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*The purpose of this study was to examine the professional contributions of Alice Carey Inskeep (1875-1942), who contributed significantly to music education through her positive and effective teaching, supervising, community service, and leadership in music education. Inskeep was born in Ottumwa, Iowa, and taught for five years in that city's school system after graduating from high school. She served as music supervisor in Cedar Rapids, Iowa, for most of the remainder of her career, where she provided progressive leadership to the schools and community. She was one of three people appointed to plan the initial meeting in Keokuk, Iowa, for what eventually became MENC: The National Association for Music Education, and she was one of sixty-nine founding members of the organization in 1907. The Keokuk meeting served as an impetus for Inskeep to travel to Chicago, where she studied with several notable music educators. Later, she sat on the organization's nominating committee, the first Educational Council (precursor to the Music Education Research Council) board of directors, and provided leadership to two of the organization's affiliates, the North Central Division and the Iowa Music Educators Association. She served as a part-time or summer faculty member at Iowa State Normal School and Coe College in Cedar Falls and Cedar Rapids, Iowa, respectively, and the American Institute of Normal Methods in Evanston, Illinois, and Auburndale, Massachusetts.*

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## Alice Carey Inskeep (1875-1942): A Pioneering Iowa Music Educator and MENC Founding Member

This article is dedicated to the late George N. Heller, a music education and music therapy professor at the University of Kansas, Lawrence, and an ardent historical researcher who provided a wealth of research, leadership, and mentoring to our profession and who initiated the work on this project. The study was supported by the University of Kansas General Research Fund #2310782. Debra Gordon Hedden is an associate professor of music education and music therapy in the MEMT Department, University of Kansas, 448 Murphy Hall, Lawrence, KS 66045-3102; e-mail: dhedden@ku.edu. Jere T. Humphreys is a professor of music education in the School of Music, Arizona State University, Tempe, AZ 85287; e-mail: Jere.Humphreys@asu.edu. Valerie A. Slattery is a doctoral student in music education and music therapy at the University of Kansas; e-mail: valerieslattery@hotmail.com. Copyright © 2007 by MENC: The National Association for Music Education.

MENC: The National Association for Music Education, now the largest arts education organization in the world with more than a hundred thousand members, was founded a century ago (10–12 April 1907).<sup>1</sup> Alice Carey Inskeep (1875–1942) was a founding member of that organization who also distinguished herself as a music teacher, music supervisor, music teacher educator, and association leader. The purpose of this article is to enumerate the professional contributions of Inskeep, an important music educator whose record remains obscure today. She devoted her life to teaching, supervising music education in public schools, and providing service to the profession, yet relatively little is known about her and other women music educators from the late nineteenth and early twentieth centuries.<sup>2</sup>

#### Youth and Early Adulthood: The Ottumwa Years (1875–1898)

Alice's father, Carey Inskeep, was born in Hillsboro, Ohio, in 1836. In 1848, he and his family traveled by wagon to their new home, a family farm south of the Des Moines River and the future site of the city of Ottumwa, Iowa.<sup>3</sup> Alice's mother, Alice Louisa Chambers, was born in Ohio in 1840 and relocated to Iowa with her family via boat and wagon in 1859. Inskeep and Chambers were married in Ottumwa in 1862 and produced seven children: Charles Chambers, Louisa Elizabeth, Fredrick F., Edmund Ambrose, Alice Carey, Theodore John, and Maria Edgerly. The mother, Alice Inskeep, died in 1884 at age forty-four, and a few years later Carey Inskeep married Mattie M. Potter, who survived him and six of his children. Carey Inskeep first owned a general store at the corner of Main and Market Streets, then became a cashier in a bank, then a realtor, and finally, sometime prior to his death in 1920, he returned to banking as a director of one bank and vice-president of another.<sup>4</sup>

Alice Carey Inskeep was born in Ottumwa on 1 April 1875, and graduated from the Independent School District there on 6 June 1893. Ottumwa had grown from a group of pioneer settlers in 1843, just five years before the Inskeeps arrived, to a city of 14,001 by 1890, about the time Alice entered high school.<sup>5</sup> Immediately upon graduation from high school in Ottumwa (1893), she obtained a teaching position in the same school district. She was rehired as an assistant teacher the following year, 1894–1895, as a regular teacher for 1895–1898, and was on the rehire list for 1896–1897 and 1897–1898. The district, which operated several K–8 schools and one high school, listed her as a “core teacher.”<sup>6</sup> While many particular employment requirements for teachers in Ottumwa in the 1890s remain unknown, Inskeep was unmarried and had completed high school, fulfilling two typical qualifications for teachers of that period.<sup>7</sup>

Inskeep's professional fortunes expanded when the prominent music educator Frances Elliot Clark became Ottumwa's music supervisor in 1896, a position she held until 1903. It is reasonable to assume that Inskeep assisted Clark, at least unofficially, because she

seems to have been involved with music and drama activities in Ottumwa despite her official designation as a “core teacher.”<sup>8</sup> Evidence suggests that Clark served as Inskeep's mentor, directing the young, small-town Iowa woman toward opportunities in music teaching and supervision that must have seemed significant and exciting.

#### Young Adulthood (1898–1910)

##### *Early Education and Training*

The Ottumwa school district's records are incomplete for 1898–1900, but Inskeep later claimed she had three years of teaching experience before the fall of 1900, the date she assumed a new position as assistant music supervisor in Cedar Rapids, Iowa.<sup>9</sup> Her records suggest that she counted only the years from 1895–1898, her tenure as a regular teacher in Ottumwa, and not her first two years out of high school. Between her full-time positions in Ottumwa and Cedar Rapids, there was a two-year gap; data do not definitively suggest how she spent these years, but it is possible that she was pursuing further education at that time.

Inskeep's biographical data indicate that she received her education from Iowa State Normal School in Cedar Falls and at Northwestern University.<sup>10</sup> The Iowa institution has no record of her attendance, but given her youth and the institution's proximity to Ottumwa (approximately eighty miles), it is possible that she first studied in Cedar Falls during the period between her positions in Ottumwa and Cedar Rapids, perhaps only for summer terms. While there she most likely would have encountered a prominent music education professor named Charles A. Fullerton, who had joined the music faculty in 1897. Fullerton (then called the “grand old man of Iowa music”) developed the Fullerton choir plan, which he demonstrated throughout the United States, published several music textbooks, and served as the chairman of the Music Section of the National Education Association. Due to his reputation, it is possible that he was able to help Inskeep establish important professional connections.<sup>11</sup>

Personnel records from the Cedar Rapids Schools, Coe College, and a biographical entry published around the time of her retirement also indicate that Inskeep studied privately in Chicago for one year “in a four-year course” (i.e., piano, voice, harmony, and public school music).<sup>12</sup> She listed another full year of private study in various aspects of music and music education, also in Chicago. Therefore, it is plausible that she spent both years between her Ottumwa and Cedar Rapids teaching positions studying in Chicago. Northwestern University also has no record of her attendance, but data indicate that faculty members there were permitted to teach private students to supplement their incomes,<sup>13</sup> possibly accepting Inskeep for private study.

### Cedar Rapids and Sioux Falls: The Early Years

When Inskeep began as assistant supervisor of music in Cedar Rapids in 1900, she moved to a city of 25,656 people, which was considerably larger than her hometown of Ottumwa, whose population was then 18,197. She remained in Cedar Rapids for only one year before accepting a position as the music supervisor in a smaller city, Sioux Falls, South Dakota (pop. 10,256). It appears that Inskeep spent only one year in Sioux Falls, after which she returned to Cedar Rapids as the music supervisor, a post she held for the remainder of her career. Her decision to leave Sioux Falls may have been influenced by a severe plague caused by grasshoppers, which resulted in a sudden halt in the city's population growth about the time of her tenure there.<sup>14</sup> A passage from a Sioux Falls newspaper quoted in an Ottumwa newspaper suggests that she was well received in the former city, even taking into account the flowery language used to describe small-town events and people during that era:

One of the most charming entertainments ever given in Sioux Falls was the school concert sung in the New Theatre last evening. The great audience was surprised, delighted and unrestrained in its enthusiasm. It was a triumph for the school children who participated, and for Miss Alice Inskeep, the musical director of the public schools, to whose talent, skill, energy and patience the notable result was due. ... In response to numerous requests from the audience Miss Inskeep gave one of her inimitable recitations and was called forth twice again by the tremendous applause. A remarkable feature of this incident was to see the two hundred pairs of tiny hands upon the stage clapping in wild enthusiasm, and the eager joy on the faces of the two hundred little pupils, showing the love and admiration in which the teacher is held.<sup>15</sup>

By the time Clark became supervisor of music for the Milwaukee public schools in 1903, her protégée, Inskeep, had launched her long career in Cedar Rapids. According to a current school historian in Cedar Rapids, Inskeep was the district's third music supervisor, and was lured back to Cedar Rapids by school superintendent J. J. McConell and retained by the subsequent superintendent, Arthur Deamer, "who was very interested in promoting the arts."<sup>16</sup> Cedar Rapids school records indicate that in 1902 she was paid \$210.52 for teaching and an additional \$49.48 for supervision, totaling \$260 per month.<sup>17</sup>

### Early MENC Involvement

In January of 1907, a music supervisor in Keokuk, Iowa, named Phillip C. Hayden, who was also secretary of the Music Section of the National Educational Association (NEA), invited music supervisors from the Midwest to a meeting in Keokuk because the annual NEA spring convention was scheduled for faraway San Francisco. Hayden appointed a committee of twenty-two Midwestern music methods teachers and supervisors to arrange the meeting, including Inskeep and such prominent supervisors as Clark, Fullerton, Thaddeus P.

Giddings (Oak Park, IL), Jessie Clark (Wichita, KS), Edward B. Birge (Indianapolis, IN), and himself. After receiving numerous positive responses, Hayden appointed a three-person planning committee consisting of Inskeep, Birge, and Constance B. Smith (Urbana, IL).<sup>18</sup>

One hundred four music supervisors, music publishers, normal school and college teachers, and others from sixteen states met in Keokuk on 10-12 April 1907. Frances Clark, who was vice-president of the Music Section of the NEA, presided over the meeting, during which sixty-nine of the attendees organized themselves into a new Music Supervisors' Conference.<sup>19</sup>

Inskeep, who had just turned thirty-two years old at the time of the meeting, responded to a presentation by Alys Bentley entitled "What Regular Teachers Can Do with Voice Training in the Primary Grades":

Miss Bentley's idea is a valuable one and should be largely used. How to get the best out of life is education and one of the highest pleasures for the child is self expression. Miss Bentley's method gives the child an opportunity to express itself to a great extent. ... In the lower grades, from the first to fifth, we sing interchangeably; in the sixth grade I did not think I ought to try voices, or pay so much attention to them as in the seventh and eighth. But I have begun to pay just as much attention to the voices in the fifth as to the seventh and eighth grades. I test the voice of each child about twice a year, put down their names and what I think of their voices. In this way I can watch the voice. About singing things too high and too low. We want to watch that. Sometimes the girls sing too low and strain their voices and sometimes the boys sing too high.<sup>20</sup>

At the fledgling organization's second meeting, held in Indianapolis in 1909, Inskeep responded to a paper by Giddings entitled "Second Grade Work, From Rote Singing to Note Reading": "I want to ask this question: I am just as sure as anything that all Mr. Giddings said will work out and the children will read, but I want to ask what is the chief aim of school music; is it just note reading?"<sup>21</sup> Teaching sight-singing had been the undisputed primary purpose of American school music from Lowell Mason onward, but Inskeep's question reflected a new movement during the first decade of the twentieth century—music education for the general student that was not necessarily based primarily on sight-singing. This new, evolving, eclectic music curriculum that was just beginning to appear in schools considerably broadened the concept and practice of school music programs. Thus, Inskeep's questioning of Giddings' implied assumption that music reading was the main (or only) purpose of school music was in keeping with the times.<sup>22</sup>

After the 1910 meeting in Cincinnati, several papers on "sight-reading" (i.e., sight-singing) were compiled into one paper titled "The Standardizing of the Methods of Teaching the Reading of Music in the Public Schools." Contributors to the project included Inskeep, Birge, Julia Etta Crane (Potsdam, NY), Will Earhart (Richmond, IN), and eight others. The compiler, Elsie Shaw (St. Paul, MN), concluded the paper with the following statement: "... it is impossible to do more than unify and standardize the general

underlying principles of the teaching of the reading of music, [because] the method of applying these principles must be left to the individual teacher."<sup>23</sup>

#### Professional Development

The 1907 Keokuk conference seems to have strengthened the ties between Inskeep and Clark, Fullerton, and others, ties that likely led Inskeep to leave Cedar Rapids in the summer of 1908 for her first of six summers of study in the Chicago area. She studied at the American Book Company School (ABCS) and the American Institute of Normal Methods (AINM),<sup>24</sup> summer institutes sponsored by Ginn and Company and Silver Burdett and Company, respectively, that promoted the publishers' school music textbooks. She stated years later that she went to Chicago to enroll in the ABCS for music supervisory training "under the protecting wing of Mrs. Clark," a faculty member at the school.<sup>25</sup> Assuming that her six summers were consecutive, she studied there from 1908-1913 with several prominent music teachers.<sup>26</sup>

#### The Productive Middle Years: (1911-1929)

##### Teacher Educator

Inskeep began her long career as a part-time teacher educator in the summer of 1904, when she served as a training supervisor at the Iowa State Normal School for a salary of \$75.<sup>27</sup> It is unclear from the data whether she continued teaching there during subsequent summers. However, in addition to her ongoing summer training with the publishing company institutes in the Chicago area and later near Boston,<sup>28</sup> Inskeep took on an additional responsibility in 1911, when Coe College, in her adopted city of Cedar Rapids, added her to its faculty just one year after instituting a bachelor of arts program in music. She was listed as "Professor of Public School Music Methods, pupil of W. W. Tomlins, Jessie L. Gaynor, Eleanor Smith, and Thomas Tapper," all of whom had taught at the AINM.<sup>29</sup>

At some point, perhaps after her six summers of study there, Inskeep taught in the "western session" (Chicago) of the AINM, a course that typically lasted from two to nine weeks for teachers without college training or normal school preparation who needed to acquire or renew their teaching certificates. An AINM brochure from 1922 specifically stated that "the American Institute of Normal Methods does not compete with universities and teachers' colleges, but rather it serves as a feeder for these institutions, and it encourages its students to continue work in universities and other institutions of higher learning."<sup>30</sup> Mention was also made that the AINM served educators who needed "a rapid yet thorough brief course" for music supervision.<sup>31</sup> The AINM operated first in Chicago and later at Northwestern University in Evanston, Illinois, from 1890-1929. Since

she claimed to have worked in these institutes for thirty-three years,<sup>32</sup> she would have traveled to Chicago (approximately 280 miles each way) or Massachusetts many summers from 1908-1941, including her six summers as a student.

Inskeep taught alongside some highly prominent people in the field at the AINM western session, people such as Giddings, Smith, Miessner, and Stella Root. Like Inskeep, many AINM instructors were public school music supervisors, whereas others were private teachers or faculty members from colleges and universities. Inskeep herself was touted as a prominent member of the institute faculty.<sup>33</sup>

In addition to her busy summers, Inskeep seems to have played an important leadership role in the musical life of Cedar Rapids. She said the following at the 1915 MSNC conference:

I wish to speak regarding the relations of the school music supervisor to the community at large.... I have had many personal experiences showing the people of the community turned to me for information and assistance in solving all sorts of musical problems. We should always be ready to show a spirit of helpfulness and do it because we are interested in the people. We are working out the problems of touching the community life through the meetings of people in the school buildings in different parts of the city. First the children gave entertainments and then the members of the Parents' and Teachers' Association began to appear themselves in these entertainments. We have had a number of festivals most successfully carried out....

Maude Powell and the Minneapolis Symphony Orchestra have given concerts for our children at a ten cent fee and it is frequently the case now that the schools will furnish music for occasions outside of school, including the Christmas and the Thanksgiving services. We have thus touched the public in many ways.

I am planning to take up general community singing next year and will send out hand bills with the list among the Bohemians and Greeks and get all sections and classes to come together to do community singing. I find that we are also touching community life very closely through the work of our high school graduates who have become leaders in various musical organizations in our city.<sup>34</sup>

It would seem that Inskeep continued to hold a joint appointment with the Cedar Rapids schools and Coe College, not an unusual arrangement in that era of new school and college music programs.

##### MENC Leader

Beginning in 1907, Inskeep consistently held MSNC offices and was appointed to the MSNC Nominating Committee at the 1912 conference. Soon thereafter, her work as a teacher of music supervisors began to be reflected in articles on higher standards for teachers and improved learning for students. One article took the form of a conversation between herself and Fullerton, Clark, Smith, Root, Elizabeth Casterson (Rochester, NY), music psychologist Carl Seashore of the University of Iowa, and others.<sup>35</sup>

In addition to her continuing participation in discussions on sight-reading at MSNC conventions, Inskeep became a member of the

MSNC Board of Directors in 1915.<sup>36</sup> The *Cedar Rapids Republican* trumpeted this news, noting that she was "one of the most widely recognized instructors in music in the public schools of Iowa."<sup>37</sup>

Inskeep remained on the board for the 1916 MSNC conference, where she demonstrated with a group of fourth graders "the value of interpretative rote singing and presentation of evenly divided beat" through the use of the Progressive Music Books.<sup>38</sup> At the 1918 conference, MSNC president Charles Miller and a four-person committee asked future MSNC president Karl Gehrkins to draft a plan for a high-level MSNC advisory committee. Inskeep was asked to read the plan in the form of a motion at the conference business meeting. Decades later, Gehrkins stated that Inskeep had been asked to read the motion because "everyone liked Alice."<sup>39</sup>

More than a hundred people were nominated to this new committee, named the Educational Council, but only ten were elected, with Inskeep as the only woman: Inskeep, Earhart (Pittsburgh, PA), Gehrkins (Oberlin, OH), Giddings (Minneapolis, MN), Miessner (Milwaukee, WI), Miller (Rochester, MN), Peter Dykema (Madison, WI), Hollis Dann (Ithaca, NY), Osbourne McConathy (Winnetka, IL), and Charles Farnsworth (New York, NY). Under Earhart's direction, the council first advised the MSNC president and attempted to provide information in response to members' requests, among other things. In 1921, the council published a bulletin on the status of music instruction in colleges and high schools, a "Standard Course of Study in Music" for the first eight grades, and a "Training Course for Supervisors,"<sup>40</sup> each providing a first of its kind publication in American music education.

At the 1922 MSNC conference, the council made a mutual decision to resign in an attempt to facilitate a more "systematic withdrawal of the members" for purposes of changing the terms of its members.<sup>41</sup> When a council of fifteen members was elected during the 1923 conference, only Inskeep and Hollis Dann (by then at New York University) were not reelected.<sup>42</sup>

In the meantime, Inskeep had been elevated to chairman of the MSNC Board of Directors for 1919-1920, after having served as a member of the board from 1915-1918. She also served on one of eight committees organized by the board, "Articulation of School and Community Music," chaired by Dykema;<sup>43</sup> chaired the portion of the 1919 conference devoted to the training of music supervisors and grade teachers, where standardization of curriculum and instruction received considerable attention; and participated in a session devoted to the need for uniform ages in music classes. Also in 1919, the year Carl Seashore's tests of musical aptitude appeared, she stated that she agreed "with a great deal of this testing part of it, but not entirely," that "a child should be given a little time with the instrument he has his heart set upon."<sup>44</sup> Once again, Inskeep was participating in ongoing debates about some of the most important issues of the day, in this case "scientific" education and testing.<sup>45</sup>

## Cedar Rapids

In Cedar Rapids, Inskeep continued to provide progressive leadership. Instrumental music was receiving more attention in some states and school districts, so in 1919 she hired a wounded British World War I veteran who had grown up in South Africa, Major Frederick Doetzel, to take charge of the instrumental music program, a position he held until 1929. Inskeep also instituted Vesper concerts performed by large numbers of public school students, which led to other public performances in the city, including music festivals, some of which were broadcast on the increasingly popular medium of radio.<sup>46</sup>

District music contests took place in Iowa for the first time in 1923. They were held in six locations, one of them Cedar Rapids, where approximately 500 students participated. With Major Doetzel as conductor, a Cedar Rapids orchestra and three choruses all captured first-place honors. Later that year, Inskeep helped establish a constitution and a committee to administer state music contests and sponsor clinicians. Among the first clinicians were Inskeep's MSNC friends Karl Gehrkins and Hollis Dann.<sup>47</sup>

As head of public school music at Coe College, Inskeep was involved in major changes in that program during the 1920s. A two-year course had existed there for many years, but by 1926 there was a three-year course that led to a "wider knowledge of associated subjects."<sup>48</sup> It included study of "methods, harmony, English, psychology, orchestration, and practice teaching," and it "meets fully the state requirements for a certificate for teaching music in any public school."<sup>49</sup>

Inskeep's work at Coe was in keeping with her lifelong passion for teaching, which she described at the 1923 MSNC conference:

So the real teacher, as she steps into the schoolroom and sees the expectant faces upturned to her, as a flower instinctively turns to the light, must have within herself that reserve force, that working knowledge which not only knows her subject but also in loving thought recognizes the latent possibilities inherent in each child. In fact, a real teacher's skyline of vision is miles and miles beyond seeming reality and the organization of her working plans are perfected before even apparently started . . . So first the teacher must have the knowledge and the vision to plan, and then the ability to execute that plan.<sup>50</sup>

Coe College described Inskeep as one who "gives her pupils the advantage of studying under a successful teacher and also of observing her methods in actual operation."<sup>51</sup>

At the regional level, Inskeep became active in the MSNC North Central Conference, such as serving as toastmaster for the 1929 conference. She also continued to serve on committees with other prominent individuals she knew, such as Gehrkins and Miessner,<sup>52</sup> with consistent service also evident at the regional and state levels. Even the AINM was serving fewer students due to colleges and universities gradually increasing their offerings in music teacher edu-

cation. However, when the western and eastern sessions merged in Auburndale in 1929, Inskip was one of only three western faculty members who taught in the combined session.<sup>53</sup>

Her myriad duties notwithstanding, Inskip continued to supervise music instruction in Cedar Rapids, as evidenced by a former student's recent recall of events:

I have fond memories of my grade school years at Kenwood School. Among those, of course, were the times when Miss Inskip would make her visits to our music (vocal and instrumental) class as part of her duties within the School District. Her visits undoubtedly cultivated and advanced our interest and appreciation of music. Invariably, before her departure from each session, the students would request (beg) her to perform her trademark rooster impression. Invariably, and willingly, to the delight of everyone, she would throw back her head and crow very much like a proud rooster, flapping her arms all the while. Some 75 years later I still smile as I vividly recall those nostalgic occasions.

She loved children and they loved her. She came three or four times a semester or a year ... one of my outstanding memories of grade school.<sup>54</sup>

#### Later Years (1930-1942)

Inskip was a member of the "Host Committee" for the MSNC national conferences in 1930-1932, along with Fullerton and several others, and she provided a scripture reading for the Silver Anniversary meeting in Cleveland in 1932. Clearly, she was highly dedicated to the organization and provided service at different levels. Further testimony to her dedication was made by Franklin Dunham, MSNC president from 1930-1932:

The guiding slogan of this organization, music for every child—every child for music, has been a battle cry for a democracy of music that was little thought of and little heeded by the music world when the Conference was founded in 1907. Based on the principle—and motive—expressed by the slogan, the Conference has now stood the test of a quarter century, as has the work of our illustrious leaders. P. C. Hayden, Frances Clark, Clarence Birchard, T. P. Giddings, Osbourne McConathy, Will Earhart, Alice Inskip, C. H. Congdon, William L. Tomlins, Hollis Dann, Otto Miessner, Robert Foresman, Edward B. Birge, Charles H. Miller, Alice Rogers, Stella Root, Charles Farnsworth, Karl Gehrrens, Peter Dykema, Eleanor Smith, Ella [*sic*] Crane, to mention only a few, are names that will go down in the history of music in our country, as the advance guard of a new concept of music for everyone, truly a singing, playing, music loving America!<sup>55</sup>

Her term on the MSNC Board of Directors continued through 1933, and simultaneously she served as a Director for the North Central Music Supervisors Conference (1931-1933) in the capacity of Chairman of the Resolutions Committee. Frances Clark further honored Inskip at the Founders Breakfast during the 1934 conference in Chicago, when she included her former protégée on the original founders list.<sup>56</sup>

When the Iowa Music Educators Association (IMEA) organized and became an MENC affiliate in 1938, Inskip served as the Northeast Iowa member of the Board of Directors. The first IMEA president, Delinda Roggensack, paid "tribute to three of our great and beloved Iowa teachers who were founders and charter members of MENC": Alice Inskip, Frances Clark, and Charles Fullerton.<sup>57</sup>

Inskip's later writings reflected some of her long-held views. She had always advocated teaching people to be musical, use expression, and emphasize the text. In 1939, she offered this message to teachers:

Our paramount issue is to present music to youth so that youth may receive an enlarged outlook for the unfoldment of things beautiful and real in life. Surely music is brought to the soul for enrichment of living.... And so again I ask, "Have I forgotten the lessons I learned from Tomlins so many years ago? Am I seeking to bring into student consciousness the thought that words say and sound just what they mean and that all real music must first be a mental picture of an inner emotion or imaging of thought—the voice simply an avenue for the expression of such emotion?"

I hope more and more to see a return to, and an enlargement of, musical interpretative values, which, it seems to me, so many instructors have lost sight of, in this highly mechanistic age of technique....<sup>58</sup>

She provided more opinions on music teaching in 1939:

Let us rather look at *program building*, which will give an opportunity to promote the greatest musical teaching efficiency in a junior high school. First, we must always take for granted that the teacher knows his business and is fully equipped for handling and administering that business. A successful junior high school teacher has, I believe, the most strenuous job of any instructor in the whole teaching corps.

This teacher must not only be musically capable, she must be a fine disciplinarian and must know and understand the boy at the adolescent period—how to deal with the changing boy voice, how to secure liberty and not license in class participation, how to create a love and enthusiasm for the best in music, and how to establish a spirit of work through which accuracy in working out detail will prove a satisfaction of joy in attainment....

I may be old-fashioned in still holding to the principle that every lesson should have a plan in presentation. My lesson plan may not conform with yours in nomenclature, but perhaps we're thinking much alike. I divide this plan into preliminary review, point of the lesson and summary ...<sup>59</sup>

Inskip remained consistent in her ideals and seized many opportunities to discuss them. Among other things, she had definite ideas about the content of school music:

I would make a few suggestions for assisting in technical and reading proficiency in the junior high school. There must be established in the intermediate grades very thorough training in tonal, technical and theoretical music problems; and there must be as well, an establishment of those finer things which make for a genuine love of music and bring a splendid outlet for inner emotion and enjoyment in performance.<sup>60</sup>

In 1940, she was appointed to the MENC Committee on Archives, along with Birge, Earhart, Fullerton, and five others, to assist in the organization of archival materials for the Library of Congress.<sup>61</sup> Soon after that, however, in early 1941, she became seriously ill. In May 1941, she missed the annual concert of festival music for National Music Week put on by 600 students from Roosevelt, McKinley, Franklin, and Wilson high schools in Cedar Rapids. McConathy, a lifelong friend, served as director in her absence. The music was piped into her hospital room, where she also heard testimonials from Cedar Rapids superintendent of schools Arthur Deamer and others about her thirty-nine years of service as supervisor of music in the Cedar Rapids public schools:

The music festival to be given by the four high schools Friday is another of her dreams come true.

She is responsible for the growth and development of music in our schools that make such a program as this music festival possible. She is a great leader and a great teacher. She knows how to inspire others.... With a radiant personality she has taught and inspired both pupils and teachers to be constantly alive to their duties and obligations. Music has been her means of stimulating and inspiring pupils and teachers with a fuller conception of life and its possibilities. This is the greatest miracle a teacher can perform.<sup>62</sup>

Inskeep entered a hospital in her home town of Ottumwa a week before her death on 23 February 1942, just a few weeks short of her sixty-seventh birthday. She was buried in Ottumwa Cemetery alongside her parents and five siblings.<sup>63</sup> Local obituaries noted that she prepared "thousands of teachers" at Coe College and the AINM in Evanston and Boston, and that she was "in demand" as a director for many mass choral groups.<sup>64</sup>

In early May 1942, a memorial concert was organized for Inskeep and another Cedar Rapids teacher, Ruby Byers. The Franklin High School band and a cappella choir performed a local teacher's new arrangement, *Choral Fantasy*, which was dedicated to the two teachers.<sup>65</sup>

## CONCLUSIONS

Alice C. Inskeep was a music teacher, supervisor, and teacher educator who provided service to music education in many ways. After graduating from high school, she assumed a teaching position in Ottumwa (1893) and subsequently chose to expand her knowledge through training at the Iowa State Normal School and private study in Chicago, all of which prepared her for music teacher supervision, college teaching, and the acquisition of professional expertise that was recognized by her peers in the music association. Her career included the positions of assistant music supervisor in Cedar Rapids (1900-1901), supervisor in Sioux Falls (1901-1902), supervisor in Cedar Rapids (1902-1941), training supervisor at the Iowa State Normal School (1904), professor of public school music at Coe

College (beginning in 1911), and instructor for AINM in Chicago and Auburndale (1908-1941).

Her career extended from the late nineteenth century to the early years of the world's largest war (1941), and she lived just long enough (1942) to see her country's entrance into that war. She witnessed the enforcement of compulsory school laws, the evolution of junior high schools and proliferation of high schools, and the advent of educational progressivism, with the attendant ascendancy of secondary school performing groups and the shift from general music as sight-singing for children who happened to attend school to more sophisticated philosophical and methodological approaches.<sup>66</sup> She also saw the rise and attempted implementation of scientific education, in curriculum, teaching methods, and evaluation.

Inskeep lived during a period of tremendous change in American education and music education, and she lived in a state and region that provided much of the leadership during that era. Her home state of Iowa was the birthplace of what became the leading music education organization, and it was home to the leading American music psychologist of the era, Carl E. Seashore. She was fortunate to have encountered a mentor, Frances Clark, and other leading music educators such as Fullerton, Tomlins, Gaynor, Smith, Gehrkens, Dann, and Tapper during her formative years. As a young professional, she was one of three music educators appointed to the planning committee for the first meeting of what became the MSNC in 1907. Inskeep served in a variety of capacities within the association, including the MSNC Nominating Committee (1912-1915), Board of Directors (1915-1918, 1919-1933), Educational Council (1918-1923), and a host of national, regional, and state positions. In these positions, she was able to promote music education through her articles, presentations, and service to associations. She was influential in the establishment of national, regional, and state associations, and she devoted her efforts to the advancement of music education through these organizations.

MENC remained centered largely in the Midwest during Inskeep's career, and from the beginning and throughout her career, the organization was dominated numerically by women.<sup>67</sup> Despite these advantages, however, women's professional and personal opportunities were still limited, even in music education. She, however, seized available opportunities and contributed more than her share to the changes underway. As such, Alice Carey Inskeep was a prominent woman whose significant leadership in music education deserves recognition.

## NOTES

1. MENC: The National Association for Music Education began in 1907 as the Music Supervisors' Conference, and was renamed the Music Supervisors National Conference (MSNC) in 1910 and the Music Educators National Conference (MENC) in 1934. The association assumed its current name in 1999. Both acronyms appear in this article.



- For more information on the founding members, see Audrey Berger, Brian Cardany, Shelly Cooper, Jeffrey Davis, German Gonzalez, Andrew Goodrich, Christopher Hulett, Jere T. Humphreys, Barry Kraus, Keith Preston, Jeffrey Thuerauf, and Jui-ching Wang. "MENC Founding Members History Project," at [www.public.asu.edu/~aajth/history/index.html](http://www.public.asu.edu/~aajth/history/index.html), spring 2001.
2. The focus of the study was Inskeep, whose name appears in a variety of documents, but about whom little was known. She was identified as the target for our study because of her participation as a founding member of MENC. The first step consisted of creating a bibliography from which initial information emerged. Dissertations and journals such as *Music Supervisors Journal* and *School Music Monthly* provided information regarding records of her participation and publications in MSNC. The authors contacted librarians at Northwestern University, Evanston, IL, and the University of Northern Iowa, Cedar Falls, to request information about Inskeep; the MENC Founding Members History Project offered information as well. The following provided some articles and pictures for our study: the Ottumwa cemetery records; the Ottumwa and Iowa Historical Societies; the human resources departments at Ottumwa and Cedar Rapids Public Schools; the alumni association at Coe College; letters, e-mail, and microfiche from the newspapers in Sioux City, Cedar Rapids, and Ottumwa. Both telephone calls and online searches offered information from the U.S. Census Bureau, from a former student of Inskeep, and from the railroad rates and routes around the turn of the twentieth century. Finally, additional researchers were hired to check sources at the Ottumwa Library, the Ottumwa Cemetery, and Linn County Historical Society in Cedar Rapids.
  3. This area, called "Ottumwa" by an Indian tribe governed by Appanoose, was opened to impatient homesteaders following an 1842 treaty with the Sac and Fox Indians. The original name was "Ottumwanoc" ("swift water") in reference to rapids on the Des Moines River. Wapello County Historical Society, <http://www.onethirty.com/museum/history.html>, accessed 20 December 2004.
  4. "Cemetery Walk Records for Alice C. Inskeep," for Ottumwa Cemetery, Ottumwa, IA, n.d., photocopy obtained at the cemetery by Sarah Peel, in possession of first author, Lawrence, KS; "Cary [sic] Inskeep, Aged Resident of City, Dies," *Ottumwa Courier*, 25 December 1920, n.p., photocopy in possession of the first author, Lawrence, KS; Mary Lanigan, member of the Wapello County Genealogical Society, to first author, e-mail, 20 December 2004; and *Marriage Book B, Wapello County 1851-1866*: 339, and *Marriage Book 7A, Wapello County 1851-1866*: 92-93, both at <http://www.findagrave.com>, accessed 20 December 2004. Frederick F. Inskeep died at age nine; <http://www.gunboatempire.com/genealogy/Puseys01g0.htm>, accessed 8 October 2004.
  5. First author to U.S. Census Bureau, telephone call, 13 December 2004, handwritten notes in possession of first author, Lawrence, KS.
  6. Janine Cooney, Personnel Administrative Assistant, Ottumwa Public Schools, to first author, e-mail, 15 December 2004, in possession of first author, Lawrence, KS; "Miss Inskeep Dies; Beloved as School Music Supervisor," *Cedar Rapids Gazette*, 24 February 1942, pp. 1-2; Connie Birmingham, Secretary, Coe College Alumni Records, Cedar Rapids, IA, personnel file, n.d., n.p., 11 November 2004, photocopies in possession of first author, Lawrence, KS; and Alice C. Inskeep, "Some Recollections and Experiences," *Music Supervisors Journal* 13 (March 1927): 3-7, 70, *passim*.
- The exact nature of her position the first year (1893-1894) is unclear, but records indicate that she taught at Agassiz School from 1894-1898.
7. One example of constraints on women during that era was school board policies against the employment of married women as teachers. According to Ludlow, this policy was held by the Cedar Rapids board, at least early in Inskeep's career. George R. Ludlow, Marion, IA, to first author, telephone call, 17 November 2004, notes in possession of first author, Lawrence, KS.
  8. Cooney, e-mail; Inskeep, "Some Recollections and Experiences," 3; and Eugene M. Stoddard, "Frances Elliott Clark: Her Life and Contributions to Music Education" (Ph.D. diss., Brigham Young University, Salt Lake City, UT, 1968).
  9. Cooney, e-mail; Cedar Rapids Schools Personnel Records, Cedar Rapids, IA, 6 December 2004, n.d., n.p., facsimile in possession of the first author, Lawrence, KS; and "Alice Inskeep, Noted Music Teacher, Dies," *Ottumwa Courier*, 24 February 1942, pp. 1, 13.
  10. "Alice Carey Inskeep," *Who Is Who in Music: A Complete Presentation of the Contemporary Musical Scene, with a Master Record Catalogue* (Chicago and New York: Lee Stern Press, 1941), 128. Inskeep referred to the institution as Iowa State Teachers College, a name it had assumed in 1909; it assumed its current name, the University of Northern Iowa, in 1967, from UNI Fact Sheet, <http://www.library.uni.edu/speccoll/unifacts.html#Institut>, accessed 22 February 2006.
  11. Kaye Ferguson, Frances Guess, Diana Hollinger, Jere T. Humphreys, Rob Hunter, Insook Nam, and Carla Soll, "The Arizona State University MENC History Project: Information on MENC Past Presidents," <http://www.public.asu.edu/~aajh/history/fullerton~c.a/fullerton.html>, accessed 5 December 2003.
  12. Cedar Rapids Schools Personnel Records, 6 December 2004, n.p., facsimile in possession of first author, Lawrence, KS.
  13. *Ibid*; "Alice Carey Inskeep," *Who Is Who in Music*, 128; Patrick Quinn, Archivist, Northwestern University, to first author, e-mail, 7 December 2004, in possession of first author, Lawrence, KS; and Coe College Personnel Records, 11 November 2004, n.p., facsimile in possession of first author, Lawrence, KS.
  14. U.S. Census Bureau, telephone call; <http://www.siouxfalls.org/information/history.asp>, accessed 13 December 2004; Cedar Rapids Personnel Records; and Coe College Alumni Records.
  15. "Ottumwa Woman Honored," *Ottumwa Courier*, n.d., n.p., quoted from *Sioux Falls Daily Argus Leader*, n.d., photocopy in possession of first author, Lawrence, KS. The *Ottumwa Courier* article stated that Inskeep's tenure in Sioux Falls lasted for two years, but it is likely that the reporter misread her dates there, 1901-1902, as two years instead of one school year.
  16. Cindy Lundine, Kenwood School Historian, Cedar Rapids, IA, e-mail to first author, Lawrence, KS, 19 November 2004.
  17. Cedar Rapids Schools Personnel Records.
  18. "School Music Supervisors' Conference at Keokuk, Iowa," *School Music Monthly* 8 (January 1907): 5-7, 35.
  19. "The Music Supervisors' Conference at Keokuk, Iowa, April 10 to 12, 1907," *School Music Monthly* 8 (May 1907): 5, 30; Edward Bailey Birge, *History of Public School Music in the United States* (Reston, VA: MENC, 1966), 243; and Ferguson, et al. For more information on Hayden and the Keokuk meeting, see Chester N. Channon, "The Contributions of Philip Cady Hayden to Music Education in the United States" (Ph.D. diss.,



- University of Michigan, 1958); and Jere T. Humphreys, "Thaddeus Bolton and the First Dissertation in Music Education," *Journal of Research in Music Education* 38 (summer 1990): 138-48.
20. "The Music Supervisors' Conference at Keokuk," 8, 13-14.
  21. T. P. Giddings, "Second Grade Work, from Rote Singing to Note Reading," *School Music Monthly* 10 (May 1909): 24.
  22. For more information on this period, including the teaching of sight-singing and the beginnings of modern-day general music, see Jere T. Humphreys, "Applications of Science: The Age of Standardization and Efficiency in Music Education," *Bulletin of Historical Research in Music Education* 9 (January 1988): 1-21; his "The Child-Study Movement and Public School Music Education," *Journal of Research in Music Education* 33 (summer 1985): 79-86; and his "Instrumental Music in American Education: In Service of Many Masters," in *The Ithaca Conference on American Music Education: Centennial Profiles*, ed. Mark Fonder, 25-51 (Ithaca, NY: Ithaca College, 1992); reprinted in *Journal of Band Research* 30 (spring 1995): 39-70.
  23. *School Music Monthly* 11 (May 1910): 38. For a discussion of early attempts at standardization in music education, see Humphreys, "Applications of Science," 1-21.
  24. "Alice Carey Inskip," *Who Is Who in Music*, 128; Cedar Rapids Schools Personnel Records; Coe College Alumni Records; "Miss Inskip Retires after 40 Years as Music Supervisor," *Cedar Rapids Gazette*, 3 June 1941, n.p.; "Miss Inskip Dies," *Cedar Rapids Gazette*, 24 February 1942, pp. 1-2, photocopies in possession of first author, Lawrence, KS; and Inskip, "Some Recollections and Experiences," 3-7, 70, *passim*.
  25. Inskip, "Some Recollections and Experiences," 5.
  26. *The Acorn, An Annual Book Published by the Junior Class of Coe College* 15 (Iowa City, IA: Clio Press, 1917): 37; and Inskip, 3-7, 70, *passim*.
  27. Cedar Rapids School Personnel Records note her title as a "Tr. Supervi." She taught at the Cedar Falls institution for twelve weeks and was listed as an Instructor of Primary School Music. *Bulletin of the State Normal School* 5 (June 1904): 11.
  28. Technically, the location of the eastern session was Lasell Seminary in Auburndale, Massachusetts, a suburb of Boston. See David G. Poff, "The Lexington Normal Music School and the American Institute of Normal Methods, 1884-1914," *Contributions to Music Education* 2 (1973): 28.
  29. Birmingham, Coe College Alumni Records, e-mail to first author, 11 November 2004, in possession of first author, Lawrence, KS; and *The Acorn* 15 (1917): 37. Inskip mentioned Tomlin's teachings several times in her "In Retrospect," *Yearbook of the Music Educators National Conference, Thirtieth Year, 1937, Music Supervisors National Conference* 30 (Chicago: MENC, 1939): 75-77. For more information on Tomlins, see Stoddard, "Frances Elliott Clark," 55. According to David G. Poff, "Summer Schools of Music Sponsored by Publishing Companies, 1888-1920" (Ph.D. diss., University of Michigan, 1970), Gaynor taught "the interpretation of children's songs and ear training" at the AINM and held a faculty appointment at the Chicago Conservatory of Music (p. 124). Tapper and Smith were the authors of the *Natural Music Course* (1895) and the *Modern Music Series* (1900), respectively, the latter of which eventually became the sole text for the AINM. For information on Tapper, see Katherine Grant Wunsch Remsen, "Thomas Tapper: His Contributions to Music Education" (Ph.D. diss., University of Michigan, 1975); and on Smith, see Birge, *History of Public School Music*, 252.
  30. "The American Institute of Normal Methods Thirty-Fourth Year—Western Session Northwestern University, Evanston, Illinois, June 26-July 14, 1922, Music—Art," p. 7. The brochure provided specific information about the excellent transportation available, the curriculum, and special amenities such as Ravinia Park in Chicago. The curriculum included courses in methods, form and analysis, classroom management, music appreciation, orchestration, conducting, high school administration, chorus, psychology, music in rural and consolidated schools, and folk dancing. Tuition was \$25 ("post-graduate music" was \$10), and room and board was \$37.50 (pp. 26-27).
  31. *Ibid.*, 7.
  32. "Miss Inskip Dies; Beloved as [sic] School Music Supervisor," *Cedar Rapids Gazette*, 24 February 1942, pp. 1-2; "Miss Inskip Retires After 40 Years As Music Supervisor," *Cedar Rapids Gazette*, 3 June 1941, n.p. Melvin C. Platt, "The History and Development of the American Institute of Normal Methods, 1914-1950," *Contributions to Music Education* 2 (Columbus: The Ohio State University, 1973): 31-39. According to David G. Poff, "The Lexington Normal Music School," 20-21, 28, the western session was first located in Wisconsin and then in Illinois until 1929; the eastern session also was moved to different locations until its final move to Auburndale, Massachusetts, in 1913. In 1929, the sessions were combined at Auburndale, and Inskip was one of among only three western teachers who continued to teach there.
  33. Platt, "History and Development," 31-32. For more information on the publishing company institutes, see *ibid.*; two sources, Poff, "Summer Schools"; and Remsen, "Thomas Tapper," (1975): 44-148.
  34. *Journal of Proceedings of the Eighth Annual Meeting of the Music Supervisors' National Conference* [1915] (N.p.: [MSNC], n.d.): 88-89. Coe College faculty and students worked together with city leaders to form the Cedar Rapids Choral Union and the first Cedar Rapids Symphony Orchestra; from Lundine, e-mail.
  35. "The Demand for Grade Teachers with Better Musical Training: Discussion by the Public School Music Supervisors," *School Music Monthly* 14 (March-April 1913): 32-38. Others appointed to the nominating committee were Birge, Casterton, and Frank A. Beach (Emporia, KS). *Journal of Proceedings of the Fifth Annual Meeting of the Music Supervisors' National Conference* [1912] (N.p.: [MSNC], n.d.): 10.
  36. *Journal of Proceedings of the Eighth Annual Meeting* [1915] (N.p.: [MSNC], n.d.): 6, 74-75.
  37. "Is Honored at National Meeting," *The Cedar Rapids Republican*, 30 March 1915, n.p., photocopy in possession of the first author, Lawrence, KS.
  38. *Journal of Proceedings of the Ninth Annual Meeting of the Music Supervisors' National Conference* [1916] (N.p.: [MSNC], n.d.): 10.
  39. Charles Miller, "President's Address," *Journal of Proceedings of the Eleventh Annual Meeting of the Music Supervisors' National Conference* [1918] (N.p.: [MSNC], n.d.): 30. For Gehrken's remarks, see *Educational Music Magazine* 32 (March-April 1953): 11; and letter from Karl Gehrken to Frank T. Lendrim, 8 October 1960, cited in Frank T. Lendrim, "Music For Every Child: The Story of Karl Wilson Gehrken" (Ph.D. diss., University of Michigan, 1962), 175. For a complete text of the motion Inskip read, see *Journal of Proceedings of the Eleventh Annual Meeting* [1918] (N.p.: [MENC], n.d.): 126.

40. For more information on the Educational Council (now the Music Education Research Council), see Fred Anthony Warren, "A History of the Music Education Research Council and the *Journal of Research in Music Education of the Music Educators National Conference*" (Ph.D. diss., University of Michigan, 1966), 14-22.
41. Lendrim, "Music for Every Child," 203-204.
42. Ibid.
43. *Journal of Proceedings of the Thirteenth Annual Meeting of the Music Supervisors' National Conference* [1920] (N.p.: [MSNC], n.d.): 10, 16, 179.
44. *Journal of Proceedings of the Twelfth Annual Meeting of the Music Supervisors' National Conference* [1919] (N.p.: [MSNC], n.d.): 100.
45. The term "scientific" designated systematic delivery in teaching, content that was considered standard curriculum, and efficiency in teaching, all of which were related to educational research; see, from Jere T. Humphreys, "Applications of Science": 1-21.
46. Lundine, e-mail.
47. W. Dean McKee (master's thesis), n.d., 10-14, 81-84 (a portion of this thesis, title page missing, was obtained from the Iowa High School Music Association by the first author), photocopy in possession of first author, Lawrence, KS; and Everett D. Johnson, "A Brief History of the Iowa High School Music Association," Iowa High School Music Association, n.s. (2002), 1.
48. Coe College Alumni Records, n.p.
49. Ibid.
50. Alice C. Inskeep, "The Daily Lesson Plan," *Journal of Proceedings of the Sixteenth Annual Meeting of the Music Supervisors' National Conference* [1923] (N.p.: [MSNC], n.d.): 185.
51. Coe College Alumni Records.
52. *Journal of Proceedings of the Music Supervisors National Conference, Twentieth Year, 1927*, ed. Paul J. Weaver ([Printed in] Durham, NC: MSNC, 1927): 164-166, 301; and *Journal of Proceedings of the Music Supervisors National Conference, Twenty-second Year, 1929*, ed. Paul J. Weaver ([Printed in] Durham, NC: MSNC, 1929): 16, 465.
53. Platt, "History and Development," 35.
54. George R. Ludlow, Marion, IA, to first author, Lawrence, KS, 11 November 2004, letter in the hand of George Ludlow; and Ludlow, 17 November 2004.
55. Franklin Dunham, "The Business Side of It," *Yearbook of the Music Supervisors National Conference, Twenty-fifth Year, 1932* (Chicago: MSNC, 1932): 78, 350-351.
56. "Music Supervisors National Conference," *Yearbook of the Music Supervisors National Conference, Twenty-fifth Year, 1932* (Chicago: MSNC, 1932): 392, 397; *Yearbook of the Music Supervisors National Conference, Twenty-sixth Year, 1933* (Chicago: MSNC, 1933): 398-399; and "Founders List," n.s., n.p., MENC Archives, University of Maryland, College Park, photocopy in possession of first author, Lawrence, KS.
57. Delinda Roggensack, "Vignettes," *Iowa Music Educator* 26 (February 1973): 12. Other MENC founders from Iowa, such as Philip Hayden, had passed away.
58. Alice Inskeep, "In Retrospect," *Yearbook of the Music Educators National Conference, Thirtieth Year, 1937* (Chicago: MENC, 1937): 75.
59. Alice C. Inskeep, "The Junior High School Music Program," *Yearbook of the Music Educators National Conference, 1939-1940* 30 (Chicago: MENC, 1940), 172-174.
60. Ibid, 173.
61. Jeanette Carter, former Iowa Music Educator Historian, Minutes of "The Executive Committee of the Music Educators National Conference Joint Meeting with Presidents of Sectional Conferences and Auxiliary Organizations" [Chicago], 18-20 October 1940, photocopy in possession of first author, Lawrence, KS.
62. Arthur Deamer, "A Tribute," n.s. (4 May 1941), n.p., photocopy in possession of the first author, Lawrence, KS.
63. <http://www.findagrave.com/cgibin/fg.cgi?page=gse&Gscid=95751&GSIn+Inskeep>, accessed 2 December 2004. Plot 201; two sisters survived her death.
64. "Alice Inskeep, Noted Music Teacher, Dies," *Ottumwa Courier*, 24 February 1942, p. 1, photocopy in possession of first author, Lawrence, KS; and "Former Music Professor Dies in Ottumwa," n.s., April 1942, n.p., photocopy in possession of first author, Lawrence, KS.
65. "Large Audience Hears Franklin Tribute Concert," n.s., n.d., photocopy in the possession of first author, Lawrence, KS.
66. Humphreys, "Instrumental Music in American Education: In Service of Many Masters," 39-70 *passim*, 39-70.
67. Sixty-four percent of the MSNC/MENC founding members were women, and in three subsequent consecutive periods women constituted seventy-three percent (1912-1920), seventy-six percent (1921-1929), and sixty-eight percent (1930-1938) of its membership; see Jere T. Humphreys and Charles P. Schmidt, "Membership of the Music Educators National Conference from 1912-1938: A Demographic and Economic Analysis," *Bulletin of the Council for Research in Music Education* 137 (summer 1998): 16-31. See also Jere T. Humphreys, "Sex and Geographic Representation in Two Music Education History Books," *Bulletin of the Council for Research in Music Education* 131 (winter 1997): 67-86.

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