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Calvin Brainerd Cady (1851-1928) was an influential American music educator who developed a theory of music education that emphasized the unification of children's thoughts and feelings. Focusing on the development of artistic music-conception (the ability to hear music in the mind), Cady taught music's intellectual and emotional aspects simultaneously. Cady demonstrated the effectiveness of his theory through successful music education practices at John Dewey's laboratory school and at his own Music-Education School. Cady was a significant reformer who pioneered several new activities and principles that became standard practices. His practical theories and effective practice influenced many music educators and the course of American music education history. His unification of thought and feeling in the music curriculum is still relevant to current and future music education practices.

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Calvin Brainerd Cady: Thought and Feeling in the Study of Music

Calvin Brainerd Cady (1851-1928), an American music educator, was active from the late nineteenth to the early twentieth century as a college professor, summer normal school lecturer, and private piano teacher. In a period during which American music educators held conflicting views about music's intellectual and emotional values, Cady attempted to unify thought and feeling in music study with his emphasis on conceptualizing music. Cady also anticipated the progressive music education era with his focus on class instrumental instruction, music appreciation, creativity, body movement, and the use of folk and art songs, as well as on children's musical development. His theory and practices influenced many music educators, including some prominent figures of his own era and subsequent decades.

Although some earlier studies, particularly those of Charles H. Farnsworth, William Richards, and Ivy M. Goade, suggested the importance and influence of Cady's ideas,¹ his contributions have not

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heretofore received adequate attention from researchers of American music education history. This study includes little-known biographical information about Cady that may serve as a background for understanding how he developed his views. It is also an investigation of Cady's theory of music education, and it elucidates the significance of his ideas in relation to the history of American music education. Material obtained from interviews, questionnaires, and correspondence with alumni of Cady's elementary school provided valuable information for this research.

Cady's Life and Work

Cady was born on June 21, 1851, in Barry, Illinois. After completing his studies at the Oberlin College Preparatory School in Ohio in 1870, he enrolled in the Oberlin College Conservatory of Music. In 1872, he graduated from the Conservatory and went to Germany to study piano, organ, harmony, and counterpoint at the Leipzig Conservatory. In 1874, Cady became a teacher of piano and harmony at the Oberlin College Conservatory. From 1880 to 1888, he taught music at the University of Michigan, in Ann Arbor where he established one of the first bachelor's and master's degree programs in music in the United States. He also successfully persuaded the Ann Arbor School Board to establish a high school music course.²

In 1888, Cady took a teaching position at the Chicago Conservatory of Music and established a normal (teacher-training) course in music education. After 1888, he offered summer normal courses in various cities. From 1896 to 1901, Cady served as the director of the music department at John Dewey's (1859–1952) laboratory elementary school at the University of Chicago and contributed to its successful music curriculum. From 1902 to 1907, Cady published his main three-volume work, *Music-Education: An Outline*. Later, he taught music education at Teachers College, Columbia University, and at the Institute of Musical Art (later The Juilliard School) in New York.³

In 1913, Cady founded the Music-Education School, an elementary school for general education in Portland, Oregon, where he applied the educational principles of his music education theory to all school subjects. In 1916, he moved to Portland to administer his Music-Education School and to teach at the Cornish School (later Cornish College of the Arts), in Seattle, Washington, established by one of his pupils, Nellie C. Cornish. Until his death in Portland in 1928, Cady devoted his life to these two schools, commuting between them by plane.⁴

Over a thirty-year period, Cady was an active member of the Music Teachers National Association and presented several papers at its annual meetings. In addition to the three-volume method book, *Music-Education*, he compiled piano books for young children and edited a piano music collection for kindergarten and elementary school teachers. He also contributed several articles to various periodicals, including *The Etude*, *Music*, and *Music Review*.

Theory of "Music-Education"

Cady developed his music education theory to improve the mechanical, uninspired musical performances that tended to be typical of music students and public school children at this time. Believing that the initial aspects of music study were essential for improving the expressiveness in performance, Cady focused on elementary music education.⁵

Cady believed that the primary goal of education was to develop general mental abilities such as concentration, continuity, and endurance. Cady stressed that "the development of any specific mode of thought should be the demonstration of a true education."⁶ Accordingly, education should aim to develop children's abilities to conceive and express ideas in language, mathematics, or music.⁷

Cady regarded music as a mode of thought, an extremely complex phenomenon that involves "conceptive" thinking. Cady's "music-conception" is "the actual forming in thought of that abstract idea called music."⁸ Since music-conception means to think or hear music in the mind, he believed that true musical experiences involve this thinking process:⁹

Before you draw a picture of anything, you try to form the picture in your mind, try to "think how it looks," and the lines that will represent it on paper. So, before you sing a melody with your voice or fingers, you should "think how it sounds" and recognize the tones and piano-keys that represent it.¹⁰

Cady's concept of music education combined his theories of education and music and emphasized that the primary goal of music education should reinforce the general goal of education. That is, music education should aim to develop children's capacity to conceive and express musical ideas and should ultimately develop general thinking ability.¹¹

Cady stressed music's emotional value as well as its intellectual value. His music education strategies aimed to cultivate children's love and appreciation of music as well as musicianship and general thinking ability. To unite music with other school subjects, however, he stressed its intellectual value as more essential than its emotional value. With this view of music education, Cady developed "a distinctive system of principles, subject-matter and processes of music study."¹² He named his theory "Music-Education."¹³

Unification of Intellect and Emotion

Cady stressed that music was the combined product of mind and feelings, or intelligence and affections. Artistic, heartfelt expression requires music-conception, which represents the harmony of the formal and the spiritual aspects of music. In fact, musical elements constitute music's form, but the heart or spirit of music governs the form. Cady's music-education theory aimed at "the attainment of the highest artistic conception and expression."¹⁴ Therefore, Cady's mu-

sic program involved both the intellectual and the emotional components of music, and children learned musical elements that constitute form as well as the overall spirit of the music that governs the form.¹⁵

According to Cady, musical activity involves conceptualizing music as a whole as well as a combination of elements. The thinking should be artistic and reflect the music's meaning and spirit. This principle of the unification of thought and feeling encapsulates Cady's theory of music study.¹⁶

How did Cady incorporate music study's intellectual and emotional aspects? In his theory, students first aurally learned many songs with affective interpretation, conception, and expression. Then they studied musical elements by analyzing these songs in order to recognize those elements in the context of emotional or artistic expression. Children investigated ways in which specific musical elements functioned in modifying, explaining, broadening, and deepening the ultimate aesthetic significance of the whole. This interpretative study, the highest appreciative work, was essential for integrating thought and feeling and for relating the formal aspect of music with its emotional aspect.¹⁷

To develop aesthetic interpretation and expression, children practiced sight-reading, not with mechanical exercises but with folk songs, art songs, and themes from instrumental music. Also, they did all technical manual practicing (i.e., piano exercises) with artistic tone quality and intensity.¹⁸ Focusing on heartfelt music-conception and expression, Cady's theory allowed children to study music's intellectual and emotional sides simultaneously through interrelation.

Course of Study

According to Cady, "In the study of music, the mind is at work in several distinct but cognate and inseparable phases of the subject."¹⁹ He divided the study of music into four categories: art, science, practical theory, and pianoforte study. The contents of these study areas are similar to those of current music education in American public schools, but Cady related all aspects of music study with his goal of music education or the development of music-conception and expression.

The study of art included students' original melody-making, song study, vocal, and manual (piano) expression, and music appreciation. These are the activities in which children conceived of music as a whole. Melody-making was the initiative for music-conception and expression. By improvising simple melodies for their own or given poetic phrases, children became aware that they could conceive and express music. They also made songs for stories, plays, and dances. According to Cady, these creative activities served to awaken the spirit of song.²⁰

In song study, students aurally learned many folk songs and children's songs that reflected their individual, social, and community

life. For cultural study, they also learned melodies from famous art-music pieces. The focus was on studying primary poetic content to develop imagination and to recognize the key words in poetic phrases. Cady believed that while singing, students had to conceive music, and the musical thinking or music-conception had to involve full consciousness of the poetic beauty of melody.²¹

In studying expression, students learned elementary vocal techniques and interpretative singing, which referred to "the general spirit, character, and proportionate importance of the poetic and melodic ideas."²² By playing melodies from art music, children also learned interpretative piano performance and recognized the elements of interpretation necessary for artistic expression, such as phrasing, cadential nuance, as well as legato and staccato. The purpose of these studies was to develop children's skill in expressing artistic vocal and manual music-conceptions.²³

In music appreciation, students listened to folk songs, children's songs, and simple piano or violin music and then demonstrated their aesthetic appreciation through other modes of art. Through drawing, writing, dancing, and body movement, students expressed what the music meant to them. This aesthetic interpretation aimed at intensifying children's consciousness of the aesthetic meaning of music. Along with these activities was the "music-hour," at which time children sang and played for each other simply for the love of music and for self-expression.²⁴

The second phase of music study, the study of science, dealt with musical elements including melody, rhythm, tonality, harmony, and form, as well as their notation and terminology. By analyzing familiar songs, children learned their musical components. This study developed into interpretative study, in which children investigated the relationships of musical elements to the aesthetic significance of a song. The purpose of the study of science was not only to perceive and understand musical elements, but also to conceive them. Therefore, music writing and reading aimed to develop the ability to write music-conceptions in appropriate notation, and, subsequently, to translate written symbols into music-conceptions and expression.²⁵

Some sensory methods that appealed to children's visual and motor senses were particularly effective in developing students' perceptions and conceptions of musical elements. For example, children studied melody by using melodic pictures on the staff that represented melodic progression with dashes rather than notes to indicate the absence of specific note rhythm. They also learned strong and weak pulses of melodies by swinging their hands in a series of large and small circles and by drawing rhythmic pictures on the chalkboard.²⁶

Practical theory, the third category of music study, meant continual practice to develop various musical abilities. Along with reading and writing exercises, children conducted such practical exercises as elementary vocal techniques, major-to-minor modal translations, interval studies, harmonization at the piano, and aural recognition of

minor and major modes. These activities were not mere mechanical practices, but exercises that involved music-conception and expression.²⁷

The fourth phase, pianoforte study, contained mastery of the piano techniques deemed necessary for piano students. It included the practice of trills, staccato, scales, tremolo, arpeggios, and broken chords. As the basis of heartfelt performance, Cady believed that the practice should not be mere playing, but should involve the conceptual techniques that required artistic tone quality and intensity.²⁸

Basing his work on his view of children's musical development, Cady created specific objectives and teaching processes and organized them for each content area. He had developed the system through his long-term teaching and research with children. Cady also emphasized the flexibility and adaptability of his curriculum by allowing the subject matter's teaching order and process to change according to individual needs and abilities.²⁹

Practice of Music-Education

Cady put his theory into practice as the Director of Music at the Dewey School, where his pupils were the music teachers. Music education at the school aimed to develop children's communication and expression abilities. The ideal musical expression "should represent the culmination, the idealization, the highest point of refinement of all the work carried on."³⁰ Therefore, at the school, "Music and the graphic arts ... were knit into the daily activities, illustrating and refining them."³¹

In the first year of the school, two music teachers faithfully implemented Cady's Music-Education theory. After the second year, a third teacher improved the music curriculum in light of the school's educational theory and principles. She revised Cady's creative activity methods, in which children improvised short melodies, into more active small group song-composition. Specific subject matter and its teaching processes, except for song-composition, paralleled those in Cady's curriculum.³²

Cady's ideas provided the school's music program with a theoretical basis and produced successful results in unifying thought and feeling in music study. To improve their artistic expression, particularly in song-composition, children could acquire musical knowledge and skills and manipulate musical elements without losing their love for music.³³

A drawback of Cady's theory, however, was his creative activities method. Improvising short melodies was uninteresting to some children and inadequate for achieving the school's ideal of musical expression. The newly-developed group song-composition was an attempt to achieve the school's ideal musical expression in a manner more appealing to the students.³⁴ However, Cady did not value such group composition and kept advocating individual melody-making. This is probably because the purposes of these two creative activities

were different: The Dewey School's song composition was designed to help students achieve ideal musical expression that represented the refinement of children's experiences; Cady's melody-making, on the other hand, had as its aim to initiate each child into conceptualizing simple melody.

From 1913 to 1928, Cady operated the Music-Education School, an elementary school for general education, in Portland, Oregon. The school's music program included children's song-making, interpretative study, vocal and instrumental expression, listening, notation, and reading, and clearly reflected Cady's theory. During the school's later years, however, making songs, playing instruments, reading, and writing music were de-emphasized, and singing and eurhythmics received more attention than any other musical activities. Children studied some of the subject matter during private piano lessons or small group music lessons at home with the school's music teachers, or with Cady's former students.³⁵

The Music-Education School's reports and its living alumni asserted that the enjoyable musical activities at the school successfully developed children's love of music. Moreover, the school succeeded in unifying students' thoughts and feelings through expressive singing and creative movement. Children understood their feelings about a song as well as the important phrases or words and conceived the melody before and while singing. Thus, the students' ability for expressive singing, a skill often difficult for most young students of the time, increased. In the creative movement activity, children interpreted music and expressed their feelings with body movement. In this way, the school's music education integrated students' thought processes and feelings successfully.³⁶

According to alumni responses, however, the music program de-emphasized the formal study of music. This shortcoming prevented the students from acquiring formal knowledge and skills such as music reading and writing.³⁷ Despite some minor drawbacks, both at the Dewey School and at his own Music-Education School, Cady successfully implemented his theory of music education as described in the previous paragraph, particularly in the area of unifying children's thoughts and feelings. His positive results demonstrate the effectiveness of his Music-Education theory.

Significance of Music-Education Theory

Cady was not a follower of the music education trends of his times; rather, he was an early advocate of various new musical activities of the progressive music education era. Although group instrumental teaching, such as violin and piano, in public schools became more common in the twentieth century, in 1883, Cady had already insisted on the importance of such class instrumental instruction in public schools. The reason was not because he intended to organize school orchestras or bands, but because he had found that instrumental music study developed musical thought effectively. As early as 1900 at

the Dewey School, children learned musical elements with the piano. Also at the school, Cady made an early attempt at providing music appreciation opportunities in which children sang and played for one another for pleasure and the love of music. Later, in 1910, he published his new ideas about music appreciation in elementary schools and emphasized aesthetic interpretative study.³⁸

In using melody-making as a means of developing music-conception, Cady pioneered creative activity in elementary music education. He also became one of the earliest advocates of rhythmic body activity (as witnessed by his 1893 policy of making children swing rhythms with their hands). At the Dewey School, he encouraged students' free movement to music. These rhythmic activities emerged much earlier than Emile Jaques-Dalcroze's (1865–1950) first publication of his complete method in 1906.³⁹ After 1910, Cady put much greater emphasis on rhythmic movement at the Music-Education School than he did at the Dewey School. This change might reflect then contemporary American music educators' acceptance of Dalcroze's Eurhythmics.

Although the late nineteenth century's most common materials for elementary music education were so-called school songs composed by textbook authors,⁴⁰ at the Dewey School Cady had already included European folk and art songs. In order for the children to better understand their backgrounds, Dewey made the students of his laboratory school learn the histories and cultures of European countries from which colonists had come to the United States, and related the study with other school subjects including music. Regarding immigrant education, Dewey stressed the public school's important role as a social center for enhancing mutual understanding of people of various cultural backgrounds.⁴¹ Dewey's ideas on multicultural education probably influenced Cady's innovative choice of song materials that recognized folk songs' musical and social value.

Progressive music educators emphasized children's natural order of development and attempted to organize content and materials according to children's musical readiness. They also began to use sensory teaching methods that stimulated visual and motor senses for primary-grade students.⁴² Considering children's musical development was an essential principle of Cady's curriculum development well before this became a trend. Prior to the widespread acceptance and practice of multisensory approaches, as early as 1893, Cady had developed similar methods in his rhythmic and melodic pictures for helping students perceive and conceive musical elements. Thus, Cady pioneered several advanced music education principles.

During the late nineteenth century, a conflict arose between the music educators who emphasized sight-reading, the intellectual aspect of music, and those who emphasized aurally learned expressive singing, the emotional aspect of music. Progressive music educators insisted that the theoretical and the aesthetic were both important. The song-method, in which children learned to sight-read melodic

songs without losing their love of music, was an approach that combined thought and feeling.⁴³ Cady emphasized both aspects in the early 1880s and developed a sight-reading approach similar to the song-method before the concept became a trend in the early twentieth century. Thus, Cady was an early significant advocate and practitioner of the importance of unifying intellect and emotion in music study.

Furthermore, Cady's ideas on music-conception far exceeded progressive music educators. In fact, only in the 1960s did concept-centered music education become a trend. In that decade music educators began to emphasize the development of musical concepts, or mental images of musical elements, and to teach children to understand those concepts' functions as a means of expression. In the 1970s, acknowledging the Orff, Kodály, and Suzuki methods, American music educators demonstrated renewed interest in the Dalcroze method, an approach that stressed not only eurhythmics but also inner hearing, or hearing music in the mind, for the development of musicality. In the 1980s, Edwin E. Gordon (b. 1928) established a music curriculum that emphasized the development of "audiation," or inner hearing ability.⁴⁴ Many music teachers have adapted these late-twentieth-century concepts, which reflect Cady's emphasis on music-conception. Thus, Cady's music-conception theory and curriculum far preceded later trends beyond the progressive music education era.

Cady's progressive theory and practices also significantly permeated the field. His teaching and writings influenced many music educators, including Charles H. Farnsworth (1859–1947), a prominent theorist who acknowledged Cady's strong influence on his music education theory. Through Farnsworth, Cady also affected Karl W. Gehrken (1882–1975), another outstanding music educator, who credited Farnsworth's tremendous influence on his philosophy of music education. In 1923, Gehrken edited a music textbook series that was later used nationwide in the United States and that introduced the "picturing" method that resembled Cady's rhythmic and melodic pictures concept.⁴⁵ Individually, and through Farnsworth and Gehrken, Cady's ideas had an extensive and far-reaching effect on music educators.

Cady's theory and work, however, had limitations that prevented wider dissemination of his progressive ideas. Because of its complexity, his theory was difficult for music teachers to comprehend. Thus, understanding and faithful implementation of the theory required that teachers take Cady's normal courses, which was not always feasible. Moreover, since Cady's methods books provided inadequate instructional procedures regarding music's emotional side, music teachers often took his method to be the mere study of music's fundamentals.⁴⁶ Compared to the standard teaching practices of the time, Cady's approach was too difficult, time-consuming, or progressive for music teachers to readily accept and adopt in their classes without proper training.

Conclusion

Cady developed his Music-Education theory to improve the aesthetic expression of students' performance and to reform music education. Cady's new principles and activities that later became trends in music education render him a pioneer in the field. Cady and his pupils successfully put theory into practice at the Dewey School, the Music-Education School, and other instructional settings. Cady was significant in American music education history because he was a pioneer and reformer who advocated practical and effective theories that anticipated later trends. The dissemination of his progressive ideas among music educators such as Charles Farnsworth and Karl Gehrkens increased his valuable contribution to the field.

Cady's theory focused on children's artistic, heartfelt musical expression through the unification of thought and feeling. His ideas on the intellect and emotions in music study are particularly significant and provide useful suggestions for current and future music education practice. By emphasizing artistic music-conception and expression, the study of music's intellectual and emotional sides are addressed simultaneously and interrelatedly.

Students' expressive performance is a current primary concern of music educators. Although they have recognized that both the formal and affective sides of music study are essential to accomplish this goal, music teachers often fail to successfully integrate both aspects. Since children study musical elements with little relation to artistic expression, and moreover, since heartfelt music-conception is unpopular among current music teachers, many merely imitative and mechanical performances are the result.

Cady stressed that music-conception development was essential to solve this problem. The Dalcroze method and Edwin Gordon's approach also emphasize that the ability to hear music in the mind, a concept similar to Cady's music-conception, is the basis of musicality. Thus, overtly teaching artistic music-conception increases musical expressiveness. Cady encouraged children to investigate musical elements' function for artistic expression and to conceive heartfelt music before and during performance. Cady's staunch adherence to the unification of thought and feeling still applies to music education today.

NOTES

1. Charles H. Farnsworth, "Calvin Brainerd Cady: A Reformer in Music Education," *School Music* 32 (May-June 1932): 4-9; William Richards, "How Group Teaching Started," *Clavier* 4 (January-February 1965): 39-40; and Ivy M. Goade, "Calvin Cady—Pioneer," *Clavier* 14 (October 1975): 41-43.
2. *Who Was Who in America* (Chicago: Marquis, Who's Who, 1968), s.v. "Cady, Calvin Brainerd"; Oberlin College, *Alumni Necrology, 1925-1930* (Oberlin, OH: 1931), 38-39; John F. Ohles, ed., *Biographical Dictionary of American Educators* (Westport, CT: Greenwood Press, 1978), s.v. "Cady, Calvin Brainerd"; and *The National Cyclopaedia of American Biography* (New York: James T. White & Co., 1931), s.v. "Cady, Calvin Brainerd."

3. *The National Cyclopaedia of American Biography*, s.v. "Cady, Calvin Brainerd"; and Music-Education Association, *Music-Education Association, Portland, Oregon: Year Book for Nineteen Hundred and Twelve and Nineteen Hundred and Thirteen* (Portland, OR: Music-Education School, 1913), 3.
4. Music-Education School, *Music-Education School for Girls and Boys, Corner of Everett and Twenty-second Streets, Portland, Oregon, Nineteen Hundred Thirteen and Nineteen Hundred Fourteen* (Portland, OR: Music Education School, 1913), 6–7; and *The National Cyclopaedia of American Biography*, s.v. "Cady, Calvin Brainerd." Cady commuted between Portland and Seattle once a week on a small propeller plane ("Elderly Airplane Commuter Enjoys Trips to Seattle," *Morning Oregonian*, 11 July 1927, 18).
5. Calvin B. Cady, *Music-Education: An Outline* (Chicago: Clayton F. Summy Company, 1902–1907), 1: 75–76.
6. Cady, *Music-Education*, 1: vii.
7. *Ibid.*, vii, 74; and Cady, *Music-Education*, 2: 28.
8. Cady, *Music-Education*, 1: ix.
9. *Ibid.*, xii, 1; and Calvin B. Cady, "Music in Education," *University [of Chicago] Record* 1 (1896–1897): 610–11.
10. Cady, *Music-Education*, 3, bk. 1: 10.
11. Cady, *Music-Education*, 1: ix.
12. Cady, *Music-Education*, 3, bk. 1: 5.
13. Calvin B. Cady, "A Syllabus of a Course of the First Four Periods in Music Education for Pianoforte Interpreters," *Teachers College Syllabi* 3 (1910): 3.
14. Cady, *Music-Education*, 1: xi.
15. Cady, *Music-Education*, 2: 130.
16. Subscribing to the intellect-emotion dichotomy, Cady insisted that music integrate both sides.
17. Cady, *Music-Education*, 2: 43; Cady, "A Syllabus of a Course of the First Four Periods," 8; Cady, *Music-Education*, 3, bk. 2: 22; and Calvin B. Cady, "Music Appreciation and the Correlation of Studies," *MTNA Proceedings* (1910): 52–53.
18. Cady, *Music-Education*, 3, bk. 2, 2; and Cady, *Music-Education*, 2: 112.
19. Cady, "A Syllabus of a Course of the First Four Periods," 4.
20. *Ibid.*, 8, 11; and Cady, *Music-Education*, 1:10.
21. Cady, "A Syllabus of a Course of the First Four Periods," 8; and Cady, *Music-Education*, 1: 13, 40.
22. Cady, "A Syllabus of a Course of the First Four Periods," 8.
23. Cady, *Music-Education*, 2:43; and Cady, "A Syllabus of a Course of the First Four Periods," 8, 11.
24. Cady, "A Syllabus of a Course of the First Four Periods," 7–9.
25. *Ibid.*, 4–5, 9, 11; Cady, *Music-Education*, 1: 54–55, 60; and Cady, *Music-Education*, 2: 46.
26. Cady, *Music-Education*, 1: 17–18, 24–25.
27. Cady, "A Syllabus of a Course of the First Four Periods," 4–5, 12, 15, 18–19.
28. *Ibid.*, 5, 9, 12, 15–16, 19.
29. Cady, *Music-Education*, 1: 7.
30. Katherine C. Mayhew and Anna C. Edwards, *The Dewey School* (New York: Atherton Press, 1965), 361.
31. *Ibid.*, 336–37, 347–49, 355–56.
32. Mayhew and Edwards, *The Dewey School*, 356; The University of Chicago School, "School Record, Notes, and Plan XV," *University [of Chicago] Record* 2 (1897–1898): 575; May Root Kern, "Elementary Music Teaching in

- the Laboratory School I," *The Elementary School Teacher* 3 (1902-1903): 686-93; May Root Kern, "Elementary Music Teaching in the Laboratory School II," *The Elementary School Teacher* 4 (1903-1904): 16-33; and May Root Kern, "Song-composition," *The Elementary School Record* 1 (March 1900): 33-46.
33. Kern, "Elementary Music Teaching I," 686-93; Kern, "Elementary Music Teaching II," 16-33; and Kern, "Song-composition," 33-46.
 34. Kern, "Song-composition," 17.
 35. Music-Education School, *Music-Education School for Girls and Boys*, 7, 13; Music-Education School Board of Trustees, *Music-Education School, Portland, Oregon, Trustees' Report, March First, Nineteen Hundred Sixteen* (Portland, OR: Music-Education School, 1916), 5; The Music-Education School Alumni, interview by author, 15 July 1996, The Catlin Gabel School, Portland, OR, tape recording and transcript in possession of the author; and The Music-Education School Alumni, questionnaires by author, 1996, in possession of the author.
 36. Music-Education School Alumni, interview; Music-Education School Alumni, questionnaires; and Music-Education School Board of Trustees, *Music-Education School, Portland, Oregon*, 5.
 37. By putting primary stress on students' thought processes rather than formal studies, Cady attempted to resolve the tensions between the Deweyan process orientation and the content focus of learning.
 38. Calvin B. Cady, "Higher Branches of Instrumental Music in the Public Schools," *MTNA Proceedings* (1883): 12; Mayhew and Edwards, *The Dewey School*, 245, 357; John Dewey, ed., *The Elementary School Record* (Chicago: University of Chicago Press, 1900), 59; and Cady, "Music Appreciation," 49-57. As for when class instrumental instruction and music appreciation began to diffuse, see Michael L. Mark and Charles L. Gary, *A History of American Music Education* (New York: Schirmer Books, 1992), 259-69; and Edward Bailey Birge, *History of Public School Music in the United States*, New and Augmented Edition (Bryn Mawr, PA: Oliver Ditson Company, 1937), 194-96, 201, 204, 211-15, 307.
 39. Irwin Spector, *Rhythm and Life: The Work of Emile Jaques-Dalcroze* (Stuyvesant, NY: Pendragon Press, 1990), 115. As for when creative and rhythmic activities began to diffuse, see A. Theodore Tellstrom, *Music in American Education: Past and Present* (New York: Holt, Rinehart and Winston, 1971), 182-83; and James A. Keene, *A History of Music Education in the United States* (Hanover, NH: University Press of New England, 1982), 331-37.
 40. Keene, *A History of Music Education in the United States*, 199-200.
 41. Mayhew and Edwards, *The Dewey School*, 185-199; and John Dewey, "The School as Social Centre," in *John Dewey: The Middle Works, 1899-1924, Volume 2: 1902-1903*, ed. Jo Ann Boydston (Carbondale, IL: Southern Illinois University Press, 1976), 90-91.
 42. Tellstrom, *Music in American Education*, 174-75.
 43. *Ibid.*, 90-91, 113-16, 184-87.
 44. Tellstrom, *Music in American Education*, 256-64; Mark and Gary, *A History of American Music Education*, 356-58; Emile Jaques-Dalcroze, *Rhythm, Music and Education*, trans. Harold F. Rubinstein, Reprint Edition (London: Dalcroze Society, 1967; reprint, Salem, NH: Ayer Company Publishers, 1988), 1-9 (page citations are to the reprint edition); Lois Choksy, Robert Abramson, Avon Gillespie, and David Woods, *Teaching Music in the Twentieth Century* (Englewood Cliffs, NJ: Prentice-Hall, 1986), 30, 39-40; Edwin Gordon, *Learning Sequences in Music: Skill, Content, and*

Patterns, 1989 Edition (Chicago: G.I.A. Publications, 1988), 3, 7–10; and Michael L. Mark, *Contemporary Music Education*, 3d ed. (New York: Schirmer Books, 1996), 169–80.

45. Farnsworth, "Calvin Brainerd Cady," 7; William Ronald Lee, "Education through Music: The Life and Work of Charles Hubert Farnsworth (1859–1947)" (D.M.A. diss., University of Kentucky, 1982), 74–75, 132–33, 184, 200–202; and Tellstrom, *Music in American Education*, 175.
46. Farnsworth, "Calvin Brainerd Cady," 4–5.

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