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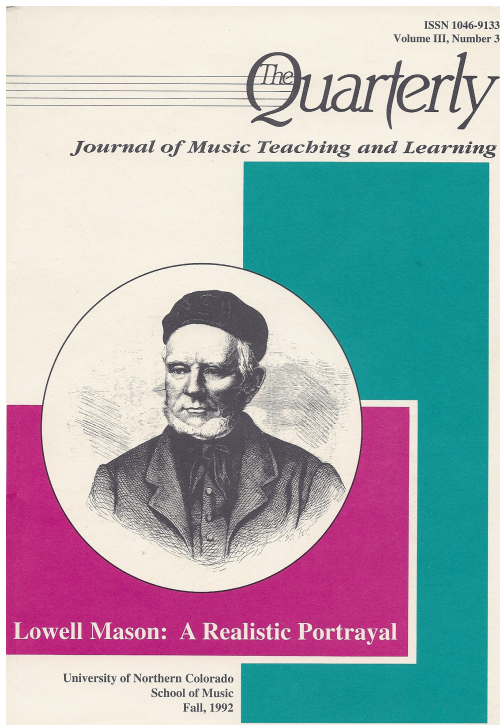
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It is with pleasure that we inaugurate the reprint of the entire seven volumes of The Quarterly Journal of Music Teaching and Learning. The journal began in 1990 as The Quarterly. In 1992, with volume 3, the name changed to The Quarterly Journal of Music Teaching and Learning and continued until 1997. The journal contained articles on issues that were timely when they appeared and are now important for their historical relevance. For many authors, it was their first major publication. Visions of Research in Music Education will publish facsimiles of each issue as it originally appeared. Each article will be a separate pdf file. Jason D. Vodicka has accepted my invitation to serve as guest editor for the reprint project and will compose a new editorial to introduce each volume. Chad Keilman is the production manager. I express deepest thanks to Richard Colwell for granting VRME permission to re-publish The Quarterly in online format. He has graciously prepared an introduction to the reprint series.

Theme And Variations: European Imports To American Music Education In The Nineteenth And Twentieth Centuries

By Carolyn Livingston

University of Rhode Island

Although history does repeat itself, it is not strophic in form, but can be compared to a theme with variations. The variations are likely to be diverse from one another and may vary widely from the original subject. The theme can always be found, however, by the observer who attends closely.

There is a striking similarity between Lowell Mason (1817-1892) sailing to Europe for Pestalozzian enlightenment as the nineteenth century neared its mid-point, and the American music educators who traveled to Europe to study and import the instructional approaches of such European music educators as Dalcroze, Kodály, and Orff, beginning near the middle of the twentieth century. Americans through the years have been mesmerized by Europe and the air of culture it invokes. Music of the United States has a long tradition of being affected by European practices and innovations. A number of writers have pointed out the strength of this influence on American composers.¹ Birge, as early as 1928, mentioned the influence of Pestalozzi on American music education as well as that of the tonic sol-fa method begun in England in 1840 by Elizabeth Glover and adapted by John Curwen.² The "theme" of this article, therefore, is the fact that American music educators have gone to Europe for

new practices at times when pressures from society indicated that innovation was needed. The "variations" refer to the different practices and the ways in which they were carried out in the United States.

Societal Pressures on American Music Education

Seeking a way to have music accepted as a valid part of the public school curriculum, and being well aware of the European influence on American culture and thought, it was logical that Lowell Mason might seize upon methods that were then being promoted by the European pedagogical community. Much the same sort of pressures existed for Mason as for American music educators in the late 1950s and early 1960s after Sputnik I, the Soviet Union's early triumph in technology, created a need for educated workers in the space industry. Advances in technology had begun earlier in the twentieth century but were brought to the attention of the public with new intensity when the Russian space satellite was launched and began orbiting the earth in 1957. A widespread demand for accelerated concentration on mathematics and science in the school curriculum quickly followed. Because of the constraints of time and funding involved, music's position in the curriculum was threatened. Many reasoned that if the study of math and science were to be increased, something would have to decrease, and subsequently the arts were looked upon as "frills" which were expendable.

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This portrait engraving of Lowell Mason was clipped from an unknown publication in about 1865. Although the artist is unknown, "Kilburn Del." and "Brightly SC" appear at the bottom of the engraving. The portrait accompanies a biographical article. *Credit: Music Library, University of Maryland at College Park (Lowell Mason Collection).*

The curricular tensions which Lowell Mason faced in the nineteenth century were prompted by America's earliest efforts at industrialization, part of what Toffler refers to as the Second Wave.³ Workers were needed to meet the demands of an expanding nation. In New England and the Northeast, rapidly growing industries were producing firearms, textiles, machinery, and numerous other goods in mass quantities. Compulsory public education

for grades one through eight had already been established in Boston in the early nineteenth century, in part to prepare an increasing immigrant population to enter the industrialized work force. The school attendance law made it possible to control large groups of people whose values and social mores were sometimes embarrassingly different from those of native Bostonians. The bureaucratic industrial management model was thought to be the answer

to the problems of a city school system growing more crowded with new residents from foreign shores. Toffler describes the way in which this led to the “overt” and the “covert” curricula:

Built on the factory model, mass education taught basic reading, writing, and arithmetic, a bit of history and other subjects. This was the “overt curriculum.” But beneath it lay an invisible or “covert curriculum” that was far more basic. It consisted...of three courses: one in punctuality, one in obedience, and one in rote, repetitive work. Factory labor demanded workers who showed up on time, especially assembly-line hands. It demanded workers who would take orders from a management hierarchy without questioning. And

it demanded men and women prepared to slave away at machines or in offices, performing brutally repetitious operations.⁴

As Lowell Mason’s grandson and biographer, Henry Lowell Mason (1864-1957), stated of this period, “Music...was neither well understood, nor, generally speaking, held in high esteem.”⁵ As the Second Wave demanded well-trained workers, so did the Third Wave, which depicts the present technological society. The desired worker characteristics for the Third Wave were somewhat more sophisticated, but the emphasis placed on the required attributes was still so strong that it left little room in the school curriculum for music and the other arts.



This portrait engraving appears to be a variant of the engraving shown on the opposite page. Is it, perhaps, another artist’s version of the same photographic original? This engraving has no signature. It accompanies an obituary article published in *The Phrenological Journal and Life Illustrated* 55 (October 1872): 215-19. Credit: Music Library, University of Maryland at College Park (Lowell Mason Collection).

Lowell Mason's Work in the Nineteenth Century

Mason was born in Medfield, Massachusetts, where his musical talents, under the instruction of several local teachers, found early expression in singing and playing instruments. In 1812 he traveled to Savannah, Georgia, where he made his home. At that time Savannah had the distinction of being the southernmost city in the United States. An international seaport and thriving commercial center, it offered rich cultural opportunities, similar to those Mason had left in New England, with its musical societies and regular performances.

The city's religious heritage also played a significant role in Mason's life. It was in Savannah that John Wesley (1703-1791), the founder of Methodism, had established the world's first Protestant Sunday school in 1736. Mason was later to write hymn tunes for many of the approximately 6,500 hymns authored by John Wesley's brother, Charles. Mason had been a member of his family's Congregational church in Medfield and soon became active as organist and choirmaster at Savannah's Independent Presbyterian Church, the same church where the English evangelist, George Whitefield (1714-1770) had begun his American ministry. The work of Whitefield and the Wesleys contributed greatly to the revival movements which had extended southward and westward from New England by the time Mason arrived in Savannah.

It was in Savannah that Lowell Mason came under the tutelage of Frederick L. Abel (1794-1820), a German musician and nephew of Carl Frederick Abel (1722-1787), who had been a prominent composer and viola da gamba player as well as a student of Johann Sebastian Bach. Abel "probably contributed to Mason's esteem for 'scientific' music as opposed to the less suave and polished American style."⁶ Since it was during this time that Mason began to compose hymn tunes and arrange hymn settings from the melodies of the German master composers, it may have been Abel who instilled in young Mason his high regard for Europe as the seat of authority in matters concerning musical quality. Mason's interest in "scientific" music" was related to the reform movement which began

around 1793 as a reaction against the primitive, indigenous American music of William Billings, Timothy Swan, and other Yankee tunesmiths. Not only was their untrained style of composition under attack, but the harsh vocal techniques and out-of-tune singing employed were criticized by such musicians as Andrew Law, William Cooper, Thomas Hastings, and later by Mason himself.⁷ Of the proponents of the "scientific" method, Hamm wrote, "Their teaching methods, publications, and public pronouncements were based wholly on the premise that music should be a literate art, that nonliterate music was inferior to literate music, that universal musical literacy was the only way to improve the art in America."⁸

Even the title of Mason's first published collection of music, *The Boston Handel and Haydn Society Collection of Church Music* (1822), reflects the fact that his own style of composition was based extensively on that of the European masters. During his lifetime, Mason adapted almost 500 melodies from these and other composers and wrote some 1,200 original hymn tunes. Most of the latter exemplify Mason's preference for the Germanic style.

Five years after his first collection appeared, Mason moved to Boston. He assumed a post as director of music for three Boston churches through an agreement with an organization known as the Boston Church Committee. A simultaneous position, that of president and conductor of the Handel and Haydn Society, allowed him to build the choral group to the level of prestige it enjoys to this day. Under Mason's dynamic five-year leadership, the organization expanded its repertoire, attracted larger audiences, and attained a reputation for high-quality performances of masterworks by Handel, Haydn, Mozart, and other composers.

Mason continued to produce music publications, reaching a total of approximately 70 during the years he spent in Boston. His reputation took on national proportions through the outstanding success of *The Boston Handel and Haydn Society Collection of Church Music* as well as through the publications which followed, such as his collaboration with Elam Ives, Jr. (1802-1864), *The Juve-*

nile Lyre: *Hymns and Songs, Religious, Moral and Cheerful for Use of Primary and Common Schools* (1831), and *Manual of Instruction of the Boston Academy of Music, for Instruction in the Elements of Vocal Music on the System of Pestalozzi* (1834). His composing, writing, and editing became financially rewarding as well. Except for an early part-time position as a bookkeeper, Mason supported his family solely through his work in music.⁹

The Boston Academy of Music opened in 1833, organized by a group of businessmen, civic leaders, clergy, and educators, for the purpose of offering musical opportunities to both children and adults. Other stated goals of the academy were to sponsor concerts by its students, present lectures, publish essays, offer classes for music teacher training, and employ teachers who would actually introduce vocal music into the Boston schools. Lowell Mason was engaged as “professor” and George J. Webb (1803-1887) as “associate professor.”¹⁰

Pemberton points out that Mason, whose name never appeared as one of the academy organizers or board members, deliberately stayed in the background in order to better achieve his and the academy’s goals.¹¹ Pupils flocked to the Boston Academy of Music, and approximately 3,000 were enrolled during the second year of operation. By this time, the institution sponsored an amateur orchestra as well as a 200-member choir.

The academy quickly realized its goal of providing music instruction in the Boston schools, both public and private. During the 1833-34 school year, Mason and Webb, sponsored by the Boston academy, rotated the teaching of music classes in nine schools on a bi-weekly basis. The academy also developed a “voluminous correspondence with educators across the country, becoming, in essence, the national center for the promotion of music education.”¹²

Throughout his tenure at the academy, Mason continued his campaign to have music accepted into the public school curriculum. Even prior to the founding of the academy, William C. Woodbridge (1794-1845), an influential educator who was to become a member of the academy’s governing board, pre-

sented a lecture, “On Vocal Music as a Branch of Common Education,” to the American Institute of Instruction.¹³ Mason addressed the same organization in 1834, speaking on “Music as a Branch of School Instruction, and the Pestalozzian Method of Teaching It,” and used his own children’s choir to serve as a model of what could be accomplished.¹⁴

In 1836, after three petitions (two by Boston citizens and one by the Boston Academy of Music) had been submitted to the Boston School Committee requesting that music be added to the public school curriculum, the School Committee appointed a special committee on music to study the petitions and make recommendations. After careful consideration, the music subcommittee recommended that vocal music be introduced in four public schools on an experimental basis under the supervision of the Boston Academy of Music.

The rationale for music’s inclusion in the curriculum was based on Mason’s preface to *The Juvenile Lyre* and recommended the addition of music for three reasons, all of which were extramusical. Music, the committee maintained, would further the intellectual, moral, and physical development of the students. The intellectual argument directed attention to music’s place, along with arithmetic, geometry, and astronomy, in the Greek quadrivium. The moral contention asserted that happiness, contentment, cheerfulness, and tranquillity were the “natural effects of music” and that “the natural scale of musical sound can only produce good, virtuous, and kindly feelings.”¹⁵ These qualities would seem to complement those of punctuality, obedience, and the willingness to perform the repetitive tasks needed by an increasingly industrialized society. The physical argument referred to a statement by an unnamed American physician which recommended singing as a way of defending the “organs of the breast” from “those diseases to which the climate and other causes expose them.”¹⁶ We may wonder if the pollution encountered in factories of the time fell under the category of “other causes.”

The music subcommittee’s recommendation was approved by the Boston School

Committee on September 19, 1837. When funding for the project failed to materialize, Lowell Mason, upon his return from Europe in October, 1837, agreed, with the sanction of the School Committee, to teach at one school without benefit of salary for the remainder of the 1837-1838 school year. Mason's work with children at the Hawes School drew ample public praise. After an exhibition concert at the South Baptist Church in August of 1838, the Boston School Committee approved a motion to instruct the committee on music to appoint a teacher of vocal music for the public schools. For the first time in the United States, music in the school curriculum was to receive support from public school funds.

Mason was appointed superintendent of music and given the authority to hire his own assistants. The first year, Jonathan C. Woodman (1813-1894) was hired, and four additional assistants were appointed soon after that. By 1844, Mason had ten assistant teachers working in ten different schools and was himself teaching in six schools. Due to what appears to have been a lamentable political situation, he was removed as superintendent of music in the fall of 1845. He was rehired early in 1846 and stayed with the system until 1851. By all accounts, Mason's work in the Boston schools was not only successful but presented a model of fine teaching for others to follow. "The fact that Mason's concepts have survived would seem a final vindication of his work with the Boston public schools."¹⁷

The Boston Academy of Music ceased operations in 1847. By that time most of its objectives had been met and its leaders were committed to other endeavors, some of which had grown directly from their work in the academy. The academy had extended its influence across the state and nation through teachers' classes, conventions, music publications, and classes convened outside the immediate Boston area. Public support of music education grew from all these activities, and it came from many parts of the United States.¹⁸

After making plans for a move to New York, Lowell Mason and his wife, Abigail, left on an extended journey to Europe in De-

cember 1851. Due to Mason's unexpected opportunities to teach and publish in London, they did not return until the spring of 1853.

In the fall of 1853, Mason and former colleagues, George F. Root (1820-1895) and William B. Bradbury (1816-1868), collaborated in a new venture, the New York Normal Musical Institute. After a three-month session in the spring of 1853, classes began the following fall and ran for four eleven-week terms. It was the most extensive American effort to date for the purpose of training music teachers. Courses were offered at the institute in methods, voice, theory, and piano. Similar efforts spread across the country. Mason shifted his attention to the institute in North Reading, Massachusetts, in 1856 and continued to work as a trainer of teachers until 1862.

Throughout his remaining years, Mason persevered in promoting the improvement of church music, especially congregational singing. A large number of the books published later in his career were dedicated to that end. Mason had been a partner of the Mason and Law publishing firm from 1851 to 1853. A new business was established in 1853 under the name "Mason Brothers" with Mason's two oldest sons, Lowell Mason, Jr., and Daniel Gregory Mason, as owners. In 1868, Henry Mason, Lowell and Abigail's youngest son, was brought into the firm. Their third son, William, became a celebrated concert pianist.

In 1854, Mason and his wife moved to their estate, Silver Spring, at Orange, New Jersey. He continued to publish song collections, write articles, teach at institutes, and present lectures. He joined Root and Bradbury in a book publishing company in 1860. Lowell Mason died peacefully at his home in 1872 at the age of 80.

The Pestalozzian Influence

Mason first visited Europe in 1837, immediately before he began to teach at the Hawes School. In addition to observing several classes in schools, the time spent in England, Germany, Switzerland, and France included a number of concerts, calls on publishers, and visits to churches, museums, and other cultural attractions. He called on Georg Friedrich K bler, a little known music

teacher who had published *Guide to the Study of Singing in Schools* in 1826, a book which Mason later stated had strongly influenced his *Manual of Instruction of the Boston Academy of Music*, and observed some of Kübler's classes.¹⁹ Mason also met with Philipp Emanuel von Fellenberg (1771-1844), a former colleague of Johann Heinrich Pestalozzi (1746-1827).²⁰

It is evident that Mason had been attracted to the principles of Pestalozzi through the persuasion of Woodbridge, who served as editor of *The American Annals of Education*. This journal was a primary source of information for American educators about the Pestalozzian schools in Europe.²¹ Since Woodbridge was born in Medfield, Massachusetts, only two years after the birth of Mason, it is possible that their acquaintance extended back to boyhood.

Mason may also have been aware of Pestalozzi's work through other sources. Another American proponent of Pestalozzi's approach was Elam Ives, Jr., who has been credited with being the first American music educator to apply the principles of Pestalozzi.²² Pestalozzi's ideas on pedagogy had been incorporated into a music method, *The Teaching of Music on Pestalozzian Principles*, by Swiss educators Michael Pfeiffer and Hans Georg Nageli in 1812. Additionally, Pestalozzi's work had been promoted in the United States through the efforts of John Griscom (1774-1852) and Joseph Neef (1770-1854).

Before Pestalozzi made his ideas known through such works as *Leonard and Gertrude* (1781), *Researches Into the Course of Nature in the Development of the Human Race* (1797), and *How Gertrude Teaches Her Children* (1801), the emphasis in education was on the acquisition of memorized knowledge. Teachers, who had little preparation for their work, called on one child at a time to recite psalms, catechism, or other texts. "Bored by the tediousness of this method the children often became restless. The rod, cane, and rawhide whip, part of the instructional apparatus in each school, were used to force the children to sit still and study the lessons."²³

Influenced by Rousseau's *Emile* (1762), Pestalozzi's revolutionary principles included the beliefs that humankind is essentially

good and that children can best learn from the natural environment. Pestalozzi encouraged learning through active participation. He felt that positive moral and social values were to be cultivated and could be gradually nurtured through a loving environment. Experiential learning, crafts, and manual training were emphasized in the schools which Pestalozzi administered.

Although Pestalozzi did not specify how music was to be taught, singing had an important role in his schools. Formulated at the invitation of Pestalozzi, Pfeiffer's and Nageli's method emphasizes the musical elements of length (rhythm), pitch, and dynamics.²⁴ One of Mason's later works was, *Asaph, the Choir Book: A Collection of Vocal Music, Sacred and Secular* (1861), a comprehensive collection of instructional materials, simple melodies, hymns, anthems, motets, and "set pieces," co-edited with his son, William. An examination of this work reveals that Mason continued to espouse the ideas of Pestalozzi toward the end of his long career. The introduction to *Asaph* states,

An examination of Tones, (musical sounds) will make it apparent even to the untutored ear, that certain differences naturally exist between them, giving rise to the following distinctions: long or short; low or high; soft or loud. Hence, it is evident that tones have three essential properties (qualities or conditions of existence): length, pitch, power or force. It becomes convenient, therefore, to divide rudimental music into three departments:

That which treats of length...rhythmics.
That which treats of pitch...melodics.
That which treats of power...dynamics.²⁵

A model for teaching children a new song is suggested. The class is to assimilate the song by rote while it is sung several times by the teacher. The song may then be presented on the board with the teacher pointing to the notes as the students sing. If the song is to be found in their book, the students may then be directed to the printed version of the song. Finally, they should be able to sing the song from the book without the teacher's help. "Let there be a sufficient number of repetitions at each step,"²⁶ the authors admonish.

In nonmusical subject matter, *Asaph* carries out an emphasis on morals, the power and

beauty of nature, and patriotism. Such titles as "God Speed the Right," "Tis by Doing That We Know," "A Song of Cheerful Measure," "Lofty Pine," "Bubbling Brook," "The Thunderstorm," "Thou Land of Good," and "Blessings of Freedom" reflect Pestalozzi's influence as well as society's need for workers with strong work ethics and attitudes of loyalty, appreciation, and industriousness.

Later researchers have acknowledged that Lowell Mason may sometimes have failed to carry out the principles of Pestalozzi with total authenticity.²⁷ Indeed, he has hardly been alone in this regard. As Green points out, Pestalozzi has had many imitators, and not a few fell short of the ideal. "Earnest men and women, impatient to obtain practical skill, take hold of a mechanism which is not meant to be universal, which is in its very concreteness limited to the circumstances of a moment, a first approximation, perhaps, in an endeavor to give a principle practical shape."²⁸ In adapting Pestalozzi's ideas to the American culture, adjustments necessarily took place. The spirit of these ideas, however, found a stronghold in American education, while at the same time assisted Mason's cause in providing a justification for including music in the curriculum.

Music education is only one example of Pestalozzi's influence on American education in general. His principles, which stressed participation and strong moral character, as well as the much-needed element of humane educational practices, were useful in helping Americans of all backgrounds adapt to the industrial way of life.

Twentieth-Century Importation and Adaptation of European Approaches

The ideas of Dalcroze, Orff, and Kodály introduced into twentieth century American education new elements of creativity, spontaneity, intuitive thinking, and self-expression, qualities needed for an age of technology. Attention to such attributes, unique to the arts, helped to strengthen the position of music education in the curriculum at a time when it was threatened by an increased emphasis on mathematics and science. The place of music in the curriculum came to be

based on a conceptual approach to music as an important component of aesthetic education. This position was carefully formulated through a sequence of events, such as the Yale Seminar (1963) and the Tanglewood Symposium (1967), which arose in response to the age of technology.

The educational theories of Swiss composer Emile Jaques-Dalcroze (1865-1950), the son of a music teacher who had studied Pestalozzian methods and philosophy, were stated in his *Rhythm, Music and Education* (1921) and *Eurhythmics, Art and Education* (1930). The three areas of study which he stressed were eurhythmics, solfege, and improvisation. Through his teaching experiences at the Geneva Conservatoire, Dalcroze came to believe that the intellectual study of music is inadequate and that, since rhythm and dynamics are closely related to the physical nature of human beings, a logical way to study music is through an active physical response to it. Taught by personal instruction rather than through written materials, Dalcroze principles have made their way slowly into the American curriculum. Because of the intense teacher training required, and the needs for ample classroom space and time in the school day, the method is seldom found in its pure form in American schools. In most cases, Dalcroze techniques are added to enhance the eclectic composite common in American music education. Their influence is evident in graded music series texts published as early as 1936.

Lucy Duncan Hall, who taught at New York University for a number of years, was the first American to receive Dalcroze certification.²⁹ Dalcroze certificates are offered in only four United States institutions of higher learning, although Dalcroze instruction is now offered in about 20 colleges.³⁰ In addition to Hall, music educators who first wrote about the approach in American publications were Jo Pennington, Mabelle Glenn, Rose Marie Grentzer, and Hilda M. Schuster.³¹

The pedagogical ideas of composer and ethnomusicologist Zoltan Kodály (1882-1967) were brought forth in his native Hungary under a state-controlled educational system which was conducive to a structured approach to teaching music literacy. To sup-

port his intent of strengthening Hungary's musical culture, Kodály stressed music reading and writing through ear-training and sight singing. The plan incorporates sol-fa syllables represented by hand signals, stem notation, and syllables to represent rhythmic values. The Kodály approach relies heavily upon the folk song repertoire of the country in which it is used.³²

American adaptations of Kodály's work were devised in the 1960s by Tibor Bachmann, Denise Bacon, Lois Choksy, and Mary Helen Richards. The Organization of American Kodály Educators (OAKE) was formed in 1974 and publishes an official journal, *The Kodály Envoy*.³³ A number of American colleges and universities sponsor courses and workshops for training music teachers in the Kodály approach.

Like Dalcroze, and Kodály, Carl Orff (1895-1982) was a composer. Influenced by Dalcroze's theories of eurhythmics, he and dancer Dorothea Gunther founded the *Gunther Schule* in 1924, primarily to train physical education teachers in movement, rhythm, and improvisation. Orff soon developed an instrumental ensemble which incorporated recorders as well as specially developed xylophones, metallophones, and glockenspiels in several ranges, and non-pitched percussion instruments of many sizes and timbres. Plans had been made to test the approach in the schools of Orff's native Germany when World War II broke out. Following the war, Orff revisited his approach, concluding that it could become the basis for music education in early childhood. With his associate, Gunild Keetman, he tested the idea in kindergartens and nursery schools.³⁴ Like Kodály, Orff believed that the folk materials of the child's own culture should be the basis for the approach, and that simple pentatonic tunes are preferable for beginners.³⁵ Movement, playing instruments (which have come to be known as Orff instruments), singing, speech, body percussion, and drama are all employed.

Orff's five-volume *Music for Children* was published from 1950 to 1954 and attracted international interest. A British version was edited by Margaret Murray and a Canadian one by Doreen Hall and Arnold Walter. The

American edition, edited by Dr. Hermann Regner of the Orff Institute in Salzburg, Austria, is in three volumes and contains exercises, songs, lesson plans, and articles by American Orff educators. The American Orff-Schulwerk Association (AOSA) was founded in 1963 and publishes the journal, *Orff Echo*. Courses, workshops, and certification programs in institutions throughout the United States prepare teachers in the Orff approach.

Conclusions

Like Lowell Mason, in his interpretation of Pestalozzi's ideas, beliefs, and practices, the mid-twentieth century music educators who imported the approaches of Dalcroze, Kodály, and Orff may not always have been completely true to the original intent. Moreover, except in isolated instances, these innovations probably could not have been imported to American curricula and survived exactly as they were conceived. Mark and Gary assert that these imports have been assimilated into the American scene through a process of adaptation, rather than being adopted intact. They surmise that this naturally occurred because the educational environment is different from the ones in which the ideas originated. "Given the different conditions, such as having infrequent or irregular meetings of music classes, or teachers being trained to offer a traditional curriculum, it was natural that music educators would seek the best parts of the methods and adapt them for use in their own curricula. The most attractive elements of Orff and Kodály, and to some extent Dalcroze, found their way into the eclectic American music curriculum and enriched it."³⁶

For nineteenth-century society, music education reinforced the qualities which were needed in the industrial age—steady work habits, patriotism, and good moral character. For twentieth-century society, music education reinforces the aesthetic and conceptual dimensions needed by the technological age. It should be emphasized, however, that the American environment in which all of these music educators lived and worked, from Mason on through his twentieth-century counterparts, presented unique challenges. In responding to society's needs, music education

turned to proven innovations from Europe, a continent long thought to be a source of artistic value. In adapting (through varied processes) these innovations to American educational systems, the music education profession has proved its worth by rising to the challenge existing in each era.

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28. J. A. Green. *The Educational Ideas of Pestalozzi* (London: W. B. Clive, 1914; reprint, New York: Greenwood, 1969), 159.

29. Polly Carder, ed., *The Eclectic Curriculum in American Music Education*, revised ed. (Reston, VA: Music Educators National Conference, 1990), 28.

30. Mark and Gary, *A History of American Music Education*, 358.


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32. Ibid, 73.

33. Mark and Gary, *A History of American Music Education*, 360.

34. Ibid, 359.

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