

The Chattanooga Symposium on the History of Music Education, June 2–4, 2011

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Organization

At the Anaheim Music Educators National Conference (MENC) meeting in April 2010, several History Special Research Interest Group (HSRIG) members met informally and convivially to enjoy the professional camaraderie that has developed among HSRIG members over three decades. These members included Patrick Jones, William Lee, Jere Humphreys, Alan Spurgeon, Marie McCarthy, Sondra Howe, Carolyn Livingston, and others. Ideas were floated—half seriously—about planning another history symposium patterned on Keokuk II: The MENC Centennial History Symposium, which had been organized successfully by Jere Humphreys and Alan Spurgeon in 2007. Among the several proposed sites, Chattanooga, Tennessee, came to be seen as ideal due to its well-developed tourist facilities, reasonable cost, significant historical sites, and accessibility.

William Lee: I knew that Chattanooga would be a good place to meet, but I felt it was not the moment for me or my university, so I demurred. A couple weeks after Anaheim, I thought differently about it. I contacted Jere and Alan and told them I would do it if they would help me based on their Keokuk II work. They agreed to help. If my memory serves me well, my comment was: "Just don't let me blow this."

Jere Humphreys: As a Tennessean I was well aware of some of the significant advantages of the Chattanooga site. Moreover, Alan Spurgeon and I also knew beyond a shadow of a doubt that Bill Lee would do a stupendous job as conference chair.

Alan Spurgeon: I enjoyed the Keokuk conference and felt that it was time to plan another, so I was pleased when we started discussing the topic in Anaheim. When we toyed with the idea of Chattanooga and Bill Lee seemed interested in coordinating it, I knew that this could turn out to be something quite remarkable.

Once the decision was made to proceed, Patrick Jones, national chair of the HSRIG, appointed William Lee as symposium chair. Lee, Humphreys, and Spurgeon then identified a date. Humphreys agreed to administer the review panel and program and to assist generally. Spurgeon would serve as assistant chair for the symposium and eventually wrestled with the scheduling, among other duties. Lee surveyed facilities at the University of Tennessee at Chattanooga (UTC) and in downtown Chattanooga, and decided the symposium would best be held at the historic Chattanooga ChooChoo, a hotel and former railroad station now on the National Register of Historic Places. In the end both Spurgeon and Humphreys assisted Lee in on-site management during the symposium as well.

William Lee: I visited the facility one year in advance of the date we intended to use it. I was concerned about the weather, especially the heat, so I walked the facility in June, ate the food, and sat in the rooms to get some sense of things. I rode public transportation and checked out costs for a riverboat dinner we hoped to host. Everything seemed good.

Jere Humphreys: Bill's advance work came to typify all the planning for the Chattanooga symposium. It included out-of-the-box thinking and detail-oriented follow-through, and gave us opportunities to anticipate problems that might arise.

Alan Spurgeon: Without Bill's advance work the conference would not have been nearly as successful. He knew what the community had to offer and gave us the best of it.

Beginning in May 2010, a full year in advance, the trio began to organize a planning committee, advisory committee, public relations committee, and the review panel. Suggestions from HSRIG members were considered, and the symposium announcement began to appear in various academic journals and web sources in early May. UTC department chair Lee Harris pledged staff help and financial support for the audiovisual equipment and printing and granted some summer load release time for Lee.

In addition to the UTC, MENC, through its Society for Research in Music Education, also agreed to cosponsor the symposium. Spurgeon then secured additional sponsorships from the University of Mississippi and the American Music Archives of the Library of Congress. Spurgeon also recommended a prominent historian and coeditor of the *Encyclopedia of Southern Culture*, Charles R. Wilson of the University of Mississippi, as the keynote speaker for the symposium.

Jere Humphreys: Alan securing the services of his colleague Charles Wilson turned out to be a major contribution to the success of the symposium, because Wilson gave an outstanding address, one especially relevant to the symposium.

Alan Spurgeon: *I had known Charles Wilson since I came to Ole Miss eleven years ago and respected his knowledge of the South. I knew that he was a thoughtful historian and an outstanding presenter and that he was the one to be our keynote speaker.*

William Lee: *It fell to me to introduce Professor Wilson. This gave me a chance to talk with him informally before the presentation about the religious "haunting" of southern culture, a term I recalled from my dog-eared copy of his Encyclopedia. Wilson attributed the quote to the southern writer Eudora Welty and then showed me, with great delight, his bag of props for the talk. At that moment, I knew we had a winner for the keynote address.*

Purpose and Philosophy

The scope and purpose of the symposium were discussed in detail. The planning committee believed that the conception of music education history, considering changes over the past two decades, needed reexamination. So-called informal music education had been ignored, and community links had not been given sufficient attention. The committee thought that a more inclusive conception of music learning in culture might be useful to historical understanding. This was reflected not only in Wilson's keynote address but also in the wording of the symposium announcement, in the specialists targeted for attendance, in the illustrations chosen for publicity, and in the groups accepted for performance. Toward those same ends, Humphreys organized a panel devoted to revisionism titled "Alternate Views: Revisionist Historiography in Music Education." Spurgeon moderated this panel, which consisted of Jane Southcott of Monash University in Australia in addition to Lee and Humphreys.

In line with the general sentiment of the planning committee, a strong effort was made to include musicologists and history of education specialists, as well as music educators. Announcements were targeted to these three groups, and notices were sent to MENC, the Canadian Music Educators Association, American Musicological Society, History of Education Society, Division F of the American Education Research Association, SEMPRES in the United Kingdom, Choralnet.org, American Choral Directors Association, and many other organizations and individuals in the United States, Canada, Scandinavia, and Germany. Announcements appeared in several journals and papers, among them the *Chronicle of Higher Education* and *History of Education Quarterly*. Patti Tolbert offered registration forms and an online brochure through the HSRIG site at Georgia College and State University and worked with Sondra Howe on publicity.

There was a strong desire to include graduate students in the symposium from the three specialist areas mentioned above. To encourage this, registration fees for graduate students were set low, and a small fund was set aside to assist

a few students with their expenses. This was successful, and there were a strong contingent of graduate students in attendance.

Lee and UTC graduate students developed a graphic display about music education history and tended several publishers' tables. Publishers sent flyers about their latest work on the history of music, history of general education, and the history of music education; some offered discounts. Souvenir items were developed to promote the *Journal of Historical Research in Music Education*.

William Lee: Announcing the symposium was challenging, especially with respect to contacting those outside music education circles. We even distributed flyers at a meeting of the American Musicological Society. It was the single most time-consuming aspect. We were fortunate in that many HSRIG members recruited interested friends.

Jere Humphreys: Bill and Alan and I discussed at some length the related issues in music education historiography of regional coverage and the need for revisionism, but we elected not to identify either as an official symposium theme. However, what many attendees later identified as two of the highlights of the symposium, Wilson's keynote speech and the revisionist panel, related to those issues. Some of the papers and other panels addressed related topics as well, and the performing groups provided context (see below).

Alan Spurgeon: The HSRIG has long tried to nurture graduate students and those new to college teaching. We've included doctoral students in our sessions at the biennial MENC conferences and we made a special effort to include them at the Keokuk symposium. Much of the vitality of the symposium in Chattanooga came from these young people.

Musical Groups at a Music Symposium

The committee thought that substantive music should be performed at a symposium devoted to music, both in a celebrative sense and in historical context. Several scholarly paper and panel sessions were related to the performance of music, such as those devoted to Sacred Harp music, rhythm bands, and gospel music learning. The four performing groups were the Chattanooga Boys Choir directed by Vincent Oakes; Chattanooga Choral Society for the Preservation of African American Song led by Roland Carter; the Eighth Regiment Band of Rome, Georgia, a Confederate-era brass reenactment group conducted by John Carruth consisting mostly of MENC members; and the Sand Mountain Singers, a group of North Alabama devotees to Sacred Harp led by David Ivey. The latter two groups have appeared in movie productions, and Ivey served as a consultant for the movie *Cold Mountain*. UTC faculty member Roland Carter conducted a joint performance of the Chattanooga Choral Society for the Preservation of African American Song and the Eighth Regiment Band of his own arrangement of a historic civil rights anthem, a significant moment for local attendees.

Jere Humphreys: *Some symposium attendees took advantage of what for some was their first opportunity to sing with an authentic Sacred Harp group. This and the other performing groups provided some real-world perspectives on a small slice of musical practices in the American South, historic and contemporary.*

Alan Spurgeon: *Bill's choices of performing groups were both entertaining and instructive. The Eighth Regiment Band played Civil War-era music and the Sacred Harp group gave attendees a glimpse into that unique sound.*

William Lee: *I wanted community groups that I thought the participants might find interesting and with which we might garner local and national publicity. All groups had previously experienced a measure of national exposure, including Roland Carter, who had arranged work for the U.S. Marine Band. These groups and their leaders took their performances very seriously and came through for us despite some unanticipated and last-minute venue problems.*

The Program

The review panel required the submission of complete manuscripts, and the number, quality, and diversity of submissions exceeded expectations. Participants hailed from twenty-four states and four countries in addition to the United States: Argentina, Australia, Canada, and the United Kingdom. The international participation allowed the symposium planners to develop a panel on organizational leadership that consisted of Scott Shuler and Edward Wasiak, presidents of MENC and the Canadian Music Educators Association, respectively, and Harriet Mogge, a long-time MENC staff member. Altogether there were forty-seven presentations, including performances, which provided Spurgeon with quite a scheduling challenge because the planners were committed to retaining the forty-minute paper sessions that were thought to have contributed to the success of the Keokuk symposium in 2007. There were approximately eighty registrants and many local one-day attendees and audience members for the ensemble performances. Approximately 20 percent of the attendees were musicologists and history of education specialists. These presentations added considerable scope to the symposium—the work of Steven Shearon of the Center for Popular Music at Middle Tennessee State University being a good example. Shearon supplied each member of the conference with a DVD documentary on shape-note singing.

Jere Humphreys: *As chair of the review panel I rejected a few submissions because they were not on historical topics, and the panel itself rejected a few more on grounds of quality. Consequently, the accepted papers and panels were of high quality. Presenters of papers and panels were asked in advance to devote no more than twenty-five minutes of their forty-minute sessions (papers) or forty minutes of their sixty-minute sessions (panels) to formal presentation to allow adequate time for audience participation.*

Alan Spurgeon: *The wide diversity of papers was a real strength of the symposium. In every time slot there were two papers scheduled opposite each other, and the rooms were adjacent so that the attendees could select papers that most interested them. All were followed by question-and-answer sessions, and suggestions, if given, were stated in a gracious and supportive manner, a traditional strength of HSRIG sessions.*

St. Augustine Symposium, May 28–31, 2014

The Planning Committee was highly pleased with the symposium and thought that the field of historical research in music education had reached a new milestone. The council of former HSRIG chairs met with current HSRIG chair Patrick Jones and voted to hold the next symposium at Flagler College in St. Augustine, Florida, on May 28–31, 2014, with Michele Gregoire as the local host. That there was strong sentiment among HSRIG members and leaders to organize future symposia at three-year intervals is an indication of the enthusiasm generated by the Keokuk II and Chattanooga events.

Jere Humphreys: *The history of music education community remains alive and well, as evidenced in part by the relatively large number of students and other young scholars at the Chattanooga symposium, as well as by the overall size and quality of the symposium. Several of these individuals made their first professional presentations there. In addition, Bill and Alan have long advocated expanding the range of topics and establishing collaborations with other types of scholars; and a former leader of this community, the late George N. Heller, remarked once that “the field grows wider but not deeper,” which points to revisionism. There is already talk of continuing the momentum on these and other themes established at Keokuk and Chattanooga when we move to Florida in 2014.*

Alan Spurgeon: *As expected, the symposium moved historical research in music education to a new level. We’re a diverse, international group with varied interests, and the symposium reflected that diversity.*

William Lee: *The exceptional quality and the diversity of research presentations were impressive. It was gratifying for me, and for my UTC colleagues, to assist in organizing this endeavor and to witness the professionalism and special supportive nature of historians in this field. For me, it was gratifying to work with so many outstanding people, especially Jere Humphreys and Alan Spurgeon, whose expertise, judgment, and organizational abilities were at the highest possible levels.*

Papers and Panels

Thursday, June 2

1. Mary E. Bickel, St. Louis, MO—"Transforming 'Work to Rule': Pioneer Roots and the Loretto Commitment to Music Education"
Presider: J. Terry Gates
2. Earlene Decker Brasher, Duluth, GA—"The Robert Shaw Years in Atlanta (1967–1988): Implications for Music Education"
Presider: Hoyt F. LeCroy
3. Nita Karpf, Case Western Reserve University—"The Last Dramatic Instructional Innovation? A Tribute to the Chalkboard"
Presider: Jere T. Humphreys
4. Sondra Wieland Howe, Wayzata, MN—"String Instruction and Orchestras: Contributions of Women in the United States before 1945"
Presider: Dominique Edwards
5. Panel: "The Development of Jazz Education: Three Cases of Changing Attitudes," Natalie Boeyink; Matthew Buchbinder; Jacob Hardesty, Indiana University
Moderator: Jacob Hardesty
6. Panel: "From Acronyms to Education in Music and the Arts: The Southeast Center at Twenty-Five," Ed Duling, Ohio Department of Education; Lee Harris, University of Tennessee Chattanooga; Kim Wheatley, University of Tennessee at Chattanooga
Presider: William R. Lee
7. Pauline Adams, University of London—"Developments within Inner London Education Authority Music Service during the Peter Fletcher Years, 1966–1973"
Presider: Marie McCarthy
8. Marcia L. Thoen, Plymouth, MN—"John Davison's Contributions to the Contemporary Music Project in Music Education (CMP) in the Kansas City, Missouri Schools 1964–1965"
Presider: Sondra Wieland Howe

Words of Welcome, Lee Harris, chair, Department of Music,
University of Tennessee at Chattanooga

9. Alan Spurgeon, University of Mississippi, Casey Gerber-Oklahoma Baptist University—"Sterrie Weaver: His Contributions to American Music Education"
Presider: Paul Sanders

10. Dominique Edwards, University of Florida—"Dreaming of Collaboration: The Challenges Facing the Graduate Collaborative Piano Degree"
Presider: Earlene Brasher
11. Steve Taranto, University of Mississippi—"Orff Schulwerk Levels Course Instructors and Their Teachers: Determining Pedagogical Lineages and Influences"
Presider: Philip Stockton
12. Kevin Kelleher, Steven F. Austin State University—"The Contributions of Thomas A. Edison to Music Education"
Presider: George McDow
13. Alexandra H. Humphreys and Jere T. Humphreys, Arizona State University—"Readability Levels in Music Education Historical Publications: Articles in Two Journals during the 1990s"
Presider: Ana Lucia Frega
14. Timothy J. Groulx, University of Evansville—"Three Nations, One Common Root: An Historical Comparison of Elementary Music Education in the United Kingdom, the United States and Australia"
Presider: Craig Resta
15. Panel: "Teaching Music Education History," John M. Seybert, Southeastern University; Alan L. Spurgeon, University of Mississippi; Terese M. Touhey, Wayne State University.
Presider and moderator: Phillip M. Hash
16. Panel: "Shape-Note and Music Education in Dialogue: Common Roots and Future Possibilities," Thomas B. Malone, University of Massachusetts at Lowell; Robert Kelley, Green Wood, SC; David Ivey, Huntsville, AL; Dylan Feezel, Addison, AL; Drew Smith, Birmingham, AL
Presider and moderator: Thomas B. Malone

Concert: Chattanooga Boys Choir, Vincent Oakes, conductor

Friday, June 3

Informal breakfast meeting for graduate students in the ChooChoo Restaurant.

1. Michele A. Gregoire, Flagler College—"Little Known Facts of Frances Elliott Clark's Life and Work"
Presider: Patti Tolbert
2. Jacob Hardesty, Indiana University—"Cheap Music: The Case Against Jazz in Late Progressive Era Music Education"
Presider: Sarah Burns

3. Jeffery C. Matthews and Greg A Handel, Northwestern State University of Louisiana—"The Best Sounding Band in the Land: The Founding of the Northwestern State University Band"
Presider: John M. Seybert
4. David Samson, University of Mississippi—"The Early History of Music at Central Methodist University: 1854–1923"
Presider: Greg Handel
5. Panel: "The Worlds of Latin American Music Education in the Twentieth Century," Ana Lucia Frega, Buenos Aires, Argentina; Marie McCarthy, University of Michigan
Presider: Terese M. Touhey
6. Panel: "Music Education Organizations: Historical Perspectives from Leaders," Harriet M. Mogge, MENC staff retired; Scott C. Shuler, president of MENC: The National Association of Music Education; Ed Wasiak, president of Canadian Music Educators Association/ L'Association Canadienne des Musiciens Educateurs
Moderator and presider: Patrick M. Jones
7. Paul Woodford, University of Western Ontario—"Democratic Elitism or Democratic Citizenship? The Politics of Music, Meaning and Education in Cold–War America"
Presider: Marcia Thoen
8. Jui-Ching Wang, Northern Illinois University—"A "Chop-Suy" Musician in a Melting Pot: Kuo-Huang Han and the Northern Illinois University World Music Program in 1975–1985"
Presider: Mary E. Bickel
9. Marie McCarthy, University of Michigan—"A Content Analysis of Articles Published in Volumes 21–30 of the *Journal of Historical Research in Music Education: Assessing Development and Trends in Historical Research*"
Presider: Ed Duling
10. John M. Seybert, Southeastern University—"A History of the North American Band Directors' Coordinating Committee, 1960–1970"
Presider: Emery C. Warnock
11. Special Lunch Session: Paul Sanders, Ohio State University at Newark—"Stephen Foster's Melodies as Borrowed by the American Temperance Movement"
Presider: David Samson
12. Special Lunch Session: Peggy Baird, Huntsville, AL—"A Music Educator Remembers: Personal Adventures While Teaching in Rural East Tennessee, 1964–1981"
Presider: William R. Lee

Keynote address by Charles Reagan Wilson, University of Mississippi,
“Music and the Southern Cultural Renaissance of the Twentieth Century”
Presiders: William R. Lee, Alan Spurgeon

Conversation with Charles Reagan Wilson
Presiders: William Lee, Alan Spurgeon

13. Jonathan Whitmire, University of Mississippi—“History of the Mississippians: The University of Mississippi’s Dance/Jazz Ensemble Since 1897”
Presider: Jeff Mathews
14. Jelena Simonovic Schiff, Portland State University—“Connections between Claude Palisca’s Writings in Music Education and His Norton Anthology of Western Music”
Presider: Nita Karpf
15. Patti Tolbert, Georgia College and State University; Carolyn Livingston, University of Rhode Island; Charles Priest, Bluefield College—
“The Letters of Anne Grace O’Callaghan and Charles Faulkner Bryan: Communication between Two SCME Leaders in the Post World War II Era”
Presider: Patrick M. Jones
16. Rebecca M. Rinsema, University of South Florida—“Preservation and Community in the Sacred Harp Tradition”
Presider: Peggy Baird

Evening Concert: Eighth Regiment Band, Rome, Georgia,
John Carruth, director
Presider: Hoyt F. LeCroy

Evening Concert: Chattanooga Choral Society for the Preservation
of African American Song, Roland Carter, director
Presider: Lee Harris

Saturday, June 4

1. Ingrid Kovacs, Las Vegas, NV—“Robert Klotman: A Life of Musical Leadership”
Presider: Pauline Adams
2. Philip Hash, Calvin College—“The Normal Musical Institute: 1853–1885”
Presider: Timothy Groulx

3. Stephen Shearon, Middle Tennessee State University—"Preserving a Musical Heritage: The Current State of Shape-Note Singing Schools in America"
Presider: Rebecca M. Rinsema
4. Hoyt LeCroy, Piedmont College, and Emery C. Warnock, Richmond Hill, GA—"Informal Learning in Music: Deriving Curricular Processes from Historic Socio-Cultural Constructs"
Presider: Ed Wasiak
5. Panel: "Alternate Views: Revisionist History in Music Education,"
Jere Humphreys, Arizona State University; William Lee, University of Tennessee at Chattanooga; Jane Southcott, Monash University, Australia
Moderator and presider: Alan Spurgeon
6. Terese M. Tuohey, Wayne State University—"Sing, Play, Dance! Music and Music Education in Industry"
Presider: Michele Gregoire
7. Jane E. Southcott, Monash University, Australia—"More than a Preface: Sarah Anna Glover"
Presider: Carolyn Livingston
8. Craig Resta, Kent State University—"Looking Back to Move Forward: Charles Fowler and His Reconstructionist Philosophy of Music Education"
Presider: Kevin Kelleher
9. Rebecca Phelps, University of Tennessee at Chattanooga—"A Look at Selected Rhythm Band Compositions: Analysis and Content 1926-1932"
Presider: Cecilia Wang
10. Sara H. Burns, Freed-Hardeman University—"Music Education the Kodály Way: Misnomers, Principles, Influences and Comparisons"
Presider: Jui-Ching Wang
11. Special presentation: Harriett Mogge, Arlington Heights, Illinois—"Memories from My Father (MENC President and Hall of Fame Member Russell V. Morgan)"
Presider: Jere T. Humphreys

Sacred Harp Singing with David Ivey
Presider: Thomas Malone

Southern Belle riverboat cruise and buffet

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