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1935

THE UNITED CONFERENCES

**CALIFORNIA-WESTERN SCHOOL MUSIC CONFERENCE
EASTERN MUSIC EDUCATORS CONFERENCE
NORTH CENTRAL MUSIC EDUCATORS CONFERENCE
NORTHWEST MUSIC EDUCATORS CONFERENCE
SOUTHERN CONFERENCE FOR MUSIC EDUCATION
SOUTHWESTERN MUSIC EDUCATORS CONFERENCE**

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F O R E W O R D

AT THE TIME this volume is published, the great American enterprise of music education is rounding out its first hundred years of official recognition in the schools. Of this venerable "fad and frill" the first sponsor was the Boston School Board, and the first appointed teacher, Lowell Mason, the most widely known and respected musician and music teacher in America. The significance of the "experiment," as it was then called, was not in the implied acknowledgment that children could learn music, but in the action of the Boston school fathers who had the courage to vote the privilege to *all* the children at *public expense*. And this it was that attracted the notice of school boards everywhere, presaging the developments in music education we now view from our point of vantage one hundred years later.

If we look back over the hundred years we note the period contains practically our whole economic and educational evolution, and that invention and engineering gradually transformed not only the face of the continent, but also the mode of living. In education we see the hard-won battle for free tax-supported schools, the emergence of the elementary school as an organization of nine grades, the beginning of high and normal schools, the creation of the office of school superintendent and supervisor, the influence of Froebel and Pestalozzi in the middle decades yielding to that of Herbart in the eighties and nineties, the reaction to child psychology and the "new education" at the turn of the century, and the beginning and spread of departmental and platoon schools and the junior high school in the present century.

In music we see the singing-school methods giving way after the Civil War to public school methodology, beginning in 1870 with the National Music Course and followed by the long succession arising from varying opinions as to how music should be taught. We note the consequent bewilderment regarding sight reading in the last years of the century, the gradual change to the song method, the beginning of modern high school music about 1900 and of instrumental classes in 1910, the entrance of the phonograph into the school, and, since the World War, the astounding development of instrumental and vocal music with which we are all familiar.

School music has had a long history. Like education in general it has fumbled more or less in its search for the truth, but we of today can well be proud of the record of our colleagues of former years. By doing every day the best job of teaching of which they were

NOTE: This Foreword embodies a portion of an editorial, "One Hundred Years of School Music," by Edward B. Birge, Chairman of the Editorial Board, which appeared in the September 1935 issue of the MUSIC EDUCATORS JOURNAL.

capable they laid the foundation for the broader developments which led in 1907 to the formation of the Music Supervisors National Conference, now the Music Educators National Conference.

Through the "United Conferences" and the several affiliated organizations the principles and ideals promulgated by Lowell Mason in Boston a century ago are being fostered and the work he began constantly extended. For music educators of today, no less than their predecessors, are pledged to the credo that the schools should discover, encourage and develop every child's interest in music; that each child should have opportunities for training and experience in music according to his natural capacities; that education should contribute to the development of a universal spirit of true musical amateurism which shall carry over from school and college days into the life of each citizen, and that each music teacher should constantly strive to increase the effectiveness of his service to school and community by utilizing every available means to widen his vision, add to his knowledge and keep keen and up-to-date the kit of tools essential in the equipment of his profession. It is to serve these ends that the United Conferences and associated organizations maintain their extensive activities.

This volume partially represents the results of the 1933-1935 activities of the six regional organizations¹ comprising the Music Educators National Conference. The success of these Conferences, not only in point of membership and attendance at the biennial meetings held in the spring of 1935, but also measured in the quantity and character of articles provided for the Yearbook, is of particular significance in view of the economic stress and uncertainties of the time.

While the immediate benefits of the meetings accrue chiefly to those in attendance, it is a major purpose of the Yearbook to preserve the values in so far as it is possible for the printed page to do so within the limits of an annual volume of reasonable proportions. The task of the editors this year has been extremely difficult because of the abundance of material available from the Sectional Conferences and other sources. In selecting and preparing material for Part I effort has been made to avoid duplications of content, papers have been shortened in many instances, in other cases excerpts or digests have been provided—all this not only to conserve space, but to make the volume the more concise and practical. Parts II and III, as usual, contain in compressed form official records and reference matter

THE EDITORS.

¹ The six Sectional Conferences and their presidents for the 1933-35 biennial term:
California-Western School Music Conference, Arthur G. Wahlberg, Fresno, Calif., President.
Eastern Music Educators Conference, Laura Bryant, Ithaca, N. Y., President.
North Central Music Educators Conference, Fowler Smith, Detroit, Mich., President.
Northwest Music Educators Conference, Charles R. Cutts, Billings, Mont., President.
Southern Conference for Music Education, J. Henry Francis, Charleston, W. Va., President.
Southwestern Music Educators Conference, Frances Smith Catron, Ponca City, Okla., President.

原书缺页

PART I
PAPERS, ADDRESSES, DISCUSSIONS

SECTION 1

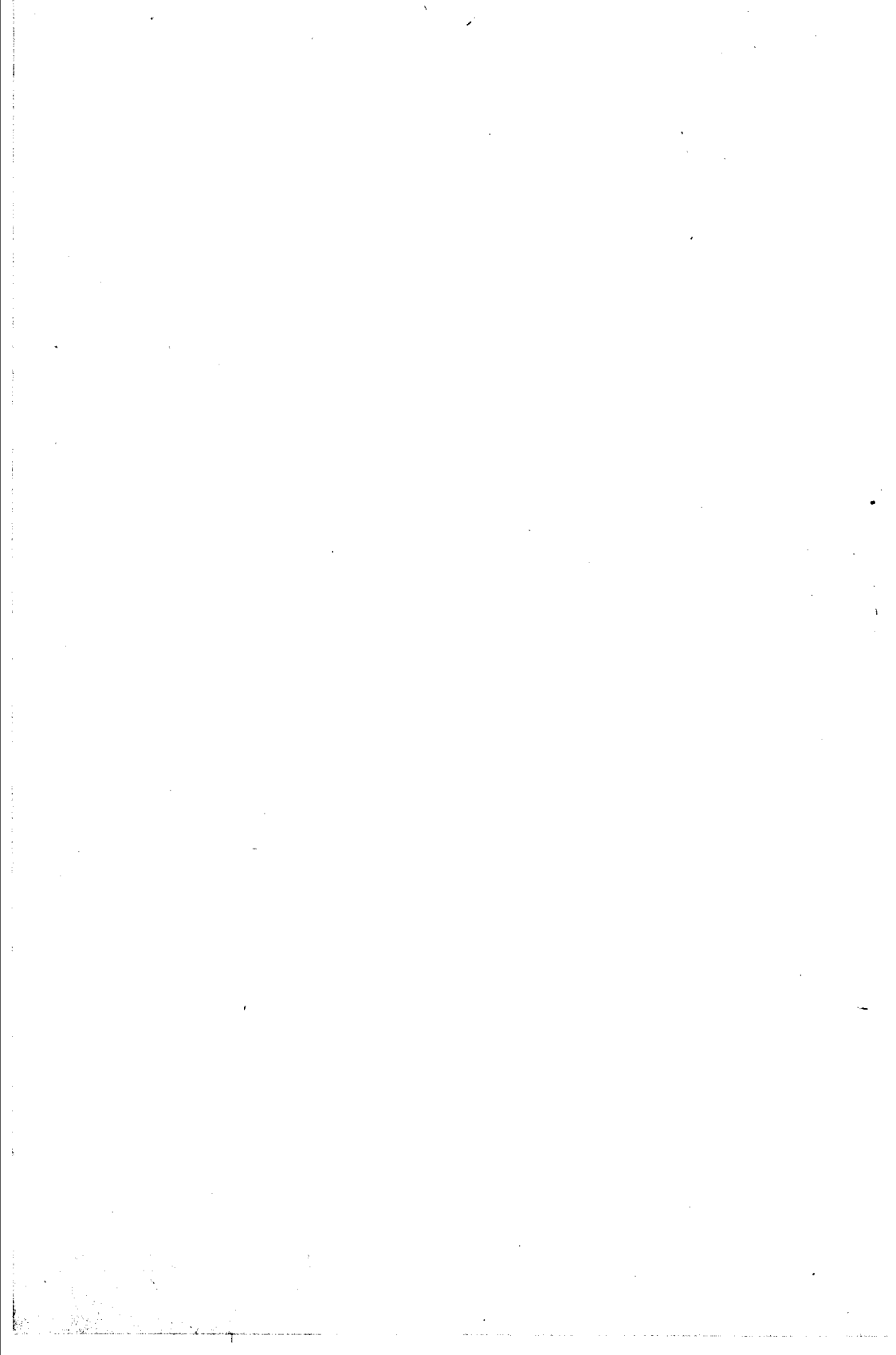
GENERAL TOPICS

MUSIC EDUCATION

PHILOSOPHY—PSYCHOLOGY—OBJECTIVES—STATUS—
TRENDS—PROBLEMS—RELATIONSHIPS

SCHOOL AND COMMUNITY

COÖPERATING AND COÖRDINATING AGENCIES



MUSIC IN ITS HIGHEST FULFILLMENT

HOWARD HANSON

Director, Eastman School of Music



THE END OBJECTIVE of music itself—the ultimate purpose of our endeavors as teachers; the final goal toward the realization of which the great organizations of our profession are striving—Music in its Highest Fulfillment! It is concerning the definition of this end objective that I wish to speak in order to clarify, at least for my own sake, the theories upon which we are building our progress, and to put myself on record regarding a philosophy which seems to me to be of supreme importance.

The music educator is frequently called upon to enumerate and identify those products of education in the art which may be accounted of significant value in the development of the individual—of value, that is, not only to the few who are to become professional followers of the art, but to that many-times larger group where interest in music must always be secondary.

Many eloquent expositions which have been made in the past will recall themselves to your memories. The value of music study as an introduction to great literature has been pointed out; the benefits of the acquisition of that fine coördination of mind and body required in performance have been indicated; the personal development resulting from the achievement of the balance between intellect and emotion required in proper interpretation has been stressed. To this list of advantages have been added many others including the highly important social development resulting from the working together of many individuals in ensemble performance.

In organizing for the attainment of these objectives the secondary school has been more effective than the college. Without that devotion to tradition, which sometimes hinders, the secondary school has utilized music in its completeness, not divorcing theory from practice, but developing the student whenever possible through actual participation.

Regardless of the institution or individual, however, all of us can, I believe, agree upon one simple and general definition of purpose: The sensitization of the individual for the reception of music in its fullest beauty and meaning. The world has always been full of those who "having ears, hear not" with the result that one complete phase of the manifestation of beauty is closed to them.

What is this music for the understanding of which this nation is educating on a scale never before attempted? Is the manifestation of beauty to those who have become sensitized worthy of the effort? If this education goes forward to its ultimate goal, without recourse to shabby short-cuts or cheap substitutions, and without flinching from the difficulties of the task, the answer is, I believe, unquestionably affirmative.

There is music which entertains our rhythmic susceptibilities. There is music which soothes our nervousness. There is music which stimulates sentiment. But there is still another music: music which, perceived by a sensitive listener, expounds a greater philosophy, awakens deeper emotions, and brings to life latent spiritual forces buried beneath the casual consciousness of everyday life. This is the mystic power of music when that music is of transcendent greatness. The road to the understanding of such music is long and difficult. It does not easily deliver itself of its secret, but its message once read and understood, the cost of its translation does not seem great.

[Eastern Conference]

And when does music achieve its ultimate greatness? Only, in my belief, when the writer and performers of that music have been inspired by thoughts and visions of surpassing spiritual beauty.

II

Meditating on this much-debated question of inspiration, my mind went back to the life and works of one of the two masters whose two hundred and fiftieth anniversaries we are this year celebrating. Johann Sebastian Bach during his lifetime developed, perfected, and, in a sense, brought to a conclusion the greatest contrapuntal period known to modern music. Built upon the newly-grown tonalism of the seventeenth century, which was itself a product of the modal counterpoint of the equally great sixteenth century, he brought to maturity a technique which has never been—and perhaps never will be—surpassed.

But let us not allow the transcendent technique of Bach blind us to the qualities underlying his music, without which the technical dexterity would become merely a delightful display of cleverness and ingenuity.

Composers and theorists may look to the "Kunst der Fuge" for an astonishing exposition of the technical resources of the form, but the man—and particularly the layman—who wishes to learn the secret of Bach's greatness must look further. He will find his answer in the great choral-prelude "Out of the Depths I Cry to Thee"; in the B minor Mass; in "The Passion of Our Lord According to Saint Matthew."

Here is surely no technician juggling contrapuntal imitations for the delight of the knowing. Here is Bach, the man, the musical apostle of the Reformation, the great Lutheran, pouring out his soul to his God, in prayer, in supplication, in sorrow, and in thanksgiving. Surely no man with ears that hear can listen to the sublime chorus at the end of the Saint Matthew Passion without being moved to the depths of his feeling. And when the chorus sings the words, "Now is our Lord laid to rest," it seems that the Nazarene himself must have been moved by the devotion of His servant.

But the Protestant church is not alone in the manifestation of this power to lift the souls of men through music. Over a hundred years before the birth of Bach, the great Palestrina, living his life as a humble follower of the Roman church, was serving that church with a devotion as great and a soul as noble. Little is known of his life, but through his works we may gain an insight into his essential being.

And here again, though we may admire the flawless polyphony of his music, the grace of the individual vocal line and the magical qualities of its contrapuntal rhythm, again we must look within to find the secret. And here once more we find our answer in such a work as the "Pope Marcellus Mass."

III

You will remember the history of the development of church music during the sixteenth century. Already decadent forces were at work striking at the simple nobility of the Gregorian tradition. Many ecclesiastics, fearing the degeneration of that music, declared themselves in favor of banning the new art of polyphony. To Palestrina, both as artist and as a devoted servant of the church, this must have presented itself as a challenge striking at the very roots of music itself. His conception of music as the handmaiden of religion was being questioned. His response to this challenge was in the form of the great masses which bear his name.

The most famous of these is the "Pope Marcellus Mass" and in it we again find that perfect union of tonal beauty and spiritual depth. From the quiet beauty of the "Kyrie Eleison", the majestic grandeur of the "Gloria in Excelsis Deo", the sweeping, all-embracing faith of the "Amen" which concludes the Credo to the final phrase of the "Agnus Dei", the work is filled with a calm but radiant beauty. In it Palestrina affirms his faith in God and his consecration of his art to the service of that faith.

Handel, the overshadowing figure of the operatic world of the early eighteenth century, reached the height of his expressive powers, not in the operatic field of which he was a master, but under the inspiration of sacred text. His operas, for the most part, are laid away on the library shelves, but his oratorio the "Messiah" gives strength and inspiration to hundreds of thousands of this generation. It is not the Handel of "Julius Caesar", of "Xerxes" who is alive today, but the Handel who could conceive the poignant beauty of the chorus "Surely He hath borne our griefs", the Handel of the Pastoral Symphony and of the mighty "Amen" chorus which raises its towering majesty to the very skies in affirmation.

Even in later days when the exploitation of individualism began to threaten the simple faith of the past the parallel is still confirmed. Beethoven reaches the full stature of his genius in the "Missa Solemnis"; Brahms in the searching beauty of the German Requiem. Wagner, the arch secularist, felt the moving force in "Parsifal", the story of the simple fool who was to redeem the world.

In modern times the spirit still exists. Elgar in his "Dream of Gerontius", Holst in his "Hymn of Jesus", Honegger in "King David", Loeffler in his "Canticle of Saint Francis"; all of these men have been moved by the same force which once made music great.

The days of skepticism have weakened faith, increased materialistic philosophy, and mocked the aspirations of man, leaving behind doubt, despair, and a great hunger for peace.

But these dark days are not forever. Already there are signs of a spiritual rebirth. Already men are looking for the new day which will bring the promise of fulfilled hope. That these manifestations are now largely in the economic world is not to be wondered at. Christ, Himself, was a friend of the sick and the oppressed. Those who seek the relief of poverty, the restoration of hope to the despairing, are doing His work. With this will come, I believe, a quickening of new sensitivity to beauty; to that beauty which is timeless and unchanging. The sensitizing of our souls and the souls of our students for the reception of this beauty is our greatest task.

IV

I can see before me a vision of a great cathedral of the future; a cathedral which raises high its great dome; whose flying buttresses suggest the infinite circle of eternity. It will be enriched with the noblest art of the sculptor and the painters, and its design will embrace the glories of the architect's grandest dream.

And in this cathedral will be a great chorus, a great orchestra and a great organ. Here all creeds will assemble to worship God and to commune with the Spirit. The organ, the orchestra and the voices of the singers will blend in one great voice of thanksgiving and praise. Music will once more be serving its Master and its greatness will be not of this world. This will be Music set free from the channels of trade; Music loosed from its services

in the dance hall; Music liberated from its long period of bondage with its wings once more strong, with the power of Faith soaring high above and singing its song to all men.

But no one shall know who built the building; the name of the sculptors shall not be on their statues; the signature of no painter shall appear on the murals. The names of the musicians shall not be known. But over the altar, high above those who minister, shall be written the words illumined in letters of white flame "Glory to God in the highest, and on earth Peace."

This, I believe, is our greatest task, yours and mine, to make straight the path, toward that day when music will once again serve its God.

A REVALUATION OF EDUCATIONAL OBJECTIVES

PHILIP W. L. COX

Professor of Secondary Education, New York University



I WAS VERY MUCH INTERESTED in the point which was brought out in the reports of the discussion groups¹ that, of necessity, the philosophy of music is also the philosophy of education and the philosophy of life. A teacher who is worthy to teach must exemplify the music objectives, educational objectives and life objectives which he believes that music instruction should promote. Otherwise he cannot do his job adequately.

A large number of us have very little interest outside of the things we are teaching. A large number of algebra teachers never say on Sunday morning: "Now I have the rest of the day. I am going to sit down and do algebra." Unless we can have that kind of teacher, however, obviously we cannot go far. The same thing holds true for literature; I think that it holds true for music.

In earlier days we found that music teachers were much more human when not in class than they were when in class. Some of the oldest of you here perhaps remember that when I went before the national supervisors of Evansville, I was almost torn limb from limb for asserting that the kind of beautiful spontaneous singing which we have heard here this morning, and which the supervisors at Evansville engaged in that day, ought to have a place in our schools; that there ought to be joy and fun and release and adventure in high school music. In 1918 if the attitude of the majority of those supervisors was typical, music teachers led divided music lives; what they taught in music classes was unlike the music that they themselves enjoyed.

The first questions I wish you would ask yourself are: "Why do I teach music?" and "Why should I teach it?" Of course, we have to earn a living, but I am not thinking of that. What is the reason that music should be taught? Is it to make people competent musicians, or is that a by-product? Why do we have schools? Why live at all in society? What is the goal for which we are striving? Is it to make musicians? Is it to make Latin scholars? Is it to make algebra scholars? Is it to teach people to know the things which are in history, literature and grammar? Those have been the conventional and accepted outcomes for education for many, many years. It is the conception that stultifies education to a degree which makes it almost futile and unworthy.

In conventional school practices, our success is measured by our knowledge of Latin, our competence in music, our skill with algebra, our knowledge of history, or whatever it may be. We have no outcome beyond the subject matter which is set forth to be learned and tested and completed—and forgotten, of course. It has no reason for existing beyond the fact that we have to pass tests on it and get our credits for it.

That condition has come about rather naturally because of our long tradition of education as culture which had been formulated and which is now passed on to the successive generations of children, in order that they may grow up and possess this superimposed culture which has been so preciously saved from the history of the race and passed on as something completed, finished and to be learned. We are, however, moving into a new conception of education (and of this you are apparently very well aware, judging by the discussion

[North Central Conference]

¹ Reports of the discussion groups referred to, as summarized by the chairmen, are printed elsewhere in this volume.

group reports) which is quite revolutionary. It conceives that the objectives of education are within the child. The objectives of education have to do with his desires, his satisfactions, his enthusiasms, his competences, which will carry him on to learning the rest of his life.

Under this new dispensation we stop thinking of education as something to be obtained, completed, certified; we think of it as something to make the students curious and eager and confident. Some of them will be curious, some will be eager, but they may not know much. Such a condition need not disturb us, however. The "man on the street" could perhaps answer fifty questions to which Einstein does not know the answers, to which educated people do not know the answers. Indeed, the moment they do find answers to significant questions, they cease to be educated. In the past we have thought of education as a completed thing—subjects to be learned and completed, certified and finished; then if one has all this piled-up information, or skill, or whatever it might be, he is "educated." Such "education" is spiritual and mental death!

Now we say that such erudition is not important. The important thing is that each person should desire to find for himself his own fulfillment and competency. His self-expression is inherent in his efforts to learn and to create and in his effort to find significant answers to questions, knowing that no final answers will be found for them in his lifetime—questions of life and death, questions of marriage and non-marriage, questions of the rearing of children, questions of love, questions of how society should be built up, how social action should be maintained. I have my own hypotheses now for many important problems; you have your own beliefs. I hope, however, that our hypotheses and beliefs are not finished. I hope that they are going to be reexamined tomorrow morning and the next afternoon. I hope you will be constantly wondering, doubting and questioning about what you know; because the moment you come to believe you *know* anything, you cease to question it or to think about it. Education is a kinetic thing; it does not exist except as it is active.

II

I should like to tell you about the Danish folk high school which teaches the pupils almost nothing. The boys come for five months in the winter and the girls for three months in the summer. There is a little instruction in language and history, in reckoning and handwriting; there is some drill in standing erect and posture. For the rest there is nothing but two lectures a day and study circles or discussion groups. Teachers do not tell the pupils anything. They try to interest them in the realms of literature, in music, in the natural beauty of the countryside, in the destiny of the Danish people. Such things are worth knowing. Nobody ever takes examinations. As music teachers you will be especially interested to know that they open and close each day with song, they precede all meals and all lectures with song, because that is part of their day's living. They get together and learn to seek the answers to questions, but nobody answers the questions except tentatively each for himself.

The assumption underlying the folk high school is that if men of personality can come before these young people to sit with them in round-table discussion groups—study circles, they call them—and simply help them to think about life, about agriculture, about culture, about the militarization of Denmark, about the socialization of wealth, about the single tax, about whatever may be important to them, these youths will find their own answers now, ten years

hence, twenty years hence; but never will there be an answer which will allow them to close the book and finish thinking.

Kristen Kold, who opened the first of the schools, was walking along the road one day with two young men. One of them said, "Kristen Kold, we have thought of coming to your school, but they tell us you do not teach your pupils anything."

He said to one, "Young man, do you have a watch?"

"Yes, sir; I have a watch."

"Do you ever wind it?"

"Yes, I have to wind it every night; else it would not run during the next day."

Kristen Kold said, "Young man, if you can come to my school because you want to come, I will wind you up so you won't run down through all eternity!"

The follow-up of that story is that he did just what he said, though perhaps not to those particular boys. He did wind up the young folks. They went out to the countryside and organized groups of adults and youths who were interested in art or music or dancing. They organized gymnastic unions where village people could go and have physical education and folk dancing at night. They organized groups to read together, to study English, French and German, and groups that wanted to seek the answers to economic and social questions. They organized very famous orchestras. All such activities were developed not in order to teach anybody anything, but to get youths and adults to want to do something which would be their own.

III

Instead of a statement or restatement of objectives of education, I am going to give you a redefinition of education. *Education consists of helping boys and girls to set up for themselves objectives which are dynamic, reasonable and worth while, and helping them in so far as possible to attain those objectives.*

Let me repeat that such education is almost the antithesis of our customary school procedure. By two full steps it is removed from it. In the first place we have set up social objectives. We say that society has set up the school and engaged us to conduct it, in order that we may teach youths better health, better home membership, better citizenship, better vocational preparation, better command of fundamentals, better leisure-time pursuits, and more nearly ethical characteristics. But what do we do? We teach subjects and we measure the progress of our pupils toward those objectives by units, each defined as sixty 120-minute periods, or the equivalent thereof, spent without dying of ennui! Thus our measures of progress proceed at right angles to our assumption that we are teaching objectives. There is no reason for assuming that pupils who have been credited with "units" in school subjects have actually progressed toward the objectives. No high school teacher would care to go before his pupils and the public on graduation night and actually say: "I have recommended John Jones for a diploma, not because he is more coöperative in his home, not because he now uses his leisure in worthy ways. No. I have recommended him for a diploma because he has four units in English and three units in French and enough more units in mathematics, history, and the rest to total sixteen units. However, these 'units', measured as they are on a time basis, have nothing whatever to do with any of the objectives of which we talk so glibly."

Such an honest statement would be just as damning if the units were awarded for music instead of academic subjects. Suppose we should say, "Let's have music in the schools and not English." That would not do us or the pupils any good unless we should radically reconceive the job the school has to do. Teaching music would not in itself assure the attainment of the social objectives at all. But even if we could honestly assert that learning music would promote health, home membership and the rest, it would not be enough. It would not matter so much what specific outcomes we might succeed in achieving, as it would that children should want to achieve their own objectives—want with all their might to play the flute or the French horn and write musical compositions, that they be burning up with eagerness to do these things.

Now, the great glory of music is that it potentially opens up another whole area of experiences for those who have rhythm enough to beat a drum, or ear enough to play a French horn. A pupil has to feel he can accomplish this; that he is growing; that he is creating. Such a youth may gain self-confidence and a wholesome personality because he feels himself to be a causative force, a kinetec thing, an affecting thing. Unless he can affect, unless he can cause, unless he can be counted as necessary, there is something lost in him which makes him feel that he does not "belong," that he is not a member of democratic society. Such desirable confidence and expression, of course, are not to be found in music by all persons. For him who finds them in working mathematical problems, good; for him who finds them in playing the violin, good; for him who finds them in writing poetry, good; for him who finds them in dancing, good. There are vast numbers of doors into heaven. There are vast numbers of doors into full, rich living. The schools should help each pupil and adult to discover his own approach to a rich living.

We need not worry too much about the specific knowledge or adjustments that pupils must make, neither may we neglect them. But what about the tools? They are inherently necessary in the present and post-school world to which pupils belong. As such they are necessary to self-respect. Hence they are sought by students and adults. For in a world where games are played, where life goes on, where adding, subtracting, multiplying, handwriting and reading are all a part of the necessary tools, pupils will seek to gain efficiencies in the so-called "fundamentals" for exactly the same reasons that many of them now sing, or read notes, or do something in order to take part in the activities of school and church and neighborhood. Only by such competency can a student keep his value to his institution.

We must, however, look at some of our school practices to know whether we are going to get very far with the program which sees within the child the objectives of education. Obviously, if the child is a member of society he is going to find his socially appropriate position in the society to which he belongs. Therein are his satisfactions, the approvals for which he is seeking. If he finds them, then, by taking part in orchestras, or by acting as a corridor officer, or by serving as a librarian in the home-room, or as president of a club, or as a lecturer in another club, or as a presiding officer in an assembly, the social values, the social applications of these traits, are properly taken care of.

It is not a question merely of saying, shall we teach people collectivism or individualism, or shall we try to teach them communism, or fascism, or capitalism, or something else? No; we need not be interested in "teaching" them any creed. We are, however, interested in their being themselves, in their creating themselves, in their finding tentative solutions for their own prob-

lems. Then we need not worry about what they may turn out to be. We are not going to try to predecide that for them. We want them to spend their lives seeking to better their families, clubs, neighborhoods, towns, states and countries, seeking to better the society to which they belong. We are tremendously interested in their kinetic power when they are actively engaged in accomplishing something to help their kind of school and their kind of society. I have called that concept of educational institutional life, "creative school control." By this term I mean a world reproduced within the school; to use Dewey's words, "a world which is reproduced, purified and idealized, in which boys and girls remake their own schools."

Some point like that came out in one of the discussion meeting reports. The children themselves will decide their music, will arrange the details of the festivals; they must do it. It may not look so well. No doubt a trained organizer of choruses can tell children where to stand, what to sing, so that the results will sound better and look better than they would if pupils planned and coached them.

However, the children should have some part in planning the festival. The director should personify the purposes of every child there. It could be possible that he would be appointed by the children, as well as by society, to lead that chorus. The children want him to lead because they want to be sure they are going to make an effective presentation. In such a case he would not be leading them because he happens to be their teacher. He is leading them at their invitation because he can help them to do the job more actively. It is a matter of social action. Can we get children in bands to feel that? I know we can.

My older son is a teacher of instrumental music in a high school, and I know how his pupils respond. They seek him out not only at the school, but for outside activities in other organizations. I know the number of community orchestras which have been built up around him, not because he said, "You have all got to play," but because they all wanted to play. They wanted a person who could help them play. That kind of thing will go on in creative music.

I may take another case from his experience. His advanced band wanted to play more involved music than was available. Among the members was one who liked especially César Franck's *Symphony in D*; another wanted the band to play Beethoven, and so on. They worked for months and months "bandstrating" orchestral music, learning the parts, drilling themselves when he could not be present, in order to express the composers' intentions adequately. They undertook this laborious and extended effort not because he would say, "You have to follow my baton," but because they said in effect, "We want him to lead us because he knows how to help us to do the job we are trying to do."

Does not that all come back to my definition? He achieved his educational purpose by helping each student to set up for himself reasonable and worth-while objectives, and by helping so far as possible to achieve those objectives. Is it not important that these objectives are found within the pupils and in their adequate living, rather than in an external stated philosophy of education and social policy? Objectively considered, the objectives might be the same; subjectively they are very different.

Shall we find these social or economic trends to be collective or competitive? The Commission on the Status of the Social Studies has caused a good deal of disturbance in the minds of a number of critics by suggesting that ob-