it soon evolved into a Music

²⁵⁷ "Julia Ettie Crane and Her Dream," SUNY Potsdam.

²⁵⁸ "Julia Ettie Crane and Her Dream," SUNY Potsdam.

²⁵⁹ "Julia Ettie Crane and Her Dream," SUNY Potsdam.

²⁶⁰ "Julia Ettie Crane and Her Dream," SUNY Potsdam.

²⁶¹ Claudson, "The Philosophy of Julia E. Crane," 399.

²⁶² "Julia Ettie Crane and Her Dream," SUNY Potsdam.

²⁶³ Claudson, "The Philosophy of Julia E. Crane," 399.

Supervisors' program, and Crane developed the materials to be used in teaching future music educators.²⁶⁴ Crane discovered that the state laws allowed for resources for teaching music educators, but there were neither resources already available nor were there any plans in place to create them. Rather than being discouraged by this setback, Crane saw an opportunity and outlined a plan to create the resources her State music educators needed.²⁶⁵ Additionally, there were a number of music educators interested in furthering their own education; and so the Normal Conservatory, a private school designed as an addition to the courses taught in the Normal School, was begun in 1885. In 1886, the Crane Normal Institute of Music opened in what had been her private voice studio.²⁶⁶ It was the first Normal School affiliated institute in the country specifically for training music educators.²⁶⁷ The first class of the Crane Normal Institute of Music, a total of seven students who were called "Special Music Teachers," graduated in 1888.²⁶⁸

Crane began expanding her influence by writing instructional materials for music educators. Counted among the great works for educating music teachers is her *Music Teacher Manual*, an extensive and extremely useful guide created specifically for music teachers in training. Originally published with the title "Outline of Work in Music in the State Normal and Training School, Potsdam, New York" and later renamed *Music Teacher Manual*,²⁶⁹ Crane's

²⁶⁴ Howe, "A Historical View of Women in Music Education Careers," 164-165.

²⁶⁵ Howe, "A Historical View of Women in Music Education Careers," 164-165.

²⁶⁶ "Julia Ettie Crane, Pioneer Music Educator," *Women of Courage*, 1989.

²⁶⁷ R. Nicholas Tobin, "A Chronicle of the First Degrees: Music Teacher Training from Normal School to State College," *Journal of Historical Research in Music Education* 27, no. 2 (2006): 85, doi:10.1177/153660060602700203.

²⁶⁸ Claudson, "The Philosophy of Julia E. Crane," 401.

²⁶⁹ Claudson, "The Philosophy of Julia E. Crane," 401.

extensive work contained both an outlined methodology and a philosophy of teaching with the premise that the child's physical and mental well-being and customized education were of highest importance. In her manual, Crane wrote: "Unless music can be so taught as to serve as a valuable aid in the physical, mental, and moral culture of the pupil, it has no place in common schools."²⁷⁰

The July 1895 edition of *The School Music Review* wrote of Crane's *Music Teacher Manual*,

This is an interesting little book. It deals succinctly and decisively with all the numerous difficulties associated with class singing and the teaching of theory. We are always glad to find teachers giving great prominence to the artistic side - the use of good music and the cultivation of good taste and beautiful execution.²⁷¹

Believing that when students were successful, they were joyful and joyful students were eager to learn,²⁷² Crane discouraged her teachers from ever placing their own desires or wishes above those of their students. She strongly believed that a student's realization of what he or she was capable of accomplishing brought the best results; therefore, teachers should serve as guides and monitor their students' progress but not push them toward any particular goal unless it is one the student had chosen for himself.²⁷³ Her philosophy of Music Education was considered progressive for that time, but she was confident in the methods she used.

In all our search for right methods, we need to remember that showy structures are not always based upon stable foundations, and that, while time and storms may wear off the gilding and chip off florid ornamentation, the house that is built upon the rock will stand.

²⁷⁰ Crane, Julia E., *Music Teachers Manual*, Potsdam, NY: Elliott Fay and Sons, 1898, 6.

²⁷¹ "School Music in the United States," *The School Music Review: A Monthly Periodical Devoted to the Interest of Music in Schools* 4, no. 38 (July 1895): 33, <http://ezproxy.liberty.edu/login?url=https://search-proquest-com.ezproxy.liberty.edu/docview/7843413?accountid=12085>.

²⁷² Claudson, "The Philosophy of Julia E. Crane," 403.

²⁷³ Claudson, "The Philosophy of Julia E. Crane," 403.

Keep your eyes open for the light; work with sincerity of purpose; have no fear when your pet theories are demolished. For nothing that is right can be destroyed, and the destruction of the false makes way for the true.²⁷⁴

During the time she was writing, Crane was also busy creating opportunities for her students to experience making music together. She formed orchestras, vocal ensembles, and choirs. These groups attracted students, and the Crane Normal Institute of Music began to grow exponentially. The institute needed more space to grow, but the Normal School refused to accommodate their needs. It was only after threatening to sell the music school to Syracuse University that Crane's received the space her school needed. The Normal School also allowed her to hire an assistant who helped with setting up instruction in instrumental music.²⁷⁵

Crane faced many struggles in starting her music school, most of which were financial. There never seemed to be enough money to meet the needs of the growing music programs. Although understandably discouraged, Crane had learned the value of persistence. She was willing to do whatever was necessary to ensure the success of her music school. Her first step in attaining the necessary funds for her school was to petition the Julliard Foundation to purchase the school. This petition was denied. She then appeared before the Normal School Board of Education to request their assistance in appealing the State Legislature to purchase her school for \$20,000 and incorporate it as part of the Normal School within the New York Department of Education. Although the Normal School Board of Education agreed to help her and the case was brought before the State Legislature, her request was denied.²⁷⁶ It was not until after Crane's

²⁷⁴ SUNY Potsdam, "Crane School of Music," Accessed June 4, 2019, <https://www.potsdam.edu/academics/crane-school-music>.

²⁷⁵ Women of Courage, "Julia Ettie Crane, Pioneer Music Educator."

²⁷⁶ Women of Courage, "Julia Ettie Crane, Pioneer Music Educator."

unexpected death in 1923 at the age of 68²⁷⁷ that the Crane Normal Institute of Music became a major department of the State Normal School.²⁷⁸ Since her death, The Crane Institute of Music has continued to thrive. Crane's curriculum for training music teachers received approval by the State Education Department in 1924.²⁷⁹

Crane had designated in her will that the State of New York was her first choice for purchasing her school. If the State did not wish to purchase the school, it would be sold privately to anyone who desired to carry on Crane's work. It took multiple attempts, but the State Legislature passed a bill in 1926 to make the purchase. In 1927, the first graduating class of the Crane Department of Music of Potsdam State Normal School received their diplomas.²⁸⁰ The Crane Institute of Music is still training music teachers today as part of the State University of New York at Potsdam (SUNY Potsdam).²⁸¹

Throughout her life and career, Crane challenged herself to learn and grow both personally and professionally. Her writings are filled with statements such as the following that describe her strong belief in the power of music: "Is there any one thing more universally demanded by mankind than music? Nothing brings greater return in real understanding and development, for the time spent, than music."²⁸²

²⁷⁷ Women of Courage, "Julia Ettie Crane, Pioneer Music Educator."

²⁷⁸ Claudson, "The Philosophy of Julia E. Crane," 399.

²⁷⁹ Women of Courage, "Julia Ettie Crane, Pioneer Music Educator."

²⁸⁰ Women of Courage, "Julia Ettie Crane, Pioneer Music Educator."

²⁸¹ Crane School of Music, SUNY Potsdam.

²⁸² Crane School of Music, SUNY Potsdam.

The success of The Crane Institute of Music surpassed even Crane's expectations. She once wrote: "I started a piece of work, the results of which, as seen in the school today, I did not foresee even in my dreams."²⁸³ Not only has the Crane Institute of Music flourished, but it has grown in ways that Julia Ettie Crane could never have imagined. In 1999, the Crane Institute for Music Business and Entrepreneurship was formed in conjunction with the Crane Institute of Music as a way creating a path between music business and Music Education. There are currently more than five hundred students enrolled in the Crane Institute of Music studying performance, education, and business.²⁸⁴

Mabelle Glenn (1881-1969)

Mabelle Glenn's contributions to Music Education are many. In fact, her accomplishments are so impressive that she is included in almost every listing of influential female music educators²⁸⁵ and has also been the subject of at least one doctoral dissertation.²⁸⁶ George Holgate's dissertation on Mabelle Glenn is particularly interesting because much of the information is from personal interviews with Glenn herself.

Mabelle Glenn was born on March 5, 1881 and was surrounded by beautiful music from the time she was born. Her mother was a singer who had traveled with a quartet and performed for the volunteers signing up to fight in the Civil War.²⁸⁷ When she saw that her daughter

²⁸³ "Julia Ettie Crane and Her Dream," SUNY Potsdam.

²⁸⁴ SUNY Potsdam, "Crane Institute for Music Business," Accessed May 29, 2019, <https://www.potsdam.edu/academics/crane-school-music/departments-programs/music-business-program-crane/crane-institute>.

²⁸⁵ Brian R. Shifflet, "A History of Ten Influential Women in Music Education:1885-1997," OhioLINK. Last modified 2007, http://rave.ohiolink.edu/etdc/view?acc_num=bgsu1182255855.

²⁸⁶ George Jackson Holgate, "Mabelle Glenn: Her Life and Contributions to Music Education," PhD diss., 1962, Abstract, Accessed June 5, 2019, <http://digitallibrary.usc.edu/cdm/ref/collection/p15799coll17/id/149373>.

²⁸⁷ Holgate, "Mabelle Glenn," 13.

enjoyed music, as well, she encouraged her to take piano lessons from Frances Rowe, the town's only piano teacher.²⁸⁸ As was the custom at the time, music classes were offered only sporadically for students in grades one through five and more consistently beginning in grade six. This was the year that Glenn decided she would become a music teacher when she grew up. But it was not because of her love of music, at least at first. The music teacher that came to Glenn's school, Mrs. Meyme B. Perry, wore beautiful hats that captivated Glenn's attention. In her young mind, she needed to become a music teacher so that she, too, could wear such beautiful hats.²⁸⁹

Glenn continued singing in chorus through her high school years. After graduating as Valedictorian of her high school class in 1899,²⁹⁰ she attended a summer session for music supervisors; but this was the extent of her formal training as a teacher. In the fall of 1899, she became the primary teaching in a one-room schoolhouse. She quickly discovered that she needed more education, so she left teaching temporarily to further her own education, attending Galesburg Kindergarten Normal School in Galesburg, Illinois in 1900.²⁹¹ After graduating from Galesburg, she taught ages two through five at the local Monmouth Public Schools. She wanted to begin teaching music but felt that she lacked the necessary training to do so; so she again took a break from teaching to further her own education.²⁹²

²⁸⁸ Holgate, "Mabelle Glenn," 14.

²⁸⁹ Holgate, "Mabelle Glenn," 27.

²⁹⁰ Holgate, "Mabelle Glenn," 17.

²⁹¹ Holgate, "Mabelle Glenn," 19.

²⁹² Holgate, "Mabelle Glenn," 19.

Upon graduating as a voice major with a Bachelor of Music degree from Monmouth College Conservatory in 1908, Glenn was offered a position as Supervisor of Music at Monmouth Public Schools. She taught there for the next four years,²⁹³ and developed many of her own teaching methods.²⁹⁴ Based on Eleanor Smith and Robert Foresman's new textbooks *Modern Music Series*, these innovative ideas taught that music-making should be joyful. In contrast to the traditional singing school approach of learning new concepts through repetition of exercises, Glenn preferred to introduce new musical concepts using songs with which students were familiar.²⁹⁵

The structure of the Monmouth schools - grades one through seven each in their own in classroom, an eighth grade mixed chorus, and high school mixed chorus and glee club - allowed her to develop her own successful program in which she alternately taught the elementary students herself and trained the teachers in how to teach music. The time with the middle and high school students was spent in preparing them for performances and festivals, such as the "Carnival of Nations" at the Pattee Opera House.²⁹⁶ Her extravagant and well-organized festivals became part of her legacy as her astute career continued.²⁹⁷

In her music classroom, Glenn encouraged teaching singing by rote and allowing for creativity and expression in music making, although not to the detriment of increasing a child's musical vocabulary. Notation was not introduced until the end of the second-grade year and only

²⁹³ Holgate, "Mabelle Glenn," 19.

²⁹⁴ Mabelle Glenn, "Ascertaining Attitudes toward Music," *Music Supervisors' Journal* 15, no. 4 (March 1929):77, <https://www.jstor.org/stable/3382320>.

²⁹⁵ Holgate, "Mabelle Glenn," 19.

²⁹⁶ Holgate, "Mabelle Glenn," 23.

²⁹⁷ Holgate, "Mabelle Glenn," 23.

in reference to the songs for which students had previously learned solfege.²⁹⁸ In addition to placing emphasis on the student's natural singing voice, she also incorporated information she had learned during her time studying Dalcroze eurhythmics in Lausanne, Switzerland in teaching students to read rhythms. Glenn encouraged allowing students to move freely while learning rhythm.²⁹⁹ She once stated: "Unless the child becomes one with the music in its pulse and swing, he has not sensed rhythm."³⁰⁰ Glenn's love for her students and desire to see them succeed was recognized and appreciated by the Monmouth community.

The work Glenn accomplished in Monmouth created opportunities for her to share her ideas around the country. Just four years after she began teaching at Monmouth, she was offered a position as Supervisor of Music for the schools in Bloomington, Illinois. During her time in Bloomington, even more opportunities were presented to her and she became well-known throughout the country as a respected and innovative music teacher. Not only did Glenn develop classes in singing, instrumental music, piano, and music appreciation for all grades, she also coordinated concerts and festivals for her students. These events would give student musicians, actors, and dancers the opportunity to hone their skills and gain performing experience. She would often hire adult artists to participate as well, giving her students the chance to see what they could one day accomplish. She believed that in order for a child to appreciate good music, he or she needed to hear good music; and she did everything she could to provide opportunities for her students to hear professional musicians. One of her most creative ideas was to coordinate

²⁹⁸ Mabelle Glenn, "Creative Song," *Childhood Education* 5, no. 6 (January 1, 1929): 325, Accessed June 5, 2019, doi:10.1080/00094056.1929.10723452.

²⁹⁹ Mark and Gary, *A History of American Music Education*, 213.

³⁰⁰ Mabelle Glenn, "Continuity in Music Expression," *Childhood Education* 3, no. 6 (1927): 253, Accessed June 5, 2019, doi:10.1080/00094056.1927.10723154.

a series of concerts by professional musicians that were given during the school day. The proceeds from these concerts purchased phonograph records for Glenn's music classrooms.³⁰¹

Her instrumental music class soon developed into an orchestra, which quickly grew into a band. Despite her overly busy schedule, Glenn found the time to continue directing the orchestra as well as start a band for the more advanced instrumental students. In fact, the members of her music club were so excited by the prospect of their school having a band that they purchased more than two thousand dollars' worth of instruments before requesting permission from the school board to do so. Glenn directed the band for a short time before assigning fellow musician John Skelton as its director. She continued to stay involved in the band, but her other musical activities needed more attention. One of those was the orchestra. Students were able to receive violin instruction during the school day; but because of a lack of funding, instruction on other orchestra instruments was lacking. Glenn successfully petitioned the school board to provide the funds needed to purchase more instruments and to pay quality instructors to teach students during the day. In fact, her superintendent, S.K. McDowell, is quoted as saying: "Every child should be allowed to play at least one instrument."³⁰²

Glenn was a tireless advocate for Music Education. Her passion was teaching, and her heartbeat was the individual student. In her article "Continuity in Music Expression", she stated: "Through music the imagination is easily aroused, and under proper direction, music may become a vital force in the mental and emotional life of every child."³⁰³ Glenn believed in the healing and connective power of music and began open air community-wide singings and band

³⁰¹ Holgate, "Mabelle Glenn," 33.

³⁰² Holgate, "Mabelle Glenn," 33.

³⁰³ Glenn, "Continuity in Music Expression," 253.

concerts during the first World War. This idea quickly grew into singing centers, until there were eventually more than forty of these singing centers in the Bloomington area. As America grew and became even more of a haven for other ethnicities, Glenn organized weekly singings at the high school for the entire study body as a way of connecting all students.³⁰⁴

After nine years in Bloomington, Ms. Glenn moved to Kansas City, Missouri to undertake improving the music departments in their school system. This school system consisted of eighty-eight elementary schools, six junior high schools, four high schools, a junior college, and a teacher's college. Glenn was undaunted by the enormity of this task and within four years had increased both the student enrollment and her teaching staff exponentially. Glenn's success continued as she developed more instrumental programs during her time in Kansas City. From Saturday morning instrumental classes (which increased enrollment in the school orchestras so that by 1926 there were two orchestras in every junior and senior school with anywhere from twenty-five to sixty-five students in each orchestra) to piano classes with a total enrollment of three thousand students by the second year they were offered, the music department of Kansas City had never experienced such incredible growth.³⁰⁵

Glenn often shared what she had learned during her successful career as a music educator and supervisor, speaking across the country and writing extensively about the intricacies involved in overseeing a successful music program. She encouraged supervisors to be impartial judges of their teachers, and for teachers and supervisors alike to put the students' needs before

³⁰⁴ Holgate, "Mabelle Glenn," 24.

³⁰⁵ Holgate, "Mabelle Glenn," 55.

their own. Maintaining a sense of humor is a must, as is fully accepting responsibility should there be any deficiencies or problems in one's program.³⁰⁶

Glenn wrote a 1927 article for the *Music Supervisors Journal* titled "What It Means to Be a Music Supervisor" in which she used her characteristic tact and humor to emphasize the magnitude of the job. She encouraged music supervisors to be clear in their planning, but to also be willing to work with their administration as this would best benefit their students. She then listed ten personal attributes of a successful music supervisor:

1. A supervisor must be genuine with no assumption of fancied authority and without a patronizing attitude.
2. He must be kind and sympathetic and be quick to appreciate merit.
3. He must be democratic in spirit, a student of people and capable of accurately evaluating people. He must be intelligently critical of what he observes.
4. While he must have the courage of his convictions, he must not be afraid to admit he is wrong at times. He must have a teachable spirit.
5. A supervisor must be so open-minded that unessential details, an occasional mistake, or an occasional poor lesson will not prejudice him for all time against a teacher.
6. He must be too sensible and close-mouthed to discuss one teacher with another.
7. He must have a sense of proportion and a sense of humor.
8. A supervisor must be an artistic teacher. He must teach easily and effectively. It is not enough to be able to tell what is wrong and to tell how to make the wrong right; the supervisor must be able to show how to bring about the desirable changes.
9. A supervisor must be ever available and in readiness to give assistance or advice. If he is professionally fitted for his position, his teachers will have sufficient confidence in his ability to bring their problems to him.
10. A supervisor must have professional knowledge, executive ability, optimism, resourcefulness, tact, patience, poise, and self-control.³⁰⁷

She continued, outlining the details of the supervisor's responsibilities, including how to plan school and classroom visits so that both teachers and students felt comfortable, how to give

³⁰⁶ Mabelle Glenn, "What It Means to Be a Music Supervisor," *Music Supervisors Journal* 14, no. 1 (October 1927): 35, Accessed June 5, 2019, doi:10.2307/3382434.

³⁰⁷ Glenn, "What It Means to Be a Music Supervisor," 39.

helpful advice to a struggling teacher, and how to work with school administration.³⁰⁸ Although written almost one hundred years ago, Glenn's advice is applicable today.

Glenn went on to serve as the second female president of the Music Educators National Conference, serving from 1928-1930. Upon the end of her tenure as president, she praised the members of the Conference in saying:

The success of the Conference is due to the spirit of its members. I have not asked one member to do one thing who has not given enthusiastic response. The devotion of the members of the National Conference is almost phenomenal, and all things are possible when such a spirit is prevalent.³⁰⁹

Several of Glenn's beliefs about education, considered radical in their time, have proven themselves to be successful. One of Glenn's main philosophies was that children will better retain what they are learning about music when new concepts are based in songs with which they are already familiar.³¹⁰ This is an idea that is supported by a number of other authorities in Music Education, such as Zoltan Kodaly.³¹¹ Additionally, her focus on allowing students to naturally internalize rhythm from a young age is still applicable today. In a review of Mabelle Glenn and Margaret Lowry's textbook series *Music Appreciation for Every Child*, Anne Pierce wrote: "The authors believe that physical response to music is a necessary foundation for an understanding and enjoyment of music."³¹² A quick search of scholarly articles on the importance of

³⁰⁸ Glenn, "What It Means to Be a Music Supervisor," 39.

³⁰⁹ "Editorial Comment," *Music Supervisors' Journal* 16, no. 5 (1930): 5, Accessed June 5, 2019, <http://www.jstor.org/stable/3384305>.

³¹⁰ Glenn, "Creative Song," 324.

³¹¹ James Bowyer, "More than Solfège and Hand Signs," *Music Educators Journal* 102, no. 2 (2015): 69–76, doi:10.1177/0027432115611232.

³¹² Anne E. Pierce, *The Elementary School Journal* 37, no. 1 (1936): 70-71, Accessed June 16, 2019, <http://www.jstor.org/stable/996339>.

internalizing rhythm in young students will further confirm Glenn's teachings on this topic to be correct.

Marguerite Hood (1903 - 1992)

Along with Frances Clark, Marguerite Hood was one of the first teachers to see the value of modern technology for the music classroom and to creatively design ways in which to use it to benefit her students. Born on March 14, 1903 in Drayton, North Dakota, Marguerite Vivian Hood showed promise of becoming a leader from an early age. She graduated from high school at the age of sixteen and went on to study romance language and music, with minors in history and English, at Jamestown College in Jamestown, North Dakota. Immediately following graduation, she accepted her first teaching job in Montana in 1923, where she spent the next seven years teaching in schools throughout Havre and Bozeman. It was during these introductory years of teaching that Hood was able to refine her teaching, writing, and speaking skills and to develop an exceptional reputation as a music educator.³¹³ In 1930, she was named as the supervisor of music for Montana public schools, a position which she held for seven years. She was just the second person to ever hold this position.³¹⁴

During her time as music supervisor in Montana, Hood wrote the fourth in a series of articles for the *Music Supervisors' Journal* about the importance of Music Education. These articles were presented by the Committee on Music Appreciation, of which Mabelle Glenn, who has also been discussed in this paper, was the chairman.³¹⁵ In her article, entitled "'Practical Listening Lessons - Are They Possible?'" Hood wrote:

³¹³ Cooper, "Marguerite V. Hood and Music Education Radio Broadcasts in Rural Montana (1937-39)," 296.

³¹⁴ Cooper, "Marguerite V. Hood," 296.

³¹⁵ Marguerite V. Hood, "'Practical' Listening Lessons: Are They Possible?" *Music Supervisors' Journal* 17, no. 5 (May 1931): 21-58, Accessed June 10, 2019, <https://www.jstor.org/stable/3384350>.

It was once considered that music, of all the subjects in the curriculum, was the least essential as far as utility was concerned. But, in spite of this new trend in education, we have been successful in raising the importance of music study in schools by leaps and bounds, because we have been able to prove its practical value. One of the reasons for this increase in the popularity of school music is its alleged value as a preparation for leisure time enjoyment. We aim in school to give children a knowledge of music that will enable them to enjoy themselves by singing, playing, or listening, and thus advantageously to employ their leisure time.³¹⁶

Hood, of course, was referring to the use of modern technology in the music classroom, which, at the time, was the phonograph (which had become popular among music teachers thanks to Frances Clark) and the recently invented radio. Hood continued with the reminder that the MENC's motto was "Music for every child" and that through the use of these technologies and teaching students how to listen to music, they were able to enjoy music outside of the classroom and share with their families what they were learning about music at school.³¹⁷

Marguerite Hood was a relentless advocate for using the radio in the music classroom. In fact, she devoted a large part of her teaching career to advancing this cause and working to ensure that all students in Montana were able to receive Music Education via radio broadcasts. It was through her persistence and tenacity that hundreds of students in Montana public schools were exposed to the world of classical music and their worldviews were enlarged. The radio stations followed a schedule of weekly broadcasts:

Week 1: Symphony Music
Week 2: Concerto Music
Week 3: Descriptive and Program Music
Week 4: Operas
Week 5: Oratorios³¹⁸

³¹⁶ Hood, "'Practical' Listening Lessons," 21.

³¹⁷ Cooper, "Marguerite V. Hood," 296-297.

³¹⁸ Cooper, "Marguerite V. Hood," 304.

Hood requested that the Radio Committee of the Department of Superintendence of the National Education Association provide “radio calendars” so that students could keep up with the schedule. When the smaller mountain towns were unable to listen due to inadequate reception, Hood began a series of musical broadcasts that were specifically for local Montana radio stations. Because there were not enough local musicians to provide music for her broadcasts, she needed to use phonographs; but because of copyright laws, radio stations were not allowed to play phonographs without having to pay royalties. Never one to give in easily, she wrote identical letters to Al Jolson of the Lambs Theatre Club and Fred Waring of CBS, both of whom were actively involved in the American Society of Recording Artists (ASRA), the organization restricting the use of recorded music on the radio. In these letters, she described the isolated, destitute living conditions of a large number of her students and how much joy the radio broadcasts brought her students. She stated:

I am sorry to bother anyone who is as busy as you are, but this matter is of such vital importance to the thousands of children and teachers scattered over our state, that I hope you can take time to give us a little help. All I ask is that you tell me how to get in touch with the proper authorities on this problem and that you use your influence as a public spirited American as well as a recording artist to help see to it that our little radio broadcasts do not have to be discontinued because of existing regulations.³¹⁹

She received unanimous support from both men, and Jolson even went as far as to personally appear before the ASRA board of directors to appeal her case. Just two weeks later, Hood received a letter from the ASRA executive secretary Arthur Levy giving her permission to use phonographs on her radio broadcasts.³²⁰

³¹⁹ Cooper, “Marguerite V. Hood,” 298.

³²⁰ Cooper, “Marguerite V. Hood,” 299.

In 1937, Hood began her new position as Radio Director for the KGVO Montana School of the Air program. As radio director, she wrote the thirty-minute sequential weekly lessons that were broadcast every Wednesday afternoon over several stations across Montana and one station in North Dakota. While geared towards students in grades four through eight, Hood expressed her desire for the lessons to be applicable to all ages. She also wrote letters to Montana school superintendents and teachers emphasizing the importance of teachers preparing their students for the weekly lessons and using the time to listen along with their students, rather than attending to other classroom duties and thereby distracting their students' listening time.³²¹

During her first year as radio director, Hood continued her role as Music Supervisor for Montana public schools. The demands of her new position as radio director were exceptionally intense. In its first year alone, her broadcasts reached an estimated 10,000 children across Montana.³²² She resigned her job as Music Supervisor in 1938 to focus her attention solely on producing the radio broadcasts.³²³ Hood's overarching goal with the broadcasts was to show "its place in our lives today, its relation to the other forms of art-architecture, painting, sculpture, poetry-writing, etc., and its development side by side with each of these"³²⁴ as well as demonstrating the relationship between other arts and historical events.³²⁵

Hood's relentlessness was not restricted to her teaching. She was passionate about her own education and frequently sought out opportunities to learn so that she could be the best

³²¹ Cooper, "Marguerite V. Hood," 299-300.

³²² Cooper, "Marguerite V. Hood," 299.

³²³ Cooper, "Marguerite V. Hood," 299.

³²⁴ Cooper, "Marguerite V. Hood," 299.

³²⁵ Cooper, "Marguerite V. Hood," 300.

educator possible for her students. In 1937, Hood was selected to participate in the Radio Education Workshop Project.³²⁶ The Project chose fifty educators from various parts of the country who received a fellowship grant and specialized training in radio broadcasting. As part of her training, she spent two months in New York studying at New York University, CBS, and NBC. She later studied radio techniques at the Ohio State University School of the Air in Columbus.³²⁷

Always desiring to share her knowledge with others in order to reach more children, Hood began teaching a summer course in radio broadcasting at the Montana State University in 1937. The course was taught in cooperation with KGVO in Missoula, the same station where she had begun broadcasting her classroom music programs just a few years earlier. Her students learned how to produce radio broadcasts for the classroom, how to write scripts, and how to produce the broadcasts. In addition to teaching these courses, she also presented lectures for local teachers on how to use the radio broadcasts in the classroom.³²⁸

In 1939, after teaching in Montana for sixteen years, Hood moved to California to pursue a Master's degree in Music from the University of Southern California.³²⁹ After receiving her Masters in 1942, she taught Music Education at the University of Michigan in Ann Arbor and also was named as the Chair of the Music Department of Public Schools in Ann Arbor, Michigan. At the University of Michigan, she was the director of the Music Education program that prepared college students to be choral directors and music appreciation teachers and also

³²⁶ Cooper, "Marguerite V. Hood," 301-302.

³²⁷ Cooper, "Marguerite V. Hood," 302.

³²⁸ Cooper, "Marguerite V. Hood," 304.

³²⁹ Cooper, "Marguerite V. Hood," 304.

taught doctoral seminars, a course in methods of Music Education, and supervised student teaching.³³⁰ Hood continued teaching at the University of Michigan in Ann Arbor for the next thirty-one years and was appointed as a Professor Emerita of Music upon her retirement.³³¹ In 1947, she was awarded an Honorary Doctorate from her alma mater, Jamestown College in North Dakota.³³²

Marguerite Hood truly dedicated her life to music and Music Education. Not only was she an accomplished music educator, but from 1942 to 1958 she also conducted the Philadelphia Orchestra at the May Festival presented each year by the University Musical Society. The orchestra presented a number of concerts at each festival accompanying a children's choir of four hundred plus voices from the surrounding elementary schools.³³³ In addition, she served as President of the North Central Division of the MENC from 1945 to 1947, Chair of the Editorial Board of the Music Educators' Journal in 1949, and President of MENC from 1950 to 1952. In 1986, she was elected to the MENC Hall of Fame. She was the recipient of a number of other awards as well, such as a Fulbright research grant to study the works and materials of Carl Orff as well as other German methods of Music Education in Munich (1956),³³⁴ the Award of Merit (1972), given by the Michigan Music Educators Association, named as an honorary member of

³³⁰ Howe, *Women Music Educators in the United States*, 123.

³³¹ University of Michigan, "University of Michigan: Faculty History Project," Last modified 2011, <http://faculty-history.dc.umich.edu/faculty/marguerite-vivian-hood/memoir>.

³³² Arizona State University, Marguerite Vivian Hood, Accessed June 12, 2019, <http://www.public.asu.edu/~aajth/presidents/hood.htm>.

³³³ Howe, *Women Music Educators in the United States*, 123.

³³⁴ Howe, *Women Music Educators in the United States*, 123.

the International Society for Music Education (1974), and given the Fiftieth Anniversary Award by the Montana Music Educators Association in 1987.³³⁵

Throughout her career, Hood wrote extensively about Music Education. She was one of the teachers involved in the establishment of *The Journal for Research in Music Education*, a publication which is still one of the leading Music Education resources available. Additionally, Hood published several music education articles and was a writer and contributing editor for student textbooks.³³⁶ Marguerite Vivian Hood passed away on February 21, 1992, at the age of eighty-nine.³³⁷

Hood's influence has continued to impact current Music Education, and there are a myriad of lessons to be learned from her life. She was the embodiment of resoluteness in her desire to provide radio stations for her students in the mountains of Montana. She, like the other women discussed in this paper, saw the importance of continuing her own education so that she could be the best teacher possible. Her writings contain practical teaching advice that is still applicable today, and her *Journal for Research in Music Education* continues to be a source of wisdom and encouragement for music educators around the world.

Mary E. Hoffman (1926-1997)

Little is known about Mary E. Hoffman's early life other than that she was born in Reading, Pennsylvania on October 18, 1926.³³⁸ As an adult, she became one of the strongest female leaders in the history of American Music Education. In 1948, Hoffman received a

³³⁵ Marguerite Vivian Hood, Arizona State University.

³³⁶ Marguerite Vivian Hood, Arizona State University.

³³⁷ Marguerite Vivian Hood, Arizona State University.

³³⁸ Cakora, "Hoffman, Mary E."

Bachelor of Science in Music and Music Education from Lebanon Valley College in Annville, Pennsylvania. She then attended Teachers College at Columbia University, where she received her Master's Degree in 1951.³³⁹

She spent the next ten years teaching music in public schools in Delaware, Pennsylvania, and Connecticut. During this time, she not only taught general music classes, but she also directed choirs and taught instrumental music. In addition, she was the Elementary Vocal Music Supervisor for the Philadelphia Public School System and later served as Junior High Music School Supervisor in Milwaukee, Wisconsin.³⁴⁰ She then left undergraduate teaching to teach college for the remainder of her career. She taught graduate courses at her alma mater, Columbia Teachers College, in the 1960s, then spent time teaching at Temple University, and finally at the University of Illinois.³⁴¹ There are differing accounts of when she began teaching at University of Illinois' School of Music. One source names 1972,³⁴² while another states 1979.³⁴³ Regardless of the starting date, Mary Hoffman spent the last twenty or so years of her teaching career at the University of Illinois' School of Music at Urbana-Champaign. Hoffman had definitely made a name for herself in the field of Music Education. She was world-renowned and was considered a prominent voice in Music Education, specifically in teaching middle school students.³⁴⁴ She retired in May 1996, having completed an impressive forty-five years of teaching.³⁴⁵ Hoffman

³³⁹ Cakora, "Hoffman, Mary E."

³⁴⁰ Cakora, "Hoffman, Mary E."

³⁴¹ Cakora, "Hoffman, Mary E."

³⁴² Cakora, "Hoffman, Mary E."

³⁴³ Howe, *Women Music Educators in the United States*, 261.

³⁴⁴ Cakora, "Hoffman, Mary E."

³⁴⁵ Howe, *Women Music Educators in the United States*, 261.

was also an accomplished composer and arranger of choral music for middle school voices³⁴⁶ and was also a guest conductor and clinician, speaking at conferences across the United States and around the world.^{347 348} As an author, Hoffman was co-writer of three textbook series: *New Dimensions in Music*, *World of Music*, *Silver Burdett Music*, and *The Music Connection*.³⁴⁹

Hoffman was active in the Music Educators National Conference throughout her career and often wrote articles for *Music Educators Journal* advocating for making Music Education accessible to all students, such as her article “Goals and Objectives for the Eighties” in which she advocates for students with learning challenges.³⁵⁰ From 1980 to 1982, she served as President of MENC. She was one of only two female MENC presidents before the 1990s.³⁵¹ During her tenure as president, she chaired two national conventions. The 1981 convention, held in Minneapolis, Minnesota, also included a pre-conference seminar on life-long learning. The 1982 conference was held in San Antonio, Texas, and was both a celebration of the seventy-fifth anniversary of the founding of MENC as well as the annual meeting of the Texas Music Educators Association.³⁵² Hoffman was later awarded MENC’s Distinguished Service Award. She died on March 18, 1997. The next year, at the 1998 MENC meeting, she was inducted

³⁴⁶ Cakora, “Hoffman, Mary E.”

³⁴⁷ Howe, *Women Music Educators in the United States*, 261.

³⁴⁸ Cakora, “Hoffman, Mary E.”

³⁴⁹ Howe, *Women Music Educators in the United States*, 279.

³⁵⁰ Mary E. Hoffman, “Goals and Objectives for the Eighties,” *Music Educators Journal* 67, no. 4 (December 1980): 66, doi:10.2307/3400556.

³⁵¹ Howe, “A Historical View of Women in Music Education Careers,” 162.

³⁵² Howe, *Women Music Educators in the United States*, 261.

posthumously into the Music Educator's Hall of Fame.³⁵³ Hoffman's writings are stored in The Sousa Archives and Center for American Music at the University of Illinois School of Music.³⁵⁴

Mary Hoffman's career path exemplifies to other women in Music Education that there is no one set path for everyone. Throughout her career, she taught all ages and levels; and when she did transition into higher education, she sustained her influence with younger students by composing and arranging choral music for their changing voices. She taught by example the importance of maintaining relevance to all ages as a music educator, a lesson that it is important for all teachers to remember.

³⁵³ Cakora, "Hoffman, Mary E."

³⁵⁴ Cakora, "Hoffman, Mary E."

CHAPTER 5: CONCLUSIONS AND RECOMMENDATIONS

Summary of the Study

In closing, this project provides an overview of just a few of the women who have had a strong, positive impact on American Music Education. Each discussion details their educational background, the ages and grades they taught, the city or cities in which they taught and how they enriched that city's culture through Music Education, important offices they held in the local, state, and national levels, the expanse of their influence – whether locally, nationally, or even internationally – and how their influence continues to impact American Music Education.

Summary of Purpose

This project is intended to illuminate the profound contributions that women have been making to the field of Music Education for almost two centuries but for which they have failed to receive the recognition they deserve. This project will serve to enhance the research about women's involvement in Music Education that is already available as well as conceivably adding new information or, at the very least, an additional resource for future research.

Summary of Procedure

The first step in researching this topic was to conduct a brief search into which women were most commonly mentioned in books, journals, and other scholarly works about American Music Education. When the women to be researched for this project were identified, a timeline of research was created so that the project was completed in a timely manner. Once the topic and proposal for this project were approved, the research commenced.

Summary of Findings and Prior Research

The main research question for this topic was: Who were the women who influenced American Music Education? The five women chosen for this project were Frances Elliott Clark, Julia Ettie Crane, Mabelle Glenn, Marguerite Vivian Hood, and Mary E. Hoffman. Collectively, these women taught across the United States. While each of these women entered the field of Music Education in their own way, they all chose to become a music educator because of their love of music, love of teaching, and love of children.

All taught elementary and junior high music, with Clark and Glenn spending the entirety of their careers dedicated to that age group; and both were music supervisors as well as music educators. Crane, Hood, and Hoffman, however, chose to spend the later years of their careers in higher education. All but Crane served a term as President of MENC.

It is understood that all of these women made whatever sacrifices they felt was necessary to pursue their passion. While some of the MENC Presidents discussed in Chapter One were married and had families, the five women researched in depth for this project were unmarried. The exception to this is Frances Clark, who was widowed before becoming a teacher. If any of these inspirational women ever doubted or regretted their career choices or the sacrifices it entailed, there is no record of it. Their dedication was exclusively to Music Education and creating as many opportunities as they could for their students to succeed.

Prior research for this project was begun in MUSC 650, Research in Music Education. The final project for this class was a paper about the lives and careers of Frances Elliott Clark, Julia Ettie Crane, and Mabelle Glenn. Information about those three women was expanded for this project and further research into the history of American Music Education and the women who have had a significant influence in its history was conducted.

Limitations

As research into this salient topic continues, the predominant limitation will be the amount of information available about the first women involved in American Music Education. It is very likely that all the information about these women that is available has already been discovered and written about.

Recommendations for Future Study

It is recommended that research on this topic does not end with this project, but that this work and others will be continuously updated as women continue to make notable contributions to the field of Music Education. If works such as these continue, the likelihood the women will be marginalized in this field will lessen. Further research into the women who contributed to the early years of American Music Education would provide an even greater number and variety of resources available to current and future music educators.

Implications for Practice

When women's contributions to any field are recognized and appreciated, the more plausible it is that other women will be willing to put in the work necessary to keep their overall progress moving forward. In the field of Music Education specifically, the lessons learned from the first women in American music history should serve as reminders of the tremendous progress made for women's rights and for Music Education in the last two centuries.

It is also important to not lose sight of the main goal of Music Education: sharing the joy of music with students of all ages. Often, it is easy to feel overwhelmed with the everyday tasks involved in teaching music. One might think that one teacher cannot make a significant difference; but this is simply not true. Music teachers have the opportunity to reach their students in ways that other teachers cannot. Making music is personal and requires vulnerability and trust.

This, in turn, builds relationship; and often, the bond between a music teacher and his or her students is deeper than with any other teacher because of that vulnerability and trust.

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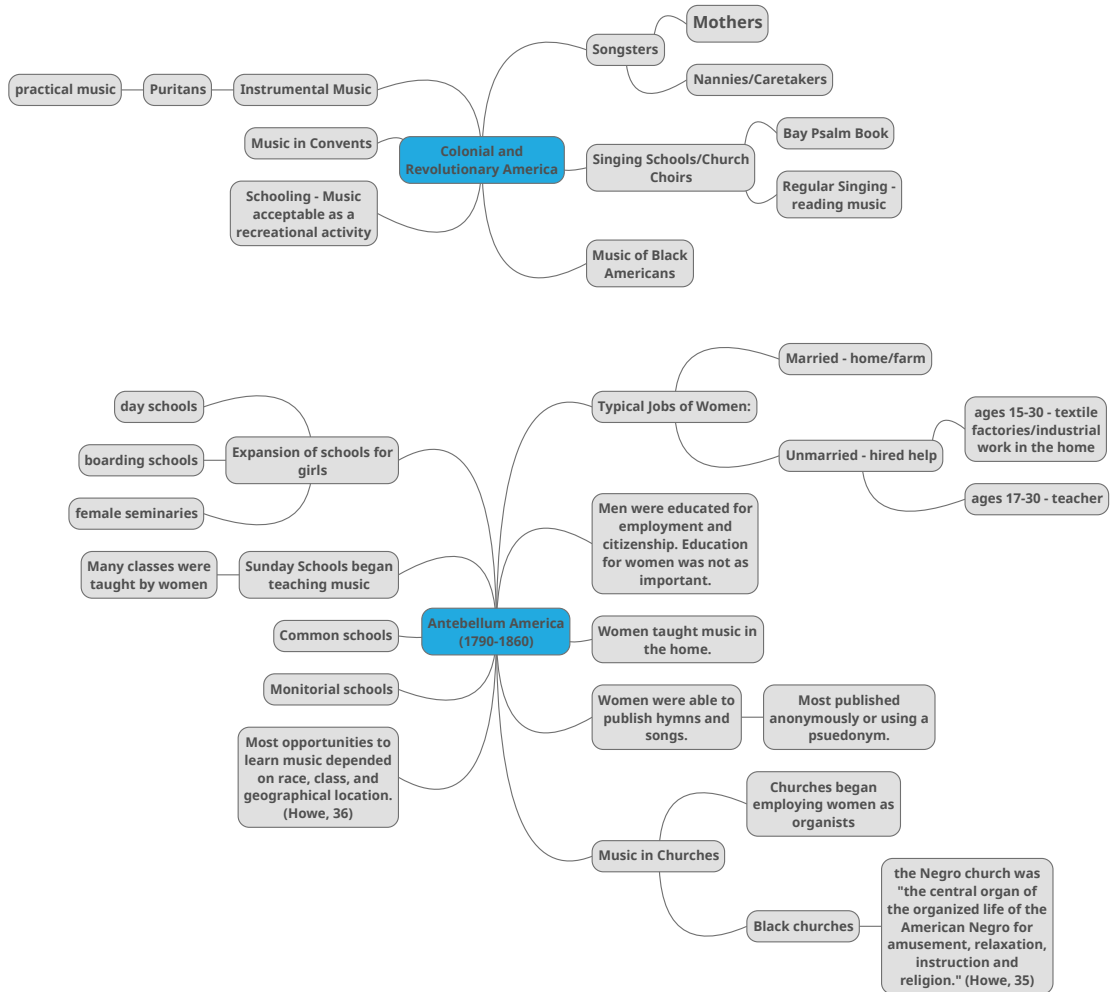
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APPENDIX A: Career Options for Women in Colonial and Antebellum America



APPENDIX B: Quotes by Frances Elliott Clark

“Music has at least as much to offer in mental discipline, in stirring the powers of discrimination, coordination, selection, and judgment, as any other one subject-and, next to reading, better stimulates the imagination. It correlates with other branches better than any other, save reading and writing, and even as a vocational subject it is second only to those of the most populous trades, while as a socializing function it has absolutely no peer.”³⁵⁵

“It [music] must be made a dynamic force in the life of every child everywhere, country as well as city, through being not a highbrow appendage, a beautiful but useless fringe on the garment, but a real servant of education.”³⁵⁶

“Music has become a human necessity in life. Music is its own best advocate. Poets have sung its praises, great men have paid tribute to its value in human life, yet it remains for the organized work in music going on in our schools to furnish undeniable proof of its service to education, to the individual development of every child, and thereby to the very fundamentals of our future nationalism.”³⁵⁷

“Music is at once the greatest of the arts, most universal in its appeal, and fortunately easiest to obtain.”³⁵⁸

“Music is for everybody, not the select few, but only through the schools can it come to its full opportunity of serving every child, every home, every community.”³⁵⁹

“Give our country the credit, not me. America is the land of opportunity. I couldn't have helped it if I had tried.” (Clark's response to being praised for her accomplishments)³⁶⁰

“Music should be the concomitant of every day's experience in a child's life at home and in school, - not only in the music period, but permeating every phase of his activity and development.”³⁶¹

³⁵⁵ Frances Elliott Clark, “Music: A Vital Force in Education,” *Music Educators Journal* 40, no. 5 (1954): 21, doi:10.2307/3387833.

³⁵⁶ Clark, “Music: A Vital Force in Education,” 21.

³⁵⁷ Frances Elliott Clark, “Music and American Youth,” *Music Educators Journal* 21, no. 5 (1935): 20, <http://www.jstor.org/stable/3384877>.

³⁵⁸ Clark, “Music and American Youth,” 20.

³⁵⁹ Clark, “Music and American Youth,” 20.

³⁶⁰ James Francis Cooke, “Frances Elliott Clark: A Memorial Symposium,” *Music Educators Journal* 46, no. 5 (1960): 20–24, doi:10.2307/3389347.

³⁶¹ Frances Elliott Clark, *Music Appreciation for Little Children: in the Home, Kindergarten, and Primary Schools; Designed to Meet the Needs of the Child Mind during the Sensory Period of Development; to Be Used with the Victrola and Victor Records* (Camden, NJ: Educational Dept., Victor Talking Machine Co., 1920), 11.

“Music is the language that begins where the power of the spoken word ends.”³⁶²

“Certainly, hearing and enjoying music just because it is beautiful should be a part of every appreciation lesson.”³⁶³

“Every child can know the joy of making music at the piano.”³⁶⁴

“There is music in every child. The teacher’s job is to find it and nurture it.”³⁶⁵

“School music has more to offer in the services of this newly awakened sense of the need of closer relationships of all classes... more to give in building and keeping a high morale, a better spirit of happiness and joy in life, than any other one branch of study in the curriculum.

Music has at least as much to offer in mental discipline, in stirring the powers of discrimination, coordination, selection, and judgment, as any other one subject - and next to reading, better stimulates the imagination. It correlates with other branches better than any other, save reading and writing, and even as a vocational subject it is second only to those of the most popular trades, while as a socializing function it absolutely has no peer.

The hour of music as education has struck. Not music for fun nor entertainment, nor as a pastime or accomplishment, nor yet as an art, standing alone - although at times it may be any or all of these - but as one of the great vital forces of education.”³⁶⁶

"My goal as a teacher is to create a climate in which my students experience continual musical, intellectual, and personal growth and to become increasingly dispensable to them in the process.”³⁶⁷

³⁶² Clark, *Music Appreciation for Little Children*, 14.

³⁶³ Ibid, *Music Appreciation for Little Children*, 78.

³⁶⁴ Leila Viss, “Who Is Frances Clark Anyway?” 88 Piano Keys, Last modified October 14, 2013, Accessed June 3, 2019, <https://88pianokeys.me/musings/who-is-frances-clark-anyway/>.

³⁶⁵ Viss, “Who Is Frances Clark Anyway?”

³⁶⁶ Michael L. Mark, *Music Education: Source Readings from Ancient Greece to Today*, (London: Routledge, 2013).

³⁶⁷ Chad Criswell, “About Frances Clark,” The Frances Clark Center for Keyboard Pedagogy, Accessed June 15, 2019, <http://www.keyboardpedagogy.org/about-frances-clark>.

APPENDIX C: Major Publications by Frances Elliott Clark

- *A New Graded List of Records for Home, Kindergarten, and School* (Camden, New Jersey: Victor Talking Machine Company, 1913).³⁶⁸
- *Music Appreciation for Little Children: in the Home, Kindergarten, and Primary Schools; Designed to Meet the Needs of the Child Mind during the Sensory Period of Development; to Be Used with the Victrola and Victor Records* (Camden, New Jersey: Educational Dept., Victor Talking Machine Co., 1920).³⁶⁹
- *Music Appreciation with the Victrola for Children: Designed to Meet the Needs of the Child during the Sensory and Associative Period of Development from First to Sixth Grade, Inclusive.* (Camden, New Jersey: Victor Talking Machine Company, 1923).³⁷⁰
- *Music Appreciation for Children Designed to Meet the Needs of the Child Mind during the Period of Development, from First to Sixth Grade, Inclusive. Learning to Listen, Listening to Learn* (Camden, New Jersey: Educational Department, RCA Manufacturing Co, 1939).³⁷¹

³⁶⁸ “Frances Elliott Clark,” Frances Elliott Clark, Accessed June 9, 2019, <http://www.sandyn.com/women/clark.htm>.

³⁶⁹ Clark, Frances Elliott, “Frances Elliott Clark,” WorldCat, Last modified November 9, 2018, Accessed June 9, 2019, <https://www.worldcat.org/search?q=frances+elliott+clark&qt=facetNavigation&dblist=638>.

³⁷⁰ “Frances Elliott Clark,” <http://www.sandyn.com/women/clark.htm>, 2018.

³⁷¹ WorldCat, “Clark, Frances Elliott.”

APPENDIX D: Pedagogical Publications by Frances Elliott Clark

- *A Course of Lessons in Public School Music, Nos. 1-25* (Chicago, Illinois: Siegel-Myers Correspondence School of Music, 1914).³⁷²
- *A Course of Lessons in Public School Music, Nos. 26-50* (Chicago, Illinois: Siegel-Myers Correspondence School of Music, 1914).³⁷³
- *A Course of Lessons in Public School Music, Nos. 51-75* (housed in University of Maryland, College Park).³⁷⁴
- *A Course of Lessons in Public School Music, Nox. 76-100* (housed in University of Maryland, College Park).³⁷⁵
- *An introduction to piano literature through folk songs and singing games: book 1* (Evanston: Clayton F. Summy Company, 1954).³⁷⁶
- *The Music Tree: A Plan for Musical Growth* (Evanston: Summy-Birchard, 1973).³⁷⁷

³⁷² “A Course of Lessons in Public School Music, 1-25: Frances E. Clark: Free Download, Borrow, and Streaming,” Internet Archive, Accessed June 9, 2019, <https://archive.org/details/ACourseOfLessonsInPublicSchoolMusic1-25>.

³⁷³ “A Course of Lessons in Public School Music, 26-50: Frances E. Clark: Free Download, Borrow, and Streaming,” Internet Archive, Accessed June 9, 2019, <https://archive.org/details/ACourseOfLessonsInPublicSchoolMusic26-50>.

³⁷⁴ “A Course of Lessons in Public School Music, 51-75: Frances E. Clark: Free Download, Borrow, and Streaming,” Internet Archive, Accessed June 9, 2019, <https://archive.org/details/ACourseOfLessonsInPublicSchoolMusic51-75>.

³⁷⁵ “A Course of Lessons in Public School Music, 76-100: Frances E. Clark: Free Download, Borrow, and Streaming,” Internet Archive, Accessed June 9, 2019, <https://archive.org/details/ACourseOfLessonsInPublicSchoolMusic76-100>.

³⁷⁶ WorldCat, “Clark, Frances Elliott.”

³⁷⁷ WorldCat, “Clark, Frances Elliott.”

APPENDIX E: Pictures of Frances Elliott Clark

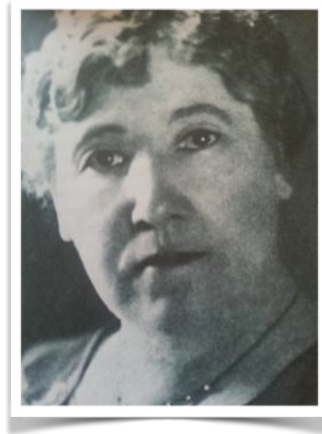


Figure 1. Listed as one of the most influential women in the history of Music Education.³⁷⁸



Figure 2. Frances Elliott Clark sitting at her desk in her office of the Victor Talking Machine Company.³⁷⁹

³⁷⁸ Lauren Kapalka Richerme, “Women in Music Education History,” Classical Music Indy, Last modified February 24, 2017, Accessed June 3, 2019, <https://www.classicalmusicindy.org/women-in-music-education-history/>.

³⁷⁹ James Francis Cooke, “Frances Elliott Clark: A Memorial Symposium,” *Music Educators Journal* 46, no. 5 (1960): 20–24, doi:10.2307/3389347, Accessed June 3, 2019.



Figure 3. Frances Elliott Clark teaching piano.³⁸⁰

³⁸⁰ Viss, "Who Is Frances Clark Anyway?"

APPENDIX F: Quotes by Julia Ettie Crane

"The likes or dislikes of an adult, or even the speculations of the mature mind, are no proper basis for methods of teaching children. The child's tastes, his various states of mind and body as he passes from infancy to manhood must decide these methods."³⁸¹

"Encourage singing and playing by ear; let the pupils do all they will of it, the more the better."³⁸²

"Singing should be a part of every lesson."³⁸³

"Unless children have been trained into a wrong use of the voice, their choice will naturally be for the part most comfortable to sing, and comfort in singing is one of the best tests of the character of the voice."³⁸⁴

"The singing of a child should be as perfect an expression of joy as it is possible to make."³⁸⁵

"A teacher must think and feel every thought expressed in a song, forget himself entirely, so that every muscle in his body responds to his emotion."³⁸⁶

³⁸¹ Julia E. Crane, *Music Teachers Manual* (Potsdam, N.Y.: Crane School of Music, 1915), 4.

³⁸² Crane, *Music Teachers Manual*, 41.

³⁸³ Crane, *Music Teachers Manual*, 42.

³⁸⁴ Crane, *Music Teachers Manual*, 61.

³⁸⁵ Mathews, W. S. B., and Julia Ettie Crane, *MUSIC: A Monthly Magazine Devoted to the Art, Science, Technic and Literature of Music* (FORGOTTEN Books, 2016), 67.

³⁸⁶ Mathews and Crane, *MUSIC*, 82.

APPENDIX G: Major Publications by Julia Ettie Crane³⁸⁷

- *Music Teacher's Manual* (Potsdam, New York: E. Fray and Sons Printers, 1915).

³⁸⁷ “Crane, Julia E.” Julia Ettie Crane, WorldCat Identities, Last modified January 1, 1895, Accessed June 9, 2019, <http://www.worldcat.org/identities/lccn-no97071169/>.

APPENDIX H: Pedagogical Publications by Julia Ettie Crane³⁸⁸

- *What should be expected from the normal school in the preparation of the grade teacher for teaching music, and also of the supervisor?* (National Education Association of the United States. Journal of proceedings and addresses, 1908)
- *Some Mistakes of the Music Teacher which the Viewpoint of the Child Would Correct* (National Education Association of the United States. Journal of proceedings and addresses, 1911)

³⁸⁸ WorldCat, "Crane, Julia E."

APPENDIX I: Pictures of Julia Ettie Crane



Figure 4. Julia Ettie Crane.³⁸⁹

³⁸⁹ “My 2015 Role Model – Julia Ettie Crane.” Critical Pedagogy Electrified, Last modified July 23, 2015. <https://criticalpedagogyelectrified.com/2015/07/23/my-2015-role-model-julia-ettie-crane/>.



Figure 5. Julia Ettie Crane.³⁹⁰

³⁹⁰ "Julia Etta Crane," Julia Etta Crane, Pioneer Music Educator, Accessed June 2, 2019. <http://stlawrence.aauw-nys.org/crane.htm>.



Figure 6. Julia Crane's conductor's baton.³⁹¹



Figure 7. Julia Crane in 1917.³⁹²

³⁹¹ Andy Flynn, "Adirondack Attic: Julia Crane's Baton," NCP, Last modified June 21, 2016, Accessed June 2, 2019, <https://www.northcountrypublicradio.org/news/story/32060/20160621/adirondack-attic-julia-crane-s-baton>.

³⁹² Flynn, "Adirondack Attic."

APPENDIX J: Quotes by Mabelle Glenn

“The general aim of music education in the schools is to give every child an opportunity to develop into a being who loves and greatly desires beauty as expressed in music.”³⁹³

“There is nothing that so quickly brings a group of people with varied interests into a close, sympathetic relationship as singing together.”³⁹⁴

On her responsibility as a music supervisor: “If music fails to bring satisfaction into the life of a fourth-grade child in any school in my city I should be held responsible.”³⁹⁵

On the belief that true enjoyment of music can only be found in knowing how to read music: “I should hate to believe that the only persons in my city who appreciate symphonies are the persons who can read symphony scores. I hesitate to deny the great joy of music to those who seek it as a spiritual need even though they do not know one note from another.”³⁹⁶

“In my early days of teaching I read everything available on the subject of public school music and I found myself greatly confused because one authority said one thing and another authority said the opposite. It was only in the school room that the confusion seemed to leave me. ' With the little children before me it seemed so easy to decide which was the right way for me. To this day, a class of children is my best 'methods' teacher and I am determined that I will not allow the organization of a music department in a big system so engross me that I will get out of step with the little child.”³⁹⁷

³⁹³ Holgate, "Mabelle Glenn," 105.

³⁹⁴ Mabelle Glenn, *School and Home Education*, Vol. 38 (Public School Publishing Company, 1918), 48.

³⁹⁵ Glenn, “What It Means to Be a Music Supervisor,” 38.

³⁹⁶ Glenn, “What It Means to Be a Music Supervisor,” 51.

³⁹⁷ Holgate, "Mabelle Glenn," 23.

APPENDIX K: Major Publications by Mabelle Glenn³⁹⁸

- “Music Appreciation for Little Children,” *Music Supervisors Journal*, Vol. 7, No. 1: 26.
- “What It Means to Be a Music Supervisor,” *Music Supervisors Journal*, Vol. 14, No. 1: 35-51.
- “A New Goal in Ensemble Singing,” *Music Supervisors Journal*, Vol. 15, No. 1: 67-71.
- “The School Administrator and the Music Program,” *Music Supervisors Journal*, Vol. 15, No. 2: 11-19.
- “Ascertaining Attitudes Toward Music,” *Music Supervisors Journal*, Vol. 15, No. 4: 75-81.
- “Creative Education in Music,” *Music Supervisors Journal*, Vol. 15, No. 5: 15-21.
- “Visiting Music Classes in the Elementary Schools of England and Germany,” *Music Supervisors Journal*, Vol. 16, No. 2: 33-37.
- “Continuity in Music Expression,” *Childhood Education*, Vol. 3, No. 6: 252-255.
- “Creative Song,” *Childhood Education*, Vol. 5, No. 6: 324-329.

³⁹⁸ “Glenn, Mabelle,” Mabelle Glenn, WorldCat, Last modified November 9, 2018, Accessed June 9, 2019, https://www.worldcat.org/search?q=mabelle+glenn&qt=results_page.

APPENDIX L: Pedagogical Publications by Mabelle Glenn³⁹⁹

- *The Glenn Glee Club Book for Boys: A Collection of Fifty Songs for Use in Junior High Schools* (Boston: O. Ditson Co., 1928).
- *The Glenn Glee Club Book for Girls: A Collection of Forty-Two Songs for Use in Junior and Early High Schools* (Boston: O. Ditson Co., 1929).
- *Music Appreciation for the Junior High School: A Series of Progressive Lessons in Listening* (NY; Boston: Silver Burdett Co., 1930).
- *The Glenn Festival Book: For Treble Voices, Unison, Two and Three Part* (Boston: O. Ditson Co., 1931).
- *Musical Appreciation for Every Child: A Series of Progressive Lessons in Listening for the Grades and Junior High School* (NY; Boston: Silver Burdett Co., 1935).
- *The World of Music: Kindergarten* (Boston: Ginn and Co., 1936).
- *The World of Music: Tuning Up* (Boston: Ginn and Co., 1936).
- *Classic Italian Songs, Volume II: For School and Studio in Two Volumes* (Pennsylvania: O. Ditson Co., 1949).
- *Music Notes* (NY; Boston: Silver Burdett Co., 1935).
- *Musical Appreciation for Every Child: A Series of Progressive Lessons in Listening for the Grades and Junior High School: Intermediate Grades Four, Five, and Six* (NY; Boston: Silver Burdett Co., 1935).
- *Approach to Music Reading* (Boston: Ginn and Co., 1936).
- *Treasure: Song Programs for Youth* (Boston: Ginn and Co., 1938).
- *Adventure: Song Programs for Youth* (Boston: Ginn and Co., 1938).
- *Discovery: Song Programs for Youth* (Boston: Ginn and Co., 1938).
- *Music Teaching in the Upper Grades* (Boston: Ginn and Co., 1941).
- *Listen and Sing* (Boston: Ginn and Co., 1943).

³⁹⁹ WorldCat, "Glenn, Mabelle."

APPENDIX M: Pictures of Mabelle Glenn



Figure 8. From roster of MSNC Presidents.⁴⁰⁰



Figure 9. Mabelle Glenn.⁴⁰¹

⁴⁰⁰ “Roster of Presidents,” Roster, Accessed June 6, 2019, <http://www.public.asu.edu/~aajth/presidents/roster.html>.

⁴⁰¹ Holgate, *The Life of Mabelle Glenn*, iii.

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Figure 10. From an advertisement in the Music Supervisors Journal.⁴⁰²

⁴⁰² "Front Matter," *Music Supervisors Journal* 14, no. 1 (1927): 30, Accessed June 5, 2019, <http://www.jstor.org/stable/3382430>.

APPENDIX N: Quotes by Marguerite Hood

“Fortunately, the morale of music educators is generally good. We like our work, we see endless possibilities for good results from it, and we are so busy trying to do it well that we have little time to be distracted by petty attacks. One wonderful thing about music education is that, as a profession, instead of worrying about criticisms, it takes a refreshing enjoyment from self-evaluation, and constantly improves itself.

We are diametrically opposed to the ridiculous premise which has sometimes existed that music educators need not be real and skillful musicians. No one has to sell us on the necessity for fine musicianship, although it is often difficult to bring attention to the fact that courses that were originally planned for the training of skilled concert performers or composers sometimes waste many precious college hours without achieving much in the way of specialized technical skills needed by music educators. We even face the amazing idea that second best in teachers and in practice facilities will suffice to make good musicians of music education students, but not of anyone else!

We cry for professional recognition, but sometimes forget that such recognition must be preceded by active participation in many affairs civic, musical and educational not just as directors of performing organizations, but as interested, intelligent participants in the planning and working out of general activities of the groups.

Music education has nothing to fear but itself and its own failure to be part of the world around it and its failure to assert itself as a profession regularly and consistently, not just when its own rights and privileges are attacked. No heritage as great as ours can be maintained by good teaching only, or even by a fine defense. The responsibility is ours for constructive action, with music educators learning to contribute their part to leadership not only in this, our own field, but also in all related fields that affect us, in both local and widespread situations.”⁴⁰³

⁴⁰³ Marguerite V. Hood, “Music in American Education: Our Heritage Demands Action, Not Defense.” *Music Educators Journal* 38, no. 4 (1952): 17. doi:10.2307/3387527.

APPENDIX O: Major Publications by Marguerite Hood⁴⁰⁴

- *Singing Days: The World of Music*, Boston: Ginn & Co, 1936.
- *The World of Music*, Boston: Ginn & Co, 1937.
- *Learning Music Through Rhythm*, Boston: Ginn & Co., 1949.
- *On Wings of Song: The World of Music*, Boston: Ginn & Co, 1949.
- *Teaching Rhythm and Using Classroom Instruments*, Englewood Cliffs, N.J.: Prentice-Hall, 1970.

⁴⁰⁴ “Marguerite Vivian Hood,” Arizona State University, Accessed June 13, 2019, <http://www.public.asu.edu/~aajth/presidents/hood.htm>.

APPENDIX P: Pedagogical Publications by Marguerite Hood⁴⁰⁵

- “Practical Listening Lessons - Are They Possible?” *Music Educators Journal* (May 1931): 21-22, 56, 58.
- “The Log Schoolhouse Goes Musical,” *Music Educators Journal* (March 1932): 30-31.
- “Teaching Music in a One-Room Rural School,” *Music Educators Journal*. (February 1935): 20-21.
- “Can Festivals take the Place of Contests?” *Music Educators Journal* (October 1936): 27-28.
- “Planning the Grade - Music Program in Small Towns,” *Music Educators Journal* (October 1938): 58-59.
- “Yearbook Indigestion?” *Music Educators Journal* (December 1938): 27-28.
- “Music in American Education: Our Heritage Demands Action, Not Defense,” *Music Educators Journal* (February-March 1952): 17-19.
- “Our Changing School Music Programs,” *Music Educators Journal*. (February- March 1962): 34-38.
- “Non-Performance Music Classes in Secondary Schools,” *Music Educators Journal*. (May 1967): 75-77, 79.

⁴⁰⁵ Arizona State University, “Marguerite Vivian Hood.”

APPENDIX Q: Pictures of Marguerite Hood



Figure 11. From a 1931 article written for the *Music Supervisors' Journal*.⁴⁰⁶

⁴⁰⁶ Hood, "'Practical' Listening Lessons," 21.



Figure 12. From an article about women in Music Education in the *Music Educators Journal*, 2007⁴⁰⁷

⁴⁰⁷ Patrick K. Freer and Diana R. Dansereau, "Centennial Series: Extending the Vision: Three Women Who Saw the Future of Music Education," *Music Educators Journal* 93, no. 4 (2007): 58, doi:10.2307/4127135.

APPENDIX R: Quotes by Mary E. Hoffman

In a commentary about 1981 “Music in Our Schools Week”: “We teach what students can get from studying no other subject: the art of listening to sounds and making that sound meaning.”⁴⁰⁸

“American schools have exposed more children to the loveliness that our art form represents than through any other form of music instruction. We are musical missionaries to children. We believe so strongly in children that we allow them to come to us whether they have talent or not. We don't mind. We don't screen children out of a program because they are not the best. We are the single most democratic part of music education because we say it's for everybody. We don't make judgments on our clientele, and neither do the real educators who have chosen to specialize in one performance medium or another.”⁴⁰⁹

In an article written to music educators regarding general music: “If we want general music to continue, we have to make certain that something happens as a result of our teaching. I hope you will train yourself to teach in such a way that the child will no longer need you to have a continued fruitful musical experience. Then your music instruction will have been worthwhile. On the other hand, if you manage to keep the student tied to you, all you have accomplished is an ego trip. We have enough ego trippers in our business. We need independent musicians. Only then can we say we have educated a child in music.”⁴¹⁰

⁴⁰⁸ Mary E. Hoffman, “MIOSW Commentary,” *Music Educators Journal* 67, no. 5 (January 1981): 64, Accessed June 14, 2019, doi:10.2307/3400681.

⁴⁰⁹ Hoffman, “The Heart of the School Music Program,” 42.

⁴¹⁰ Hoffman, “The Heart of the School Music Program,” 43.

APPENDIX S: Major Publications by Mary E. Hoffman⁴¹¹

- *Teaching Music: What, How, Why*, Morristown, N.J.: General Learning Press, 1973.
- *World of Music*, Morristown, N.J.: Silver, Burdett, & Ginn, 1988.

⁴¹¹ Hoffman, Mary E., "Mary E. Hoffman," WorldCat, Accessed June 14, 2019.
https://www.worldcat.org/search?qt=worldcat_all&q=mary e hoffman.

APPENDIX T: Pedagogical Publications by Mary E. Hoffman

- *A Pragmatic View of the General Music Curriculum*, Reston, VA: Music Educators National Conference, 1985.⁴¹²
- *World of Note Series: Teacher Confidence and the Balanced Music Curriculum*, Reston, VA: Music Educators National Conference, 1985.⁴¹³
- “Goals and Objectives for the Eighties,” *Music Educators Journal*, Vol. 67, No. 4, 47-49, 66, 1980.⁴¹⁴
- “MIOSW Commentary,” *Music Educators Journal*, Vol. 67, No. 5, p. 64, 1980.⁴¹⁵
- “The Heart of the School Music Program,” *Music Educators Journal*, Vol. 68, No. 1, pp. 42-43, 1981⁴¹⁶.
- “Music Education and Lifelong Learning,” *Design for Arts in Education*, Vol. 83, No. 2, p. 26, 1981.⁴¹⁷
- “Criteria for Judging Music Appreciation Classes,” *Music Educators Journal*, Vol. 45, No. 2, pp. 60-61, 1958.⁴¹⁸
- “Trends: Music,” *Educational Leadership*, Vol. 47, No. 4, p. 88, 1989.⁴¹⁹

⁴¹² WorldCat, “Hoffman, Mary E.”

⁴¹³ WorldCat, “Hoffman, Mary E.”

⁴¹⁴ Hoffman, “Goals and Objectives for the Eighties,” 48-49.

⁴¹⁵ Hoffman, “MIOSW Commentary,” 64.

⁴¹⁶ Hoffman, “The Heart of the School Music Program,” 43.

⁴¹⁷ Hoffman, “Music Education and Lifelong Learning.”

⁴¹⁸ Mary Hoffman, “Criteria for Judging Music Appreciation Classes,” *Music Educators Journal* 45, no. 2 (1958): 60–61, Accessed June 14, 2019, doi:10.2307/3388925.

⁴¹⁹ Mary E. Hoffman, “Trends: Music,” *Educational Leadership* 47, no. 4 (December 1989): 88, Accessed June 14, 2019, <http://ezproxy.liberty.edu/login?url=https://search-proquest-com.ezproxy.liberty.edu/docview/224853920?accountid=12085>.