

A History of Music Education in the Cincinnati Public Schools*

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CINCINNATI HAS LONG been recognized as an outstanding musical center in the United States. There are a number of reasons why this is true. Not the least of these is the early establishment of a strong program of music education in the public schools of the city. This report traces the development of music education in the Cincinnati schools from its beginnings in the 1830's to its present status. In addition, the study sheds light on the relationship between school music and the growth of Cincinnati as a music center, and between music education in Cincinnati and the development of school music throughout the United States.

Beginnings of Public School Music in Cincinnati

The early residents of Cincinnati brought with them the culture of New England. By the fourth decade of the nineteenth century the young city had become Boston's western counterpart as an intellectual and cultural center.¹ Thus, it was natural that an agitation arose for public school music in Cincinnati to follow the success attained in the 1830's by Lowell Mason as a teacher of music in the schools of the eastern city.

Two institutions were of importance in preparing the way for the introduction of music into the Cincinnati schools. One of these institutions was

the Eclectic Academy of Music, founded in 1834 with the object of promoting music education in the West.² The first professor of the academy was Timothy Mason, brother of Lowell Mason. Timothy Mason was responsible for the first volunteer music classes in the Cincinnati schools. Two other faculty members of the academy, William F. Colburn and Victor Williams, were early members of the music staff of the Cincinnati schools.

The second institution which assisted in introducing music to the Cincinnati schools was the Western Literary Institute and College of Professional Teachers. This body of educators met annually to discuss all types of educational subjects. Two reports made in 1837 to the College of Professional Teachers directly influenced public school officials to introduce music into the curriculum. One report was by Calvin E. Stowe of the Lane Seminary faculty. In the previous year, Stowe and his bride, the former Harriet Beecher, had made a trip to Europe, where he studied the schools. His report to the College was on "the Course of Instruction in the Common Schools of Prussia and Wirtemberg." In this document Stowe stated his belief that all who could learn to read could learn to sing.³ A second report, made at the same meeting by a committee composed

²*Cincinnati Daily Gazette*, April 16, 1834, p. 2.

³Calvin E. Stowe, "Report on the Course of Instruction in the Common Schools of Prussia and Wirtemberg," *Transactions of the Seventh Annual Meeting of the Western Literary Institute and College of Professional Teachers* (Cincinnati, 1838), p. 217.

*This article is essentially the summary chapter (VIII) of the author's unpublished Ed.D. dissertation (University of Cincinnati, 1951).

¹Nathaniel D. Gould, *Church Music in America* (Boston, 1853), p. 138.

of Timothy Mason and Charles Beecher, declared that (1) all men can learn to sing, (2) vocal music is of physical, intellectual, and moral benefit as a school subject, and, (3) in order to introduce music to the schools, the public must be made to see its desirability and qualified teachers must be prepared.⁴ It is interesting to note that this committee must have been appointed at a previous meeting and that its report was read in 1837, one year before the first public school music classes in Boston.

The first music classes in the Cincinnati schools seem to have followed this 1837 meeting of the College of Professional Teachers. There is mention of music at the annual exhibition of the schools the following June,⁵ and the annual school report for the year ending June 30, 1838, mentions music classes conducted in the schools on a voluntary basis. These classes were probably led by the room teachers, although Timothy Mason directed a group of Cincinnati school children who sang for the College of Professional Teachers when it met again in October, 1838. Music was not made a regular study for several years but was taught at the discretion of the regular teacher.

During the school year 1843-44, special music instruction was given in the schools by William F. Colburn and Mrs. E. K. Thatcher.⁶ They received no compensation for this work other than the thanks of the Board of Trustees and the interest excited at the

closing examinations. Birge's statement⁷ that Charles Aiken taught gratuitously for the year 1842-43 is not borne out by written records, nor by the writings of Aiken's son, Walter,⁸ whom Birge gives as his authority.

Music was made a regular branch of instruction in 1844. Colburn and Mrs. Thatcher began teaching as employees of the Board of Trustees on August 12 of that year. Rich, in his biography of Lowell Mason, says that they started teaching on September 21, 1844.⁹ He evidently examined a copy of the trustees' *Fifteenth Annual Report* which did not contain an appendix. The appendix, printed in September, gives the specific date on which Colburn and Mrs. Thatcher began teaching. Rich further assumed that the Cincinnati schools started on September 21. This is merely the date on which they changed from a summer to winter schedule. Cincinnati schools were eleven-month schools at that time and began their sessions in the latter part of July or in the first week of August. Mrs. Thatcher taught for two years and was succeeded by Elisha Locke and Solon Nourse. Colburn taught until 1848 and was followed by Charles Aiken.

Early Teachers

Elisha Locke and Solon Nourse, New Englanders, constitute an interesting pair. Together, they compiled two of the early music books used in the Cincinnati schools, *The School Vocalist* and *The School Melodist*. They resigned together in 1850, but

⁴Timothy B. Mason and Charles Beecher, "Report of Vocal Music as a Branch of Common School Education," *Transactions*, pp. 159-178.

⁵*Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, June 18, 1838, Vol. I.*

⁶*Fifteenth Annual Report of the Trustees and Visitors of Common Schools (Cincinnati, 1844), pp. 9-11*

⁷Edward B. Birge, *History of Public School Music in the United States* (revised ed.; Philadelphia, 1937), p. 74.

⁸Walter H. Aiken, "Music in the Cincinnati Schools," *Journal of Proceedings of the Seventeenth Annual Meeting of the Music Supervisors National Conference* (Tulsa, 1924), p. 47.

⁹Arthur Lowndes Rich, *Lowell Mason* (Chapel Hill, 1946), p. 114.

Locke was reappointed and served until 1866. He remained an interested observer of the Cincinnati school music program until after the beginning of the twentieth century.

Charles Aiken was the outstanding early figure in public school music in Cincinnati. Joining the staff in 1848, he served as teacher in the district and high schools. He was the first superintendent of music. He aided in the preparation of many books for use in the Cincinnati schools. He was responsible, to a great extent, for the development of a system of music education that proved remarkably successful in the nineteenth century.

Music was introduced into the primary grades of the Cincinnati schools after a relatively few years. A Mr. E. Pease conducted an experiment in primary music at the Eleventh District School in the spring of 1853. The success of this experiment caused him to be recommended as music teacher for the primary grades, but he was never appointed. Regular primary teachers were required to teach music by a resolution of December 18, 1854, and Charles Aiken began giving instruction in some lower grades early in 1855.¹⁰

There were other early teachers of music in the Cincinnati schools who deserve mention. Of these, Luther Whiting Mason is the most famous. He taught in the city from January, 1856, until October, 1864.¹¹ He was a very successful teacher and won acclaim for the results he achieved with the youngest school children. During his eight years in Cincinnati, Mason gained experience and formulated ideas that served him in good stead in his later

career in public school music in America, Japan, and Europe.

Leadership

The position of superintendent of music was created on September 25, 1871. From that time until 1952 only five men have filled the post.¹² During Walter Aiken's regime (1900-30), the title of the position was changed to director of music.

The first superintendent of music, Charles Aiken, was a native of New England and a graduate of Dartmouth college. He conducted singing schools in Pennsylvania, Kentucky, St. Louis, and Cincinnati before joining the Cincinnati music staff in February, 1848. He had long been an interested student of Lowell Mason's methods though it is not clear that he was ever one of Mason's pupils. Rich confuses him with his older brother, John Calvin Aiken, when he says that Charles Aiken attended the Boston Academy's 1836 class for music teachers.¹³ Aiken was graduated from Cincinnati's Lane Theological Seminary in 1847. Prior to being appointed superintendent, he taught music in the district schools and at Woodward and Hughes high schools. (He continued both of these activities after being made head of the department.) The part he took prior to his superintendency in the development of a system of music instruction for the Cincinnati schools was an important one. He aided in the preparation of *The Young Singer* (1860) and *The Young Singer's Manual* (1866), and was the sole editor of *The High School Choralist* (1866).

During his eight years as superintendent (1871-1879), Charles Aiken

¹⁰Minutes of the Board of Trustees and Visitors of Common Schools, Cincinnati, Ohio, February 26, 1855, Vol. VI.

¹¹This date from the Cincinnati Board minutes (Vol. VII, p. 199) is one year earlier than that given by Birge, p. 102.

¹²Harvey LeRoy Wilson has been named Director of Music following the death of Biddle in December, 1952.

¹³Rich, p. 116f.

further systematized music instruction in the schools. The first edition of *The Cincinnati Music Readers* was prepared at his suggestion and under his leadership. Examinations were utilized extensively in improving instruction. The success of the program was attested by the appearance of school children at the first two Cincinnati May Festivals and by awards received for exhibits at the Centennial Exposition at Philadelphia and at the Paris Exposition in 1878. A statement in the annual school report regarding Aiken's retirement in 1879 recognized that he had laid "the foundation of a high musical culture, not only with the pupils but with the public at large."¹⁴ This seems, today, an accurate judgment of his contribution to music and music education in Cincinnati.

Aiken's successor, G. F. Junkermann, was born and trained in Germany. He was experienced as a laborer, clerk, bookkeeper, professional musician, and teacher of drawing, arithmetic, and German before joining the music staff in April, 1872. He followed Aiken as music teacher in the high schools in the fall of 1878 and was appointed superintendent of music one year later.

Junkermann continued the same basic system of music instruction established under Charles Aiken. The course of study and the music books were revised several times, but the overall program remained the same. Junkermann stressed particularly the development of the ability to read music at sight, and Cincinnati children acquired this skill in the schools during Junkermann's administration. During his twenty-one years as superintendent of music, Junkermann developed the post from that of a principal teacher to that

of a supervisor. He built a staff of music teachers who were instrumentalists as well as singers, and he formed a music teachers orchestra which he utilized as a technique of supervision.

In 1900, Junkermann was succeeded as superintendent of music by Charles Aiken's son, Walter. Walter Aiken had joined the Cincinnati music staff in the year that Junkermann became head of the department. He served as director of music for thirty years and, with his prior experience as a school music teacher, amassed an unmatched record of fifty-six years in school music. All but five of these years were spent in the Cincinnati public schools.

Walter Aiken's administration of the music department encompassed a period of great expansion in the Cincinnati schools. Music shared in this growth. Walter Aiken was aware of new developments in the field and Cincinnati was frequently in the vanguard in the introduction or development of sound programs in such areas as music appreciation, a high-school music major course, elementary school orchestras, and class piano instruction. At the same time, little change was made in the general vocal music program at either the elementary or high-school level.

Walter Aiken's innovations changed the Cincinnati school music program greatly in the first thirty years of the twentieth century. In not realizing, however, that the elementary school music program needed a fundamental transformation as well as the addition of supplementary songs, appreciation, and instrumental training, Aiken left Cincinnati music education with some major problems unsolved.

Ernest G. Hesser, Cincinnati's fourth music director, was not in a position to do a great deal about this unfortunate situation. His six years in the post (1930-1936) coincided with the darkest period of the great depression, and

¹⁴*Common Schools of Cincinnati, Fiftieth Annual Report* (Cincinnati, 1880), p. 76.

the changes needed would have demanded considerable financial outlay for new materials and personnel. Hesser continued the broadening of the program. The integration and correlation of music with other studies were particularly stressed. Hesser improved the professional spirit of the music department through social activities, publications, and professional organizations. While certain improvements and additions were made in the music department under Hesser, the conflict between the old system based on drill and the new methods and objectives of the schools was not resolved. A new program of instruction in music reading based on methods adapted from new practices in teaching language reading was not possible because of the lack of books and sufficient personnel.

When Hesser resigned in 1936, he was succeeded by Francis C. Biddle, whose experience included teaching school music in Rochester, New York, and serving as director of music at Asheville, North Carolina, and at Wilkesburg, Pennsylvania. He was not unfamiliar with nor without respect for Cincinnati school music, having been trained in the city, but he had experienced success with newer methods in music education.

Though Biddle was quick to recognize the weaknesses that existed in Cincinnati school music in 1936, it was some time before the most basic of these, the character of the elementary music program, could be remedied. In 1941, after several years of gradual change, a new music program for the primary grades was ready. Instruction in the intermediate and upper grades was also modified as rapidly as possible. Books that lent themselves to the song approach were purchased, music teachers were added to the staff, room teachers were again given responsibilities, and a supervising teacher of pri-

mary music was appointed.

Biddle also made sweeping changes in the music program of the Cincinnati high schools. Four years of vocal music had been compulsory for all Cincinnati high school students since 1847. Many of Cincinnati's musical traditions were felt to be rooted in this high school music training. Biddle considered it not in keeping with the modern concern for individual differences in pupils. Elective music activities replaced required music classes, and music offerings were accredited on the same basis as academic subjects. City-wide groups gave talented students an opportunity for richer experience while the new program was being developed. In addition to the primary music supervisor, an instrumental supervisor was added to the staff.

In the sixteen years of Biddle's administration (1936-1952), the music program in the Cincinnati schools was completely refashioned. Its strengths were maintained and enhanced, and the majority of its weaknesses corrected, with the result that in 1952 the city once again possessed a consistent program of music education capable of guarding its reputation as center of public school music.

Curriculum

The foundation of the nineteenth century success of the Cincinnati music program was laid in the elementary school. During the decade and a half following the introduction of music as a regular branch of study, a system of music instruction was evolved. The characteristic features of the system were evident by 1860. An established course of study was set out in textbooks and charts. Drill on a logical sequence of exercises developed the ability to sing music at sight, the chief objective of the program. Room teachers cooperated with special music teach-

ers in seeing that the pupils learned the assigned songs and exercises for each grade. Examinations in the rudiments of music and in sight singing were a part of the procedure.

This plan maintained its effectiveness for approximately sixty years. A new twentieth-century philosophy of education and new aims in music education made a change from this old system inevitable. The established prestige of the old system, however, made the change slow in coming to Cincinnati. During Walter Aiken's administration, room teachers were relieved of responsibility for teaching music. Pupils no longer received enough drill to sustain the system. New phases of music education, such as the concern for developing musical appreciation, further reduced the time available for study of the rudiments of music and for drill on exercises. The drill that did remain seemed meaningless to the pupils, and music began to lose its popularity as a subject.

The downfall of this long successful system caused Cincinnati school officials to consider an approach to music instruction more in keeping with the new philosophy of education. The psychological method of music education begins with a meaningful whole, the rote song, and works toward musical skills through an aroused interest. The depression years of the 1930's prevented the city from making a swift change to the new program with the result that the transformation has been a recent one. Only for a little over ten years have the Cincinnati schools had a modern plan of music education based on the song approach.

Required general music courses, in which the pupils sang fine choral music, were a part of the high school program for approximately ninety years. Glee clubs had informal beginnings in the high schools of the nineteenth century

and were permanently established after the completion in 1910 of new Hughes and Woodward high school buildings. Beginning in 1938, required music in the high schools was gradually replaced by elective music. The new program was set up to allow for individual differences and to offer richer opportunities for those pupils who were eager for and capable of musical experience of an advanced nature.

Cincinnati high schools had many informal, student-inspired instrumental organizations in the last half of the nineteenth century, but the present high school orchestras date from the opening of the new high schools and the establishment of the "Vocational Music Course" in 1910-11. Orchestras were the outstanding musical groups in the high schools of the 1920's. Since that time they have had to compete with the bands, which were first organized after World War I.

Elementary school orchestras followed the organization of the high school groups. The first elementary school groups were formed in 1912-13. Elementary school orchestras were also particularly successful in the 1920's, due largely to the efforts of A. R. Kratz. The necessity of charging special fees for instrumental instruction in the elementary schools has been a weakness in the program for the past twenty-five years. The creation of the post of instrumental supervisor in 1939 helped standardize the instruction in instrumental music in the elementary schools.

Mrs. Blanche E. K. Evans pioneered in 1915 in the introduction of piano classes at Woodward High School. The city has continued to be a leader in this field.

In the nineteenth century, special concerts by professional musicians were occasionally sponsored in an effort to develop music appreciation. In the

second decade of the present century, several plans were developed by means of which school children might take advantage of the regular concerts of the Cincinnati Symphony Orchestra. The first young people's concerts by this orchestra were held in February, 1920. Young people's concerts have since become a regular feature of the symphony season. Children devote school time to studying the numbers to be heard. Since 1949, a limited number of school children have been given tickets to performances of the Cincinnati Summer Opera Association.

For years, almost the only attempt to teach music appreciation in the Cincinnati classrooms was through contact with great music in singing. After 1900, Walter Aiken sought to develop listeners as well as performers. Mechanical aids for the reproduction of music, appreciative notes, visual materials, and other such means of developing familiarity with great music have been employed in the past fifty years. The modern high school music program has been modified toward the appreciative approach. Music appreciation has become a major objective of the program and direct teaching for it has come to be a part of the music classes at all levels.

The rudiments of musical theory were given considerable attention in the old Cincinnati system of music education. In the modern program, these same theoretical problems are first experienced in rote songs and then explained to the pupils as the need for a better understanding of them is felt. Some theory was taught in an elective music course in the high schools in 1902, but the course for music majors, begun in 1911, saw the first regular classes in oral and written dictation, the elements of music, and harmony. Later, classes in form and analysis were added to the program.

Cincinnati music teachers have prepared many music books for school use. Some of them were compiled at the request of the Board of Trustees and served as the basis for the Cincinnati system of music education. Two of the city's first music teachers, Locke and Nourse, published *The School Vocalist* and *The School Melodist*, mentioned above as having been used in the schools at an early date. *The Young Singer: Parts I and II* were prepared by the music staff in 1860. *The Young Singer's Manual* was added to the series in 1866. Charles Aiken compiled and published *The High School Choralist* in 1866 and *The Choralist's Companion* in 1872. In 1875, the first edition of *The Cincinnati Music Readers* appeared. Other revised and enlarged editions were prepared in 1882 and 1893. These are the most important of the books prepared by Cincinnati music teachers. Since about 1900, books by other than staff members have been adopted. The books in use in the elementary schools until about 1940 attempted to develop musicianship through a logical succession of progressively more difficult exercises. The books adopted since that time have employed the song approach.

Supervision

The supervision of music in the Cincinnati schools has been carried on by the committee on music of the Board of Trustees, the music teachers, and the successive heads of the department of music. One of the supervisory duties has been in-service teacher training. The special music teachers had such duties as early as 1855, when the teachers of the lower grades were first required to teach music. By 1863, a definite arrangement was made for weekly instruction of the regular teachers by the music teachers.²⁵ Music instruction was a part of the Normal

Institute which began in 1866. With the creation of the post of superintendent of music in 1871, the regular teachers were given help by Charles Aiken. Junkermann continued these visits and greatly increased the time given to them. Walter Aiken conducted many classes in music for the benefit of Cincinnati classroom teachers. Some of these were given in connection with the College for Teachers of the University of Cincinnati. Hesser and Biddle also held classes at the University. In recent years, other techniques of in-service training have been employed. These include group preparation of curricular materials, demonstration lessons, music workshops, and departmental publications. Since 1947, teacher institutes have again given in-service music training before each school year begins.

In addition to providing instruction or assistance to Cincinnati teachers, members of the music staff have been associated with institutions the purpose of which was to train prospective teachers. The earliest of these was the Normal School, which prepared teachers for the Cincinnati schools from 1868 until 1901. The public school music staff gave instruction at this institution, and thus assisted in providing the schools with teachers qualified to carry on their part in the Cincinnati system of music education.

In 1906, Walter Aiken began teaching at the Cincinnati Kindergarten Training School. The cooperation between the music department of the city schools and the College for Teachers of the University of Cincinnati also began in 1906.¹⁵ Walter Aiken, Hesser,

Biddle, Lotta T. Veazey, and Merrill Van Pelt have all helped prepare teachers at the University.

Two music schools of collegiate rank, the College of Music of Cincinnati and the Cincinnati Conservatory of Music, have given training to many of the music teachers of the Cincinnati schools. The relationship between the College of Music and the city schools was very close in the late nineteenth century. The affiliation in 1923 of the Cincinnati Conservatory of Music and the College of Music with the University of Cincinnati assured a thorough training for prospective music teachers.

Visitation of teachers has been used as a means of evaluating their work since music was first introduced as a regular branch of instruction. Visits to classroom teachers were made first by the committee on music of the Board of Trustees and later by heads of the music department. Junkermann increased the amount of time given to visitation and his successors have placed increasing importance on this activity as a supervisory duty. The appointment of assistant supervisors has made possible more frequent visitation in the past twelve years.

Examinations were an important supervisory technique in the nineteenth century. Charles Aiken used examinations as his chief means of evaluation of teachers and pupils. Junkermann also felt examinations to be of great value, although he did not depend on them as exclusively as did Aiken. The examination system was abolished in 1901.

Administration

At various times, the objectives of school music in Cincinnati have been stated by members of the Board of Trustees and by the heads of the music department. Early statements, such as the June, 1844, report of the music

¹⁵*Common Schools of Cincinnati, Thirty-Fourth Annual Report (Cincinnati, 1863)*, p. 72.

¹⁶*Minutes of the Board of Education, Cincinnati, Ohio, December 21, 1906, Vol. XXVI*, p. 251.

committee of the Board,¹⁷ stressed the moral, intellectual, and recreative value of music as a school subject. Since 1900, the aims of the music program have been broadened. The early point of view treated music as a discipline first and an art second. Where once it was believed that love of music would come as the result of mastery, the present concept is that power will result from an awakened interest in the art.

In the early days of public school music in Cincinnati, the course of study was determined by the Board of Trustees or its committees. During the greater part of the nineteenth century, however, the course of study in music was the development of the music staff under the leadership of Charles Aiken and Junkermann. During the regime of Walter Aiken, he seems to have been the chief architect of the course of study. Under Hesser and Biddle, committees of teachers again took part in the preparation of new courses of study in music.

The selection of music personnel for the Cincinnati schools was originally handled by the Board of Trustees, but during Junkermann's administration this responsibility passed to the director of music and the superintendent of schools. Charles Aiken and Junkermann were chosen as superintendents of music by the committee on music of the Board. Walter Aiken, Hesser, Biddle, and Wilson were appointed by the Board of Education on the recommendation of the superintendent of schools. The scheduling of the music teachers is another function which the directors of music have taken over from the music committee.

There has never been a separate budget for the music department of the Cincinnati schools. Funds have

been voted by the Board of Education on the recommendation of various committees or the superintendent of schools. For many years the music teachers of the Cincinnati schools were paid salaries higher than those received by other teachers in the school system. Since 1927, however, music teachers have been paid the same salaries as other teachers, on the basis of a single salary schedule that recognizes training and experience.

Influence

Performances by school children have contributed much to Cincinnati musical life. The high caliber of the music at commencement exercises has remained a source of pride with Cincinnatians. In more recent years, variety shows, school cantatas, operettas, and instrumental concerts, have provided the city with a variety of musical entertainment.

School musicians have also contributed to the success of such civic projects as expositions, conventions, and patriotic celebrations. Cincinnati school music exhibits at the Centennial Exhibition in Philadelphia in 1876 and at the Paris Exposition in 1878 carried the fame of the program to all the civilized world.

The influence of the school music program on the city's most famous musical institution, the May Festival, has been great. The experience with great choral music given to Cincinnati high school students by Charles Aiken made available a large body of singers when the festival association was formed in 1873. School children took part in the first festival and have sung in thirty-one of the thirty-nine festivals to the present time. Such participation and the school music program have assured a continuous supply of interested and competent adult singers.

The Cincinnati schools have pro-

¹⁷*Fifteenth Annual Report of the Trustees and Visitors of Common Schools (Cincinnati,*

neered in at least four phases of music education. (1) Cincinnati was the first city to introduce regular music study into the primary grades. This action in 1855 gave the city what was probably the nation's first music program extending from the first grade through high school. (2) Cincinnati was among the leaders in the development of certain phases of instrumental music. There were student orchestras at Hughes and Woodward high schools in the 1870's. The Cincinnati Board of Education's purchase of instruments in 1912 and its granting of credit for orchestra were early actions of their kind. (3) Mrs. Blanche E. K. Evans, who began piano classes at Woodward High School in 1915, is regarded as one of the pioneers in that field. (4) The intermediate school singing competition of 1874 must have been one of the earliest forerunners of the modern festival.

Cincinnati school personnel have served in professional organizations interested in music education. Junkermann was active in the Music Teachers National Association, as was Walter Aiken. Aiken also played an important role in the work of the music section of the National Education Association and in the Music Supervisors National Conference. The latter organization met in Cincinnati on two occasions during Walter Aiken's superintendency. Cincinnati has also been a popular meeting place for the MTNA and the North American Saengerbund. Hesser and Biddle were active in professional music education organizations at the state and national level and other members of the staff have served in offices or on committees of such groups. Randall J. Condon, Superintendent of Cincinnati Schools from 1913 until 1929, rendered a great service to music education through his

services in professional organizations. As president of the Department of Superintendence of the NEA, he engineered a great triumph for music education at the Dallas meeting in 1927.¹⁸ Condon served as a member of the board of directors of the National High School Music Camp which was an indirect result of the trip of the National High School Orchestra to Dallas.¹⁹

The influence of the music program of the Cincinnati schools was spread by publications of staff members. The books prepared in the nineteenth century were used in other than Cincinnati schools.²⁰ Walter Aiken's publications had wide acceptance throughout the country. Other staff members have contributed to popular school music books. In the past twenty-five years the radio has extended the influence of the Cincinnati program beyond the borders of the city.

As an innovator in certain phases of school music education and as an outstanding example of the results possible from a music program, Cincinnati influenced many other communities. Members of the music department of the Cincinnati schools have taken an active part in the development of music education in America. All in all, the evolution of music education in the Cincinnati Public Schools forms one of the most important chapters of the history of public school music in the United States.

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¹⁸Joseph E. Maddy, "The Introduction and Development of Instrumental Music," *M.T.N.A. Proceedings*, 1929, p. 203.

¹⁹*School Index* (Cincinnati), January 20, 1928, p. 151.

²⁰John Eaton, "Education in Music at Home and Abroad," *Circulars of Information of the Bureau of Education, No. 1, The Study of Music in the Public Schools* (Washington, 1886), pp. 64-9.