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“Let Us Give the Light to Them”: Bookending the First Century of Music Educators Journal

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“Let Us Give the Light to Them”: Bookending the First Century of
Music Educators Journal

Music Educators Journal is the profession’s oldest continuously published journal and it has grown to encompass the largest worldwide readership of any music education publication. It did not start that way. The journal began as an informal pamphlet known as *Music Supervisors’ Bulletin* in 1914, changed its name to *Music Supervisors’ Journal* a year later, and in 1934 became *Music Educators Journal*. This paper chronicles the recorded conversations about the journal’s birth and the material printed in the first volume as a frame for viewing its centennial year in 2013–2014. The paper continues with an examination of related passages from articles appearing in the volume years that bookend the journal’s first century of publication.

Previous authors have offered various historical accounts of the journal’s creation. The journal’s first editor, Peter W. Dykema, was profiled in *Music Educators Journal* upon his passing in 1951. A biography by his daughter, Helen Dykema Dengler, and a biographical dissertation by Henry Eisenkramer provided only cursory mention of the journal’s founding and earliest years.¹ Two retrospectives on the 60th and 75th publication years of *Music Educators Journal* offered informative accountings of the administrative and financial aspects of the early publication years.² Additional historical context was presented in a 2007 overview of the first quarter century of the Music Supervisors’ National Conference.³ These were all retrospective accounts limited to the examination of specific facets of the journal. None was, of course, able to provide a comparison between the opening and closing volumes of the journal. Furthermore, these

accounts all differed slightly in both their sources and the accuracy of the quoted material.

The purpose of this paper, therefore, is to present an accurate chronicle of discussions about the founding of the journal as recorded principally in the *Journal of Proceedings* from the 1914, 1915, and 1916 annual meetings of the Music Supervisors' National Conference. Although copies of these proceedings can be obtained for perusal through libraries, they are scarce and were not available electronically at the time of this writing. One result is that details about the founding of the journal are largely unknown to contemporary music educators, including members of the current *Music Educators Journal* Editorial Committee.⁴ A subsidiary purpose of the project was to examine featured articles in the journal's first and one-hundredth years for instances of parallel and/or divergent quotations to illustrate resemblances and dissimilarities between the two volumes.

The Journal's Inception

A forerunner to the *Music Supervisors' Bulletin* was the privately owned *School Music Monthly*.⁵ Two competing magazines, *School Music* and *School Music Monthly*, were founded within a 30-day span in early 1900. Philip Cady Hayden was the founder of *School Music Monthly*. He was an Illinois music supervisor at the time and moved several months later to work in Keokuk, Iowa. Hayden oversaw the 1902 absorption of *School Music* and the subsequent 1904 designation of *School Music Monthly* as the official organ of the Department of Music within the National Education Association.

The name of the magazine was shortened in 1908 to *School Music* and continued with that title through the final issue in 1936.

Hayden used his journal to publicize the 1907 meeting in Keokuk at which the Music Supervisors' National Conference was born. The name "Music Supervisors' National Conference" (MSNC) was initially synonymous with "National Conference of Music Supervisors," with the latter technically referring to the annual meeting of the MSNC.⁶ Though Frances Elliott Clark is credited as the founding president of the MSNC, Hayden was the first MSNC president elected to serve a full two-year term (1907-1909).⁷

The formation of the *Music Supervisors' Bulletin* was rather inauspicious. It began with a simple motion at the association's business meeting at 11 AM on Thursday, April 30, 1914 in Minneapolis, Minnesota:

Mrs. Clarke: I move that the Board of Directors appoint a Committee on publicity, with authority to act as they see fit in bringing this Conference in touch with other associations, and such other work along this line as may to them seem for the best interests of this Conference.
Motion seconded and carried.⁸

The identity of this "Mrs. Clarke" is unclear. While it seems likely to have been Frances Elliott Clark, the association's first leader, there was no "Mrs. Clarke" listed in the membership indicated as in attendance for the meeting. Frances Elliott Clark, whose husband was deceased, was correctly identified elsewhere in the proceedings document as "Miss Clark" (without the final "e," and using the contemporary convention of addressing all unmarried women as "Miss"). The other possibility is that it was Miss Reta Clarke of Merrill, Wisconsin, who was listed in the meeting's proceedings as a member and whose geographic proximity to Minneapolis might have permitted attendance.⁹

The idea of a publicity publication gained momentum the following day during a meeting of the Committee on Community Schools. The discussion began with a suggestion by Thaddeus P. Giddings:

It has been suggested that our sphere of influence is rather limited and I beg leave to offer this plan, to avoid that narrowness. This is a representative body from all over the country and there is no way in which our proceedings can reach everybody. How would it do for this Association to take up and suggest to our Committee that the publishing committee publish the proceedings of this meeting in four quarterly installments instead of at the end of the year? Let this magazine or bulletin be sent out to every supervisor in the United States, once each quarter, let someone edit it and call to his assistance some assistant editor and make a magazine bulletin, which will be typical of this body and send it out once each quarter. With this being done and these sent out once each quarter and every person doing his work in the United States it seems to me it would be a good thing. We ought not to be selfish in our influence. Let us be very optimistic. I think we should feel this way in cooperating to spread the results of our work here.¹⁰

Frances Elliott Clark voiced reservations about this plan whereby the annual conference proceedings would be divided into four and distributed as a quarterly publication:

I think that would be a mistake. We do, I am quite sure, need the four quarterly bulletins, we ought to reach everyone in the country with them, with the news, but what they are doing here in the form of a news letter is different from what you suggest to make it, giving information. We should not go to the expense of printing twice the papers that have been presented here and I do think that we should continue the publication or [sic] our yearly book so it can be filed in our libraries everywhere. I feel it should go into a bound book and not be issued in paper form. The pamphlets are liable to be lost or thrown aside and if, two years from now I want to know what Mr. Clippinger said in his paper, most likely I would have difficulty in finding the number of the bulletin that contained it, but if I had a bound book of the proceedings of 1914 I should know just where to find it. I don't think we ought to do away with our bound book.¹¹

Discussion about the idea of a quarterly publication continued, with considerable concern about the need for both a *Journal of Proceedings* and for a separate resource for news and professional commentary. Responding to a query from association President Elizabeth

Casterton, Peter W. Dykema, the newly elected Vice President, reported that a dinner meeting of the officers would take place that evening, at which the publication proposal would be discussed.

Clark interjected to clarify her concern about the relationship between the *Journal of Proceedings* and the potential bulletin:

The plan to give away our whole proceeding it seems to me would hardly be fair to those who come to the meeting, as distinguished from those who stay away. This book of proceeding is a part of our return for attending the meeting and I do not think we can send that to everybody. We should involve ourselves in enormous debt if we did. It is proper, of course, to let everyone have the report and the news, but it seems to me that we should differentiate between the things we deserve as members and what we should give to those who are not members. Of course, every member should have a copy of the proceedings.¹²

Giddings and Casterton then engaged in a brief discussion about the potential for the new publication to build the membership base of the association. The next two sentences set the stage for the mission and scope of the journal that was to define American music education for the next century:

Mr. Giddings: Is our aim and end to build up this conference or school music?
The President: It is both.¹³

Giddings followed with a more lengthy vision for the journal's purpose:

“Those who are rich must give to the poor.” There are thousands of supervisors over this great land of ours who are starting in for the first time, who want to know what to do and how to do it. It seems to me we ought to be generous and give them anything we possibly can. We ought to do this. Let us not be selfish about it. I think that would be one of the meanest thing [*sic*] we could possibly do. One time we were all working in the dark, and there are still thousands of supervisors in this land that yet do not know the light. It does not seem that we ought to let them work in the dark. Let us give the light to them.¹⁴

Even after such vigorous debate, there was no motion made and no vote taken by

the committee. The dinner meeting of the officers occurred on Friday, May 1, 1914, Peter W. Dykema was appointed editor, and the *Music Supervisors' Bulletin* was created.

The Reluctant Editor

Dykema's agreement to edit the *Bulletin* was lukewarm, and he accepted the task as part of his Vice Presidential duties. In his report at the conclusion of the first year of publication, Dykema recounted the *Bulletin's* beginnings and alluded to the challenge of producing a journal with no budget, clear agenda, or procedure for obtaining content:

The idea of the publishing of a small pamphlet which should several times a year be sent free of charge to all persons interested in the teaching of public school music, was evolved at Minneapolis at the April, 1914, meeting there. Since the topic did not come up until near the close of the session, only a few hurried conferences on the subject were possible, the main one being during the final supper when for the purpose of this consultation, the officers were seated together. The vice president of the Association was given the privilege of publishing and distributing the pamphlet and was not hampered with any funds for carrying on this work. A number of the publishers, however, had at this meeting signified their interest in the project, and both then and at the N.E.A. meeting in St. Paul, promised their aid.

The *Bulletin*, for so it was named, has been supported, except for the revenue of \$3.35 from subscriptions, entirely by the proceeds of the advertising. I wish to state here, however, that at no time has the editor been willing to admit nor have any of the publishers intimated, that the advertisers were not obtaining full value for the money expended in their displays. I believe we are all agreed that as a business proposition the *Bulletin* has been satisfactory to the advertisers.

The policy of the editor has been to meet as completely as he could determine from the hasty conferences mentioned above, the mind of the supervisors who were present at the Minneapolis meeting. The *Bulletin* has endeavored to mirror the rather varied opinions of our varied constituency.¹⁵

In his report, Dykema noted that the first volume (1914–1915) included about fifty authors. Approximately 6,000 copies of the four issues in the first volume were distributed by mail using subscription lists of various advertisers, including the

Victor Talking Machine Company and the *Journal of Education*.¹⁶ Dykema related that issues surrounding the *Bulletin*'s distribution by mail were the most difficult problems he faced in the first year of publication.

Dykema concluded his first report by asking about MSNC's desire to continue with the *Bulletin* given the cost, and by inquiring about the possibility that he should not continue in his editorial role for a second year. He began with a discussion of the finances, with suggestion that other publications might be better positioned to fulfill the purposes of the *Bulletin*:

Regarding the future of the *Bulletin*, there are two questions to be regarded. First, whether the Association shall continue the publication of something of this type, or whether we shall throw our influence into some other magazine, making it our official organ, and secondly, who shall conduct the *Bulletin* in the future. Regarding the first point, I wish to state that Mr. Hayden of "School Music" and Mr. Baltzell of "The Musician" are both of them interested in their proposition of having their magazines used as the organ of the Association. In favor of this plan it may be stated that the publishing of the *Bulletin* involves a considerable amount of time, altho it has this year been more than self-supporting financially. If this voluntary effort on the part of the editor and the contributors could be spared by means of using some *Journal* that already is under way, there would of course be decided saving for a number of us. The difficulty in the way, however, of this plan is first, the financial one, since both of these *Journals* I have mentioned are on a basis which requires a paid subscription, and secondly, neither one of them would, I believe, be content to be merely the organ of this Association which is all the *Bulletin* pretends to be.¹⁷

Dykema continued, highlighting differences between the voluntary production of the *Bulletin*, the for-profit production of other music education magazines, and his frustration at having to carry the entire enterprise on his shoulders:

Regarding the second point, if the *Bulletin* is continued under the present arrangement, I may say that I am somewhat divided in my mind as to the recommendations to make. I should be very loth to give as much of another year to the publishing of this magazine as I have been obliged to do this year. On the other hand, I am reluctant to cause any one else the trouble and worry which must come from undertaking this work and learning the many details which the experience of this year has taught me. I however believe it has been a valuable

experience and probably, therefore, it would be wisest to appoint a different editor. Respectfully submitted, Peter W. Dykema, Editor.¹⁸

In fact, Dykema was not the first editor suggested for what would become the *Bulletin*. In his very first statement proposing the idea for a quarterly publication to supplement the *Proceedings*, Thaddeus Giddings offered the name of another individual:

I would suggest that Miss Henrietta Baker should be appointed the editor of this bulletin and send out all our proceedings in a magazine or bulletin form. I know you all will be interested and so will others.¹⁹

The appointment of Baker made sense, for she had just concluded her term as MSNC President. Nonetheless, it was Dykema who agreed to serve, and the editorship of the *Bulletin*, renamed in 1915 as *Music Supervisors' Journal*, would continue in the hands of the association's Vice President or Second Vice President until 1930.²⁰

Setting a Mission and Determining a Scope

The topics of the journal's purpose, mission, and scope pervade conversations about *Music Educators Journal* at the close of its first century of publication, even after the publication of 638 issues through decades of peace, prosperity, tumult and war. Similar questions were laid plain in Dykema's 1916 report to the MSNC Board of Directors:

I have a very brief report to give on the Journal. I will mention three items of the policy, namely: Policy; financial aspect; and the question of circulation. We have felt that the policy must be continued along the lines originated last year of making it a very informal sheet; not so much the presentation of weighty and lengthy papers but rather heart to heart talks as far as we can through cold print. It should consist of a large number of short contributions. We have felt that the symposium was the heart of the Journal and have tried to get as many supervisors from over the country to contribute as possible. The question of continuance is one for the association to decide ...²¹

Dykema was asked by President Will Earhart if he wished for votes to be taken on the questions he had raised. Dykema responded:

It isn't necessary on all of the policies, but I should like to have an expression on two of them: First, Shall we continue this informal character, or shall we endeavor to make it a little more weighty by introducing longer and more intensive and abstruse discussions? ... The second question is: Shall we send this Journal to anybody; shall we do all we can to increase the number of people who will read it, sending it free; or shall we restrict the list by putting a subscription price upon it?²²

The Board voted to continue the past policies regarding the *Bulletin's* "informal character" and free distribution to all music teachers nationwide but declined the suggestion of paid subscriptions. Instead, revenue was to be raised by a fifty percent increase in advertising costs.²³

Though Peter Dykema referred to the *Music Supervisors' Bulletin* as "the organ of this Association which is all the Bulletin pretends to be,"²⁴ the publication did not become the official journal until sometime later, either in 1917 as stated by Buttleman²⁵ or in 1921 when the cover first proclaimed itself "The Official Organ of the Music Supervisors National Conference." The printed addition of this statement coincided with the transfer of editorial responsibilities from Dykema to George Oscar Bowen in the journal's eighth volume. Whereas the cover text of Volumes 3 to 7 (September 1916 to April 1921) stated, "Published four [or five] times a year and sent free to all interested in school music, by the National Conference of Music Supervisors," the new phrase firmly positioned the journal's official connection to MSNC and its policies.

The journal continued to occasionally proclaim this official connection to MSNC (and, later Music Educators National Conference) throughout much of its publication history. The phrase "the official organ" was consistently printed on covers from October

1921 through December 1939. No similar wording appeared on covers for 22 years until the April–May 1961 issue when the journal was designated the “official magazine” of the association. This printed designation of the journal’s official status remained intact through May 1984; it has not reappeared since. Like the *Bulletin*, today’s *Music Educators Journal* is affiliated with the association but is not the official agent of the organization. A statement on the journal website clarifies the relationship between the association and the journal: “Unless specifically noted, articles in *MEJ* do not necessarily represent the official policy of the National Association for Music Education.”²⁶

This shift is also evident in a long-term view of the journal’s editorship. In the middle years of its first century as it was firmly the association’s “official publication,” editorial responsibilities were often assumed by a paid staff member of the association with guidance from an appointed editorial board and its chair. Since about 1998, editorial oversight for the *Music Educators Journal* has been the responsibility of an elected member of the journal’s Editorial Committee, with assistance from the association’s editing staff. This marks a return to the editorial configuration experienced by Dykema—a strong editor and oversight from the association leadership.

Defining the Content

Consideration of the official capacity of the journal’s relationship to the association has origins in Frances Elliott Clark’s comments about the distinction between “proceedings”—which contained meeting transcripts, proclamations, and long-form consideration of scholarly ideas—and “news letters” designed to inform the widest possible readership of trends, relevant policy developments and teaching strategies.

Music Supervisors' Bulletin began as a general pamphlet tacitly supported by the association, only later growing to such strategic importance that it became the official publication of the association. The “official” moniker has now been missing from *Music Educators Journal* for a full 30 years. The removal of the designation, both in print and in function, allowed for the flourishing of other media forms better suited to rapid communication of news and information items. These include the association’s website and a series of publications that resulted in the current *Teaching Music* magazine. This sequence of events created the space wherein *Music Educators Journal* would experience a reduction in the number of issues per year, from a high of nine in 1993 to four beginning in 2008. The result has been an increase in the journal’s scholarly rigor and prestige. *Music Educators Journal* in its centennial year has become the journal that Peter Dykema envisioned as an option when he asked, “shall we endeavor to make it a little more weighty by introducing longer and more intensive and abstruse discussions?”²⁷

It would be inaccurate to assume that the first volume of the *Music Supervisors' Bulletin* was free from long and intensive discussions. While the first four issues did include a large number of brief news items and informal comments from readers about selected topics in the “symposium” section, many article-length entries were texts of addresses given at the annual meeting and subsequently printed in the annual *Journal of Proceedings*. The first original long-form articles, labeled “Contributed Articles,” were printed in the third issue (January 1915), written by Albert Bellingham, Elizabeth Casterton, T. P. Giddings, and others. The first volume also included texts from speeches given at non-MSNC conferences by Charles H. Farnsworth, Karl Gehrken, W. Otto Miessner, and Bessie M. Whitely.

Perhaps no content printed in *Music Educators Journal* has generated more discussion than the advertisements that have appeared in every issue since the journal's founding. The reason for the inclusion of advertising in the first issues was purely practical, for two reasons. First, a goal of the journal was to reach all interested in teaching music, and only the advertisers maintained mailing lists of those who needed to receive the journal. Early distribution efforts were entirely dependent upon the mailing lists of advertisers who provided products to music teachers. Second, as Dykema lamented, the journal was not given financial support from the association in its early years; the only funding came from advertising dollars. Advertising has remained a feature distinguishing *Music Educators Journal* from most other professional journals in music education throughout its first century, inviting concern about the influence of the advertisements on both official association policy and other journal content.²⁸ Table 1 (next page) provides a comparison of budget figures for the two volume years.

In contrast to the initial distribution of approximately 6,000 copies for the four issues of *Music Supervisors' Bulletin*, today's circulation of the quarterly *Music Educators Journal* averages 70,000 printed copies, an additional 23,000 monthly page views at the website of the publisher, and countless online article views accessed through university libraries across the globe.²⁹ Each issue of Volume 1 contained 32 pages, with the four issues of Volume 100 containing 92, 84, 92, and 96 pages respectively.³⁰ Where Dykema proclaimed in his first Report of the Editor that "as a business proposition the Bulletin has been satisfactory to the advertisers,"³¹ the reach of the hundredth volume ensures that no other publication can offer advertisers a similar degree of visibility.

Table 1. *Budget Comparison of Volumes 1 and 100*

		Volume 1 (1914-1915)	Volume 100 (2013-2014)
Revenue	Total	\$1,309.16 ^a	\$630,462.00 ^b
	Advertising	\$1,305.81	\$83,226.00
Expenses	Total	\$1,265.86 ^c	\$341,827.00 ^d
	Production, Printing & Mailing	\$1,070.96 ^e	\$219,700.00

NOTE. Volume 1 figures are from the Financial Report of Editor of Bulletin (1915 *Journal of Proceedings*, pg. 21). There are mathematical errors in the report; figures are calculated from line items in the report. Volume 100 figures are from the Statement of Revenue & Expenditures by Line Item Total for *MEJ* through June 9, 2014. Volume 100 figures must be updated when final.

^a. Major sources: advertising and \$3.35 for subscriptions.

^b. Major sources: advertising, membership dues, and royalties.

^c. Administrative overhead, printing, and mailing.

^d. Administrative overhead, salaries, production, printing, mailing, and taxes.

^e. Postage was estimated at “almost \$400” (1915 *Journal of Proceedings*, pg. 18).

A Thematic Cycle

Examination of article content from the first and last volumes of *Music Educators Journal's* first century reveals several analogous themes and topics. A comprehensive content analysis was attempted for this project, but the improvisatory nature of Volume 1 (brief notes and reprints of conference addresses) and the very formal structure of Volume 100 (rigorously peer-reviewed articles) precluded meaningful comparisons beyond those described here. However, a thematic analysis revealed several parallel text excerpts. These are printed below, with readers invited to note both similarities and contrasts among each set.

Technology

November 1914

In addition to this we are going to have a phonograph hour. Three days a week, at a different period each day, all who have not recitations and who wish to hear the records will come into the assembly room. At first this is to be purely listening to the different records. Gradually different points will be brought out until a real course in appreciation is established. (Irene Curtis)³²

November 1914

The glory of the victrola is that it promotes appreciation of the best in music. (A. E. Winship)³³

September 2013

Depending on Internet availability and restrictions at their schools, teachers can effectively use YouTube and other Internet resources for myriad music listening examples. Excerpts or entire pieces can be compared and contrasted with each other and with the music performed in class. Examples of music from the same or contrasting composers, time periods, cultures, genres, styles, and/or performers can be shared and discussed. (Patricia Riley)³⁴

September 2013

Students can apply the learning encountered in the technical, aesthetic, and structural realization of the podcast to a variety of music curricula. Podcast construction can serve as a vehicle for students to richly engage with all kinds of music subject matter . . . with podcasts, students not only have the opportunity to communicate about music, but to communicate with it and through it as well. (Benjamin Bolden)³⁵

Vocal Pedagogy

September 1914

It is natural to sing. It is unnatural not to sing. Further, it is natural to sing well. It is unnatural to sing badly. To sing well is always easy. The process of learning to sing is that of eliminating difficulties. The aim of all teachers is to produce good singers. The aim of every student is to become a good singer. That is, to become able to express himself to the limit of his capacity through the medium of his voice; to portray every legitimate human feeling and sentiment definitely, adequately and effectively. What prevents him from doing this? (D. A. Clippinger)³⁶

March 2014

Do I believe that every child can be a singer? Yes, I do, but it cannot happen with out-of-date attitudes and being satisfied with little more than recreational singing. Singing is a *learned* behavior, and before teachers can teach singing, they must

first learn techniques for *how* to teach this wonderful mode of expression. Perhaps in the twenty-first century, music educators will focus on every child becoming a successful singer . . . (Kenneth H. Phillips)³⁷

Musical Instruments

March 1915

The love and latent capabilities for music among the lower middle-classes have never been tested except in the comparatively rare instances where unusual talent could not be suppressed. True, singing has, like dancing, been for ages the cheap and gratifying pastime of the people. Singing is everywhere being taught in the schools. But such singing is only the *basis* of musical activity, the elementary and effortless emotional outlet of a love of music, rather than the manifestation of arduous intellectual desire toward self-expression. The latter finds its satisfaction chiefly in instrumental music, in playing an instrument. (Paul Stoeving)³⁸

March 2014

Each year, third-grade students in many elementary schools spend hours of music class time learning to play the recorder—becoming proud, performing musicians by the end of the school year. This elementary school milestone may seem small to many but is enormous to third-grade students. As accomplished musicians, music educators may be quick to teach the unit and move forward to other topics, but taking a slower, more detailed look can reveal the possibilities of combining the performing of recorder with the skill of composition. (Rebecca A. Birnie)³⁹

Musical Expressivity

January 1914

The inefficiency of the control of the body is quite apparent, as is shown in the exaggerated modern facial expression. With the Greeks the whole body spoke, the face in contrast, remaining rather calm. To obtain dramatic singing in the ordinary song work, we need the background of the body. There may be no difficulty in obtaining outward semblance of expression, but the real inner meaning of the thought seems to be lacking. (Estelle Carpenter)⁴⁰

March 2014

Young performers may desire to be expressive, and the prefrontal cortex may be prepared to achieve it, but the limbic system imposes a shift away from the desired mindset of full expressiveness and toward the default mindset of tension, anxiety, and safety. We believe that this shift to the default mindset, triggered by the perception of some type of emotional, social, or physical danger is the basis of the inhibited musical expression that is commonly part of the developing musician experience. (Paul Bromhead and John B. Skidmore)⁴¹

The Classroom Environment

January 1915

The class entered ... there were sixty sopranos, ten altos and two basses. No tenors. They simply left the tenor part out of the four part arrangement of the simple song they were singing. This song had three stanzas of about sixteen measures each and the music was the same for all the stanzas ... this was all the work they did in this forty-five minute period. They sang it over and over, amiably enough, though how they endured the ceaseless repetition I could not imagine ... They did not need to look at the music ... one girl embroidered unrebuked on the front seat. She had at least something to show for the time she had put in. (T. P. Giddings)⁴²

March 2014

Choral music educators find themselves teaching in a variety of physical locations, but the “space” they create for their students is constituted by the daily experiences shared by the teacher and students and a relational openness that serves as the context for learning. The space teachers create is not a physical space, but a perceived atmosphere that hinges on the ways students feel about their own capabilities when acting in that space. (Philip E. Silvey)⁴³

Purposes of Music Teaching

March 1915

Just here I venture to say that it is common to make too much of the lower features of method and too little of the higher. By this I mean that excessive stress is put upon the exact way in which you or I expect to lead students along—the exact definitions we give, the exact exercises we prescribe, the exact type of studies or “pieces” we supply, and the exact habits or style we insist upon. All this may be useful and necessary. But it is only as means to something beyond, which is higher. What are we aiming to make of the pupil? What ideas of music as an art are we implanting as we make him work with his hands or his voice or his brain? How does what we are doing with him week after week stand related to the establishment in him, and through him in others, of genuine musicianship? ... Technique may be dignified and glorified by that to which it leads and for which it exists. (Waldo S. Pratt)⁴⁴

September 2013

I envision arts learning in schools as instrumental to supporting students’ creative growth over the course of several years in varying and unpredictable ways. In this view, means and ends are inseparable. In contrast, the P21 Skills Map for the Arts conceives of the arts strictly as means to an end. (Leann F. Logsdon)⁴⁵

June 2014

Benefits other than musical are important too; but these are the concern of all teachers and do not fully legitimate music education or its practices. (Thomas Regelski)⁴⁶

June 2014

How did we get here? How did the concept of education become so inextricably linked to preparation for work? ... The arts and humanities ask us to be *creative*—to pose questions, to seek out multiple ways of knowing, to ask what if? This is certainly one rationale for creativity, and one we need more than ever. (Randall Allsup)⁴⁷

Musical Understanding

November 1914

A quarter of a century ago there was a wild dash at the unregenerate public and way made for liberty to teach music. We got music into the system but rarely in the system. It has often been a cold plunge into an unappreciative educational atmosphere. A cold plunge is a good thing for a healthy reaction, but stay in too long and it means pneumonia, and music in the public school often has pneumonia resulting from remaining over-long in the coldness of intellectualism. (A. E. Winship)⁴⁸

December 2013

This model offers an opportunity for students to actually experience creative thinking through composition, allowing them to think musically in a way that is quite different from performing or listening. Students often feel differently about music they perform after the experience of composition and often demonstrate increased musical understanding through this creative thinking process. (Elizabeth Menard)⁴⁹

Future Music Teachers

September 1914

This Bulletin is intended primarily to serve as a medium of interchange of ideas between present and future members of the National Conference of Music Supervisors and all other persons who are interested in the question of music in schools. (Editorial Comment)⁵⁰

June 2014

Music Educators Journal ... is undoubtedly a valuable resource for music educators at any stage in their careers. It goes beyond the act of teaching to dissect the reason behind it. I have enjoyed reading the hodge-podge of articles, from celebrating diversity to improvisation anxiety. I feel that they have broadened my view of the profession. However, other than having some better perspectives for developing my philosophy on music education, I have not quite

been able to apply what I have read yet. I always find myself thinking, “I will have to remember this when I have my own classroom.” (Victoria Visceglia)⁵¹

Fulfilling the Mission

The 1914 first issue of *Music Supervisors' Bulletin* announced its mission in several pieces. The first page of text, in an item titled “Salutatory!,” included the sentences:

At the recent meeting in Minneapolis the steady growth of the organization suggested the possibility of trying to get welded together ALL of the supervisors and teachers of school music. Hence this bulletin, and hence this free delivery to you. We want to strike up an acquaintance, fellow worker.⁵²

And, on the opposite page, the following sentences:

We want to print the best material we can obtain, and we expect every reader to assist in this desire. Before our next issue early in November there will have been a large number of state teachers' meetings. If at any of them you hear a paper or part of a paper—even a paragraph—that is valuable for the rest of us, get it and send it on to the Editor of this Bulletin.⁵³

The purpose was elaborated upon in the following issue:

If this Bulletin does nothing more than establish a feeling of the similarity of our problems, the unity of our endeavors, and the reasonableness and necessity of us as human beings, it will have accomplished enough to warrant its existence. But let's see if we can't do more. Many of the supervisors believe we can.⁵⁴

The current statement of purpose for *Music Educators Journal* is less visionary than the 1914 statements. Gone are phrases about the goal of uniting a disparate profession and providing support to isolated music teachers. In their place is a simple description of journal content:

Music Educators Journal (MEJ) offers peer-reviewed scholarly and practical articles on music teaching approaches and philosophies, instructional techniques, current trends and issues in music education in schools and communities and the latest in products and services.⁵⁵

A separate statement on the journal website speaks toward the process of content generation, with a brief, nonspecific goal statement at the end:

Music Educators Journal (MEJ) is a peer-reviewed journal that encourages music education professionals to submit manuscripts about all phases of music education in schools and communities, practical instructional techniques, teaching philosophy, and current issues in music teaching and learning. The main goal of *MEJ*, like that of NAFME, is to advance music education.⁵⁶

The 100th volume of *Music Educators Journal* reaches a broader audience than its 1914 counterpart. It is more scholarly, with high production values that result in a visually attractive publication with numerous photographs and prominent use of color. But, the journal may have lost something of its early desire to provide what other professional outlets could not: the cohesion of music teachers otherwise working in isolation. There is evidence that *Music Educators Journal* still exists to “establish a feeling of the similarity of our problems, the unity of our endeavors, and the reasonableness and necessity of us as human beings.” But, in the quest to fulfill the “let’s see if we can’t do more” portion of the early statements of purpose, is that evidence clear to working music teachers across the nation? A review of the mission and its implementation may be an important task for the leadership of *Music Educators Journal* at the beginning of its second century.

Notes

¹ John W. Beatty, “The Unknown Peter Dykema,” *Music Educators Journal* 37, no. 6 (June–July 1951): 11–12; Helen Dykema Dengler, *Music for All: A Biography of Peter William Dykema* (Baltimore, MD: Gateway Press, 1994); Henry Edward Eisenkramer, “Peter William Dykema: His Life and Contribution to Music Education” (Doctoral dissertation, Columbia University, 1964).

² Charles L. Gary, “A Tradition of Progress: 75 Years of *MEJ*,” *Music Educators Journal* 76, no. 8 (April 1990): 53–58; Music Educators National Conference, “*MEJ* at 60,” *Music Educators Journal* 61, no. 1 (September 1974): 45–47+49–52.

³ William R. Lee, “A New Look at a Significant Cultural Moment: The Music Supervisors National Conference 1907–1932,” *Journal of Historical Research in Music Education* 28, no. 2 (April 2007): 93–109.

⁴ At the April 9, 2014 centennial meeting of the Editorial Committee of the *Music Educators Journal*, members were presented with the information in this paper and asked if they were aware of the journal’s earliest history. Each member indicated that these details were completely unknown to him or her, beyond the year of founding and succession of title changes.

⁵ Information in this paragraph is drawn from Henry Eugene Karjala, “A Critical Analysis of *School Music Magazine* 1900–1936” (Doctoral dissertation, University of Minnesota, 1973): 2–3, 30–38.

⁶ Clifford V. Buttelman, “The Official Magazine of the Music Educators National Conference,” *Music Educators Journal* 50, no. 3 (January 1964): 35.

⁷ See <http://musiced.nafme.org/about/nafme-leadership/nafme-past-national-presidents/>

⁸ Music Supervisors’ National Conference, *Journal of Proceedings of the Seventh Annual Meeting of the Music Supervisors’ National Conference* (1914): 78.

⁹ *Ibid.*, 117, 119.

¹⁰ *Ibid.*, 105.

¹¹ *Ibid.*

¹² *Ibid.*, 106.

¹³ *Ibid.*

¹⁴ *Ibid.*

¹⁵ Music Supervisors' National Conference, *Journal of Proceedings of the Eighth Annual Meeting of the Music Supervisors' National Conference* (1915): 18.

¹⁶ Ibid.

¹⁷ Ibid., 19.

¹⁸ Ibid.

¹⁹ *Journal of Proceedings* (1914). 105.

²⁰ Buttleman, *Official Magazine*. 37.

²¹ Music Supervisors' National Conference, *Journal of Proceedings of the Ninth Annual Meeting of the Music Supervisors' National Conference* (1916): 57; The symposium referenced by Dykema was the recurring, thematic collection of brief comments by Association members from throughout the country.

²² Ibid., 58.

²³ Ibid.

²⁴ *Journal of Proceedings* (1915). 19.

²⁵ Buttleman, *Official Magazine*. 37. Buttleman stated that a 1917 change to the MSNC Bylaws established the editorship as a responsibility of the association's vice president. A corresponding change is not apparent in the text of the bylaws approved by the association at the 1917 annual meeting.

²⁶ www.sagepub.com/mej

²⁷ *Journal of Proceedings* (1916). 58.

²⁸ Koza, Julia, *Stepping Across: Four Interdisciplinary Studies of Education and Cultural Politics* (New York: Peter Lang, 2003); Bennett Reimer, "Music Matters," *Music Educators Journal* 90, no. 3 (January 2004): 10.

²⁹ From the "NAfME Usage Report" of SAGE Publications, as presented to the Editorial Committee *Music Educators Journal* on April 9, 2014.

³⁰ These numbers include front and back cover pages. The front cover pages in Volume 1 were designated as page 1, while front and back cover page material were not assigned page numbers in Volume 100.

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- ³¹ *Journal of Proceedings* (1915). 18.
- ³² Irene Curtis, "Focal Points IV," *Music Supervisors' Bulletin* 1, no. 2 (November 1914): 6.
- ³³ A. E. Winship, "Appreciation of Appreciation," *Music Supervisors' Bulletin* 1, no. 2 (November 1914): 28.
- ³⁴ Patricia Riley, "Teaching, Learning, and Living with iPads," *Music Educators Journal* 100, no. 1 (September 2013): 85.
- ³⁵ Benjamin Bolden, "Learner-Created Podcasts: Students' Stories with Music," *Music Educators Journal* 100, no. 1 (September 2013): 80.
- ³⁶ D. A. Clippinger, "The Training of a Singer," *Music Supervisors' Bulletin* 1, no. 1 (September 1914): 22.
- ³⁷ Kenneth H. Phillips, "Every Child a Singer," *Music Educators Journal* 100, no. 3 (March 2014): 50
- ³⁸ Paul Stoeving, "A New Missing for the Violin," *Music Supervisors' Bulletin* 1, no. 4 (March 1915): 26
- ³⁹ Rebecca A. Birnie, "Composition and Recorders: A Motivating Experience," *Music Educators Journal* 100, no. 3 (March 2014): 73.
- ⁴⁰ Estelle Carpenter, "The Defining of Music to its Expressive Use," *Music Supervisors' Bulletin* 1, no. 3 (January 1914): 23–24.
- ⁴¹ Paul Broomhead and Jon B. Skidmore, "Creating an Expressive Performance Mindset," *Music Educators Journal* 100, no. 3 (March 2014): 34–35.
- ⁴² T. P. Giddings, "The High School Choir," *Music Supervisors' Bulletin* 1, no. 3 (January 1915): 8
- ⁴³ Philip E. Silvey, "Reducing Apprehensions of Adolescent Singers in Choral Classrooms," *Music Educators Journal* 100, no. 3 (March 2014): 54.
- ⁴⁴ Waldo S. Pratt, "The Problems of Standardization," *Music Supervisors' Bulletin* 1, no. 4 (March 1915): 28–29.
- ⁴⁵ Leann F. Logsdon, "Questioning the Role of '21st-Century Skills' in Arts Education Advocacy Discourse," *Music Educators Journal* 100, no. 1 (September 2013): 54.

⁴⁶ Thomas Regelski, "Resisting Elephants Lurking in the Music Classroom," *Music Educators Journal* 100, no. 4 (June 2014): 86.

⁴⁷ Randall Allsup, "A Place for Music Education in the Humanities," *Music Educators Journal* 100, no. 4 (June 2014): 75.

⁴⁸ Winship, *Appreciation*. 18.

⁴⁹ Elizabeth Menard, "Creative Thinking in Music: Developing a Model for Meaningful Learning in Middle School General Music," *Music Educators Journal* 100, no. 2 (December 2013): 67.

⁵⁰ Editorial Comment, "An Open Forum," *Music Supervisors' Bulletin* 1, no. 1 (September 1914): 3.

⁵¹ Victoria Visceglia, "Collegiate Essay Contest, 'Music Educators Journal: How Should it Change?,'" *Music Educators Journal* 100, no. 4 (June 2014): 59-60.

⁵² Editorial Comment, "Salutatory!," *Music Supervisors' Bulletin* 1, no. 1 (September 1914): 2.

⁵³ Editorial Comment. *Open Forum*. 3.

⁵⁴ Editorial Comment, "A Commendable Step," *Music Supervisors' Bulletin* 1, no. 2 (November 1914): 2.

⁵⁵ www.sagepub.com/mej

⁵⁶ *Ibid.*